Motion Picture News

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MARCH 4, 1922

Motion Picture News

Reg. U. S. Patent Office

A Canadian Advertiser Says:—

"Our motive for using The NEWS for advertising was solely for getting our product before Canadians, *The NEWS being the best medium and having a larger circulation than any other motion picture trade journal, to our knowledge, in this country.*"

The News Dominates The Field

VOL. XXV No. 11

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PRICE 20 CENTS

Published Weekly—$3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

Jane Novak

in

Belle of Alaska

A Heart and Action Drama of the Roaring Yukon

Supported by
NOAH BEERY *and*
J. FRANK GLENDON
A
CHESTER BENNETT
Production

The first great Klondike picture with real box-office power released to exhibitors in the past year.

With a star cast deserving all the heavy advertising and shrewd exploitation that you will give this story of the gold-seekers with their mad diversions and tremendous physical encounters.

Released now.

American
RELEASING CORPORATION

WALTER E. GREENE, *President* F. B. WARREN, *Vice President*

15 W. 44th St. N.Y.C. - Phones: Vanderbilt 7078-9

With

the power of an earthquake—
the speed of a tornado—
the force of a tidal wave—
It will sweep the world off its feet!

Nothing so mighty, so thrilling, so altogether astounding, has ever been screened.

These four Paramount Pictures represent the summit of motion picture achievement.

From the novel by Carl Figdor.
Directed by Joe May.

FAMOUS PLAYERS-LASKY CORPORATION

HAMILTON THEATRICAL CORP. *presents*

"THE MISTRESS OF THE WORLD"

UFA PRODUCTION

– A SERIES OF FOUR –

Paramount Pictures

WITH MIA MAY

Look at these Posters—

NEVER in your life have you seen such knockout, business-getting, eye-catching posters as these issued on "The Mistress of the World."

Picturing the biggest thrills in all four pictures, in a striking, startling manner, flooded with color and excitement, they will wake up the sleepiest town in the world.

There's no human being so hard-boiled that he will not thrill with expectation at the sight of any of these tremendous posters.

MORE THRILLS IN 4 WEEKS

OF

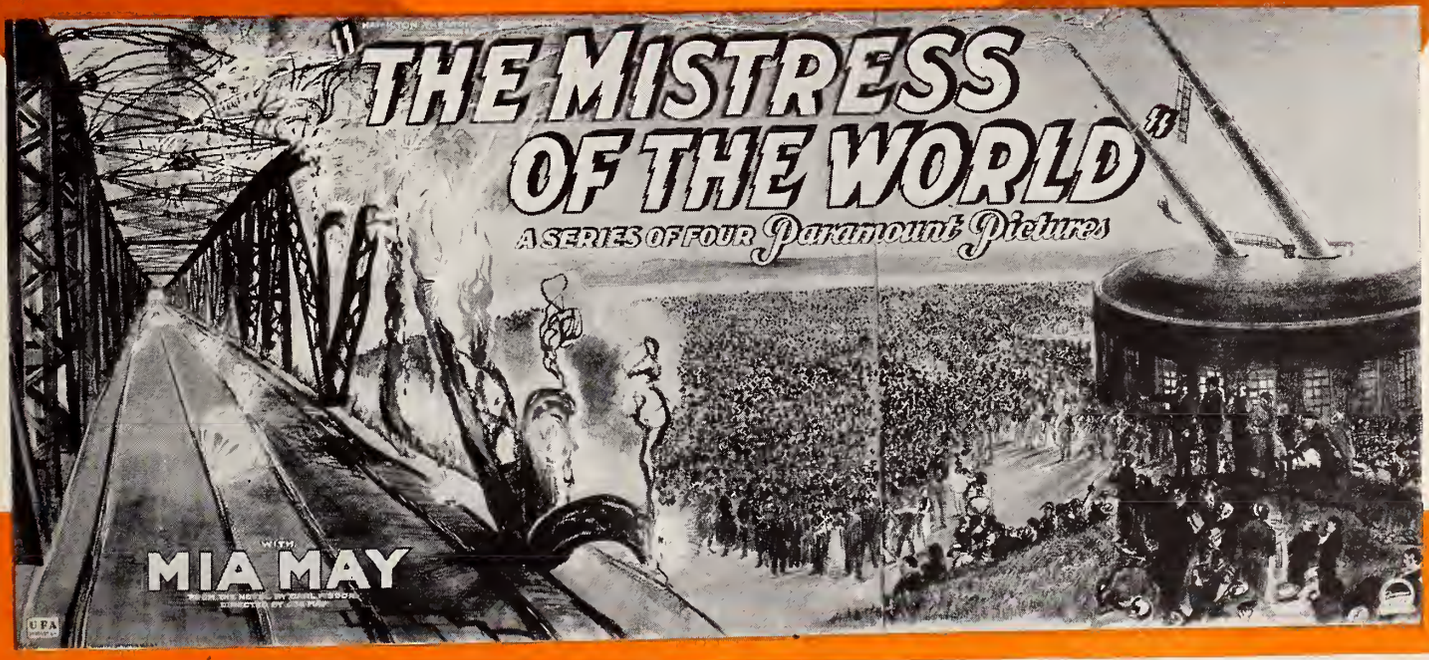
"MISTRESS OF THE WORLD"

THAN THE EARTH HAS KNOWN SINCE IT BEGAN

24-6

Then try to Imagine the Pictures!

"THE MISTRESS OF THE WORLD" is an opportunity that comes only once in a lifetime. Make the most of it!



Hamilton Theatrical Corporation *presents*

"The MISTRESS of THE WORLD"

with MIA MAY

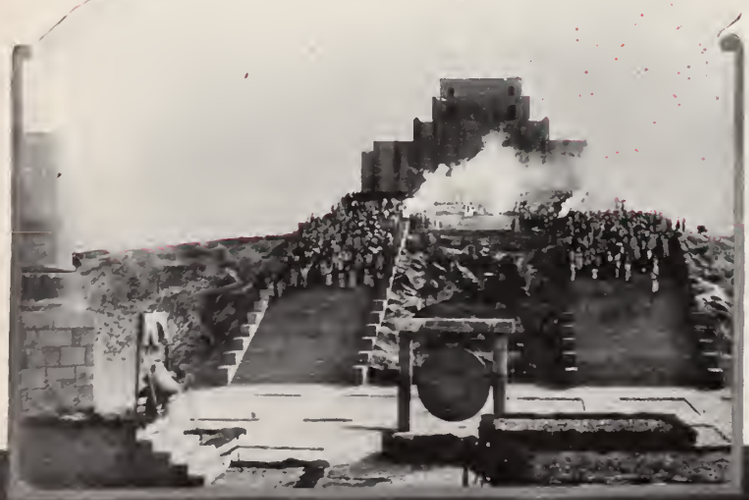
No. 1—"The Dragon's Claw."
No. 2—"The Race for Life."
No. 3—"The City of Gold."
No. 4—"Saved by Radio."

From the novel by Carl Figdor.
Directed by Joe May.

UFA PRODUCTION

A series of four *Paramount Pictures*

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *President*



Country of Origin U. S. A.

The Spice of the Program

BOBBY VERNON

NO matter how good the feature picture may be, it is after all only half of the evening's motion picture entertainment.

The spice, the zest and frequently the greatest enjoyment are furnished by the short subjects.

VIORA DANIEL

NEAL BURNS

LLOYD HAMILTON

JOHNNY HINES

DOROTHY DEVORE

HELEN DARLING

THOUGHTFUL exhibitors realize, however, that short subjects, to give spice to any program, must be of unusually high quality and must present artists of ability and character—such short subjects as

CHRISTIE COMEDIES
"TORCHY" COMEDIES
MERMAID COMEDIES
CAMPBELL COMEDIES
SELIG-RORK PHOTOPLAYS
Short-Reel Features
"SCENICS BEAUTIFUL"
and WILDERNESS TALES
By Robert C. Bruce
SKETCHOGRAFS—CARTOONS
By Julian Ollendorff
KINOGRAMS—NEWS WEEKLY
and Specials like
THE BATTLE OF JUTLAND

The above makes of motion pictures carry our trade-mark.

Look for it on posters and lobby cards in theatre entrances. When you see it—

Go in---

It's the sign of a Well-Balanced Program!

Educational Pictures

"THE SPICE OF THE PROGRAM"

Reg. U. S. Pat. Off.

EDUCATIONAL FILM EXCHANGES, INC.
E. W. Hammons, President
EXECUTIVE OFFICES, NEW YORK

TWELVE MILLIONS OF PEOPLE

are being told ***constantly*** through Educational's National Advertising to look for posters announcing our unusually high quality short subjects

In YOUR Theatre Entrance!

This advertisement will appear in

THE SATURDAY EVENING POST, March 18, 1922

Educational Pictures

"THE SPICE OF THE PROGRAM"

CARL LAEMMLE PRESENTS "The Adventures of

ROBINSON CRUSOE"

The Biggest, Cleanest Chapter play ever made for the American Child

HERE is *Romance!* Here is *Adventure!* Here is *Thrill!* And all out of the biggest, cleanest story of adventure ever written—the one book above all others that parents and teachers know is stimulating, wholesome reading for the child. And out of this 200-year old book, out of this deathless romance comes a Chapter-picture, even more interesting, even more instructive than the book itself. At last a living, breathing figure—ROBINSON CRUSOE—the hero of every child—all ready for your screen and bound to pull the biggest crowds of youngsters and oldsters that ever stormed your house. Produced as only one concern in the whole world can produce a *Continued Feature.*

featuring

HARRY MYERS

as "Crusoe" and Noble Johnson as "Friday"

Supported by

GERTRUDE OLMSTEAD
PERCY PEMBROKE
GERTRUDE CLAIRE
and
JOSEF SWICKARD
of "the Four Horsemen"

Directed by Robert Hill *Produced by*

UNIVERSAL

CARL LAEMMLE
presents
Priscilla Dean
in a great Universal-Jewel
made by Wesley Ruggles
from Cynthia Stockley's novel
"WILD HONEY"

LEE MORAN

—the Scream of the Screen in Two-reel Mix-ups that happen to Everybody

SLAPSTICK is dead—shady stuff is dead. *Clean* fun is here to stay—the funny things that happen to everybody—for everybody to laugh at. And the Prize Comedian in up-to-the-minute fixes and mix-ups is LEE MORAN. Sign up for him in CENTURY COMEDIES and you'll have a national favorite who will pack your house in a blizzard, a first class sample of what CENTURY gives you every week right straight thru the year. Show LEE MORAN in the three new comedies listed below and do it *now* if you like to please.

"The Straphanger"
"The Touchdown"
"Upper and Lower"

Century Comedies

BROWNIE
BABY PEGGY
HARRY SWEET

RELEASED THRU UNIVERSAL

LEWIS J. SELZNICK Presents

CONWAY TEARLE

IN "A Wide Open Town"

BY EARLE MITCHELL SCENARIO BY EDWARD J. MONTAGNE

personally staged by RALPH INCE

SELZNICK PICTURES
REG. U.S. PAT. OFF.

A Drama of Suspense, Laughter, Heart Throbs and Action

FAMOUS PLAYERS LASKY CORPORATION PRESENTS
BOOMERANG BILL" with
LIONEL BARRYMORE
Story by Jack Boyle Scenario by Doty Hobart
Directed by Tom Terriss-Settings by Jos. Urban
It's A Paramount Picture
A vivid, startling romance of thrills and climaxes which will sweep your audiences off their feet.
"Lionel Barrymore is fine—we don't remember having seen him do anything so well—the picture gets such a hold on you that you believe you are watching the purifying process of a bad man for the first time."—N. Y. Eve. Sun.
Created by Cosmopolitan Productions

The street of nameless fears—
The secret slave market—

The battle with the harem guards—
The sinister byways of Stamboul—

A romance of Constantinople
and Fifth Avenue—

LEWIS J. SELZNICK *presents*

EUGENE O'BRIEN

"The Prophet's Paradise"

Personally staged by Allan Crosland

Pauline Frederick

Pauline Frederick's new release, "Two Kinds of Women meets every requirement of the exhibitor and the theatr going public.

The appeal of the story has been proved. Approximately a milli and a quarter people read it when it ran as "Judith of Blue La Ranch" in Everybody's Magazine. To-day it ranks as a best sell among the novels. Jackson Gregory, who wrote it, has a world-wide popularity.

"Two Kinds of Women' is a scenically delightful production with a leading role that requires the soul-stirring genius plus the supreme beauty and magnetism possessed by just one star of all who shine in pictures—Pauline Frederick.

Produced by

R-C PICTURES

"Two Kinds of Women"

From the Novel, "Judith of Blue Lake Ranch," by Jackson Gregory

SCENARIO BY EVE UNSELL

"Two Kinds of Women" contains two story themes which, when skilfully treated, always result in a "natural hit" picture—love and adventure.

If the love story were absent from the plot this picture would go over big as a straight adventure play. If the adventure element were eliminated it would remain a great romantic drama.

—But blending, as it does, an entrancing love theme with a thrilling series of unusual adventures, it is unquestionably a picture that is setting the pace for the screen hits of 1922.

PLAY THIS
SURE WINNER

Directed by COLIN CAMPBELL

R-C PICTURES

"THE ISLE JULES

Mystery Adapted from

The dramatic triumph of French genius; the acme of artistry.

Presented by Louis Nalpas
Directed by Henri Fescourt

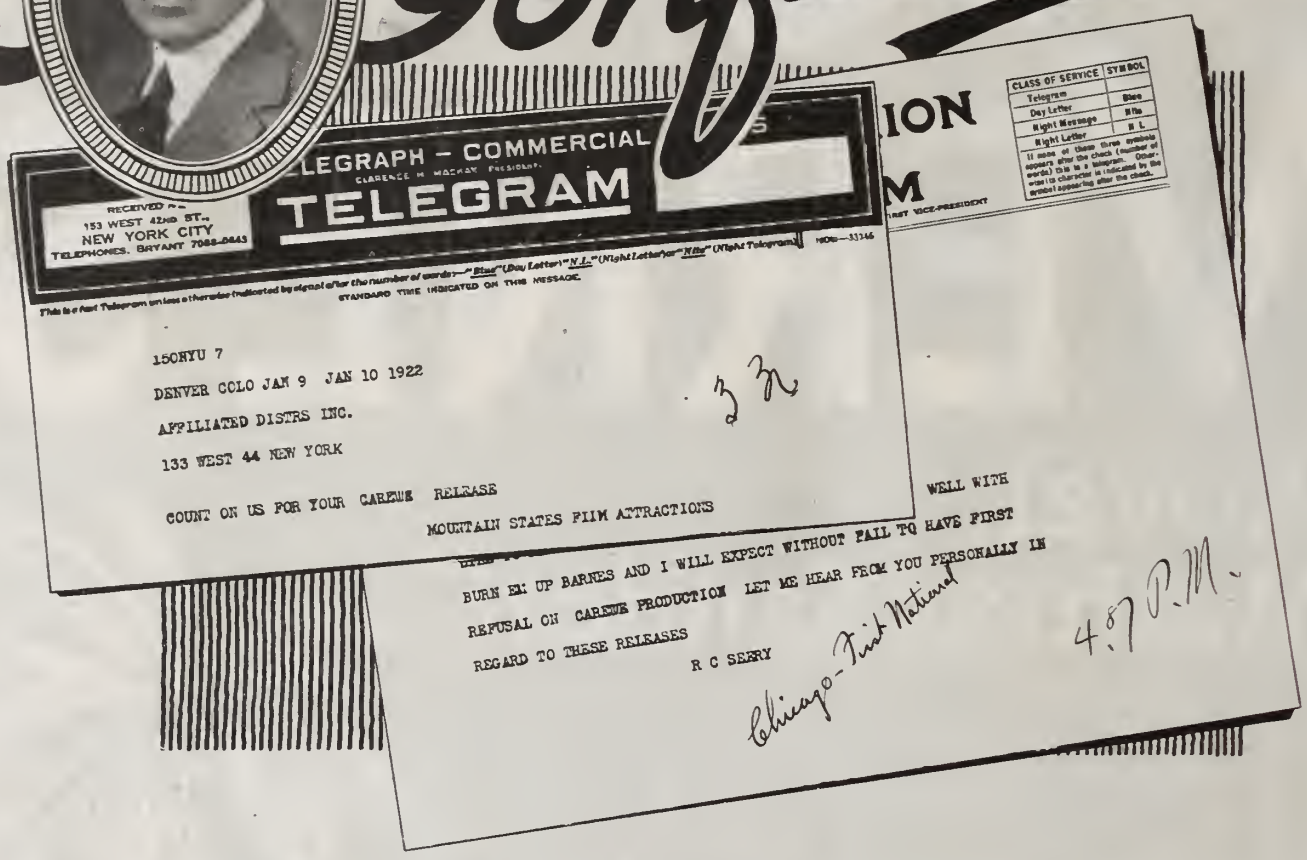
OF ZORDA" VERNE'S

Novel "Mathias Sandorf"

Lure, luxury and lavishness;
sensations that fire the blood;
thrills that startle and amaze.

Pathé
Distributors

Confidence


TELEGRAM
153 WEST 42ND ST.,
NEW YORK CITY
TELEPHONES, BRYANT 7088-8443
STANDARD TIME INDICATED ON THIS MESSAGE.
150NYU 7
DENVER COLO JAN 9 JAN 10 1922
AFFILIATED DISTRS INC.
133 WEST 44 NEW YORK
COUNT ON US FOR YOUR CAREWE RELEASE
MOUNTAIN STATES FILM ATTRACTIONS
BURN EM UP BARNES AND I WILL EXPECT WITHOUT FAIL TO HAVE FIRST
REFUSAL ON CAREWE PRODUCTION LET ME HEAR FROM YOU PERSONALLY IN
REGARD TO THESE RELEASES
R C SEERY
Chicago-First National
4:57 P.M.

"I am the Law!"

Is sold in Pittsburgh to First National because—

—we have built up Confidence in our product by our method of doing business. Our Torchy Comedies and our recent feature success "BURN 'EM UP BARNES."

—we offered "BURN 'EM UP BARNES" very cheap to the Independent Exchanges before we started to produce it and a few wise ones "cleaned up" like Joe Skirboll, First National, Pittsburgh; Roy Seery, First National, Chicago; Louis Hyman, Greater Features, Philadelphia; West Coast—M. A. Klausner for Denver; and Skirboll Bros. for Ohio.

By their foresight and Confidence they won—you can do the same on this picture. Wire us.

The Big 6 are coming

AFFILIATED
DISTRIBUTORS, Inc.
C. C. BURR, Pres.
133-135-137 West 44th St.
New York City, N. Y.

AFFILIATED DISTRIBUTORS
TRADE MARK REGISTERED

"I am the Law!"

—is great value to the Independent Exchange in any territory. a picture better than your competition can buy, it will raise the prestige and position of any exchange in the territory accordingly—because—

—aside from the wonderful performance, the cast means something to exhibitors, press, and public—

—directed by **EDWIN CAREWE**, who made "Isobel," and has always been "sure-fire" and made successes—

—it is a "snow" picture, and they have all made money for exhibitors—

—with a cast like **ALICE LAKE, ROSEMARY THEBY, KENNETH HARLAN, GASTON GLASS, WALLACE BEERY, NOAH BEERY**, and others well known, the *Value* must be there—

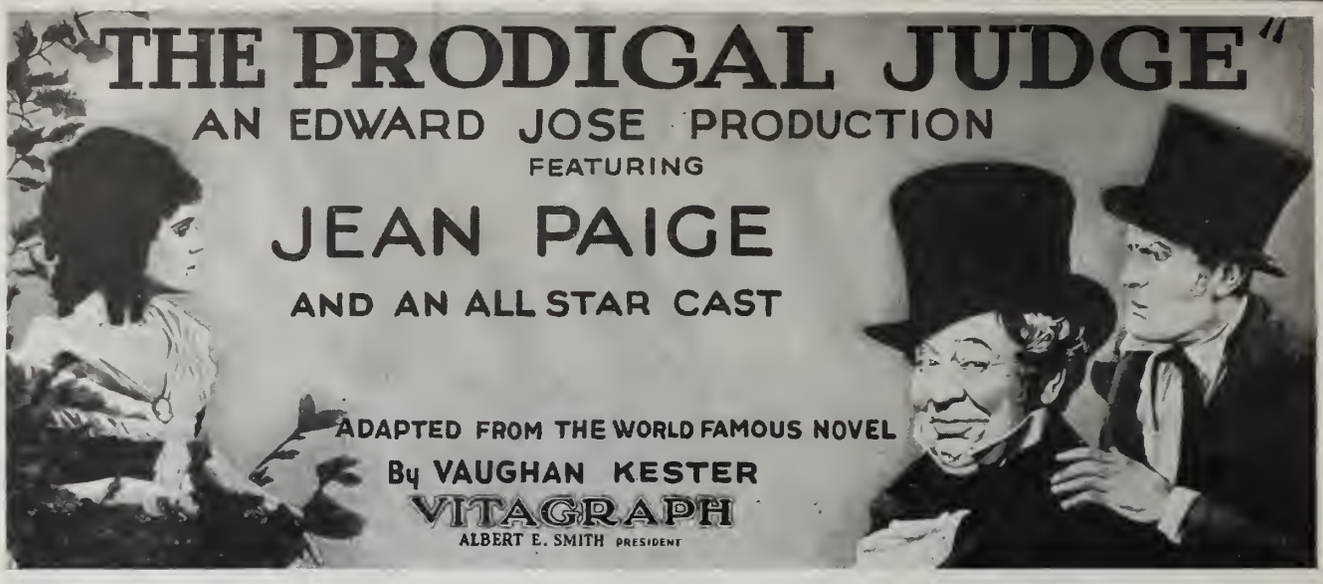
—at our price and our terms the exchange is sure to make money—

Wire us a proposition for your territory.

The Big 6 are coming

AFFILIATED
DISTRIBUTORS, Inc.
C. C. BURR, Pres.
133-135-137 West 44th St.
New York City, N. Y.

AFFILIATED DISTRIBUTORS
TRADE MARK REGISTERED



ATTRACTIVE TWENTY-FOUR SHEETS—
for three big Vitagraph specials. The rare color values are impossible to suggest in monotone reproduction

Florence Vidor has achieved stardom. From her success in "Lying Lips" to her triumph in "Hail the Woman". the charm and superb artistry of this beautiful woman has shone forth with ever-increasing brilliancy. Her hour has come. Associated Exhibitors proudly proclaims Florence Vidor a star in her own right and announces the first of her stellar vehicles.
ASSOCIATED EXHIBITORS
Associated Exhibitors
Presents
Florence Vidor
in
"Woman, Wake Up!"

The triumph of Florence Vidor in "Hail the Woman" will center public attention upon her debut as a star in "Woman, Wake Up". It is a feature worthy of such an honor. Exhibitors, alert to the box office value of a fast-ascending star, will find success with this, the first of her forthcoming stellar releases.

Exhibitors, Wake Up!

Associated Exhibitors

Presents

Florence Vidor

in

"Woman, Wake Up!"

Distributed By Associated Exhibitors through Pathé Exchange, Inc.

FOREIGN REPRESENTATIVE FOR ASSOCIATED EXHIBITORS SIDNEY GARRETT

William Fox
presents

CHARLES JONES

in

PARDON MY NERVE!

Story by
William Patterson White
Directed by Reeves Eason

Now Ready

The romance of a son of the range, who made his nerve the law

A
VAST AUDIENCE
AWAITS THE
RETURN TO THE
SCREEN OF
WILLIAM
FARNUM

A
1922 dramatic
masterpiece

WILLIAM FOX
presents

WILLIAM A Stage

From the famous play by ALEXANDRE DUMAS

FARNUM in Romance

Directed by HERBERT BRENON

IT TOOK

L. V. Jefferson

FIVE LONG YEARS TO WRITE

"THE FOREST KING"

When a great author and adaptor like L. V. Jefferson becomes a producer there must be reason. There is!

"The Forest King" was too good a story to entrust to anyone else so the author made it himself!

A Master Photoplay by a Photoplay Master

OTHER CURRENT FEATURES RELEASED BY THE PACIFIC FILM COMPANY

HENRY B. WALTHALL
in
"The Able Minded Lady"

William Leighton's
Saturday Evening Post Story

"WALTHALL AT HIS BEST IN A WHIMSICAL COMEDY ROLE"

"The Girl from Rocky Point"
with
ORA CAREW

Walt Whitman, Theodor von Eltz, Gloria Joy and others

"A SKILLFUL BLENDING OF THE GOOD AND BAD THAT IS IN ALL OF US"

PACIFIC FILM CO.

EXECUTIVE OFFICES
AND STUDIO
Culver City, Cal.

Jno. J. Hayes, Pres.

Eastern Representative
JULIUS SINGER
729 Seventh Avenue
New York, N. Y.

Distinctive Productions Incorporated presents

GEORGE ARLISS

in

"The Ruling Passion"

From Earl Derr Biggers' story in "The Saturday Evening Post"
Harmon Weight, Director — — — — Forrest Halsey, Scenarist
Harry A. Fischbeck, Photographer — Clark Robinson, Art Director

Sixty laughs every hour with George Arliss, emperor of refined fun, prince of the light comedy photoplay. There's youth and beauty, plus love, romance, adventure—everything for the patron and the box-office.

UNITED ARTISTS CORPORATION
MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D.W. GRIFFITH
HIRAM ABRAMS • PRESIDENT

Get Your

¶ A few weeks ago I made the first announcement of my Direct Booking and Profit Sharing Plan.

And say, I've had some job keeping up with the flood of inquiries.

I guess you boys were ready and waiting.

The flood of letters proves the EXHIBITOR IS AROUSED.

For years you have been paying in advance for two or more pictures on a series contract without receiving anything for doing so, *not even interest on your money.*

Many millions of your money have been tied up that way.

I MAKE YOU MY PARTNERS.

I GIVE YOU THE *PROFITS* YOUR MONEY EARNS.

I MAKE MY *CUSTOMERS* MY *PARTNERS.* BY MAKING MONEY FOR MY *PARTNERS* I KEEP MY CUSTOMERS.

I will have the greatest directors because my plan gives the real CREATOR the truly great incentive of earning in proportion to his ability to make great films economically.

That's the opportunity the real director wants. He asks nothing more.

I eliminate the tremendous overhead of massive studios by having units that work independently without having millions invested in unnecessary studio properties.

I eliminate all waste motion and false charges for those who contribute nothing to the success of the films.

I work with three real CREATORS in the same sort of association that resulted in the production of "THE MIRACLE MAN."

For three years, since I gave up writing reviews, I have worked with real CREATORS.

My work is selection of story, preparation of finished continuity, editing the completed production and the vital box-office point, THE CHOICE OF THE MAIN TITLE.

I WILL GET NO SALARY. THE DIRECTOR GETS NO SALARY.

WE DON'T MAKE MONEY—UNTIL YOU MAKE MONEY.

GET OUT YOUR PENCIL. DO SOME FIGURING.

THE MORE YOU FIGURE THE MORE YOU WILL LIKE IT.

There are no holes in this because it is an A B C, cards-on-the-table division of profits between creator and customer.

Any exhibitor, no matter how big or how little, may participate.

Quota arguments are practically eliminated because you participate in the profits in proportion as you pay in advance for the series of specials.

Of course there will be many imitators.

That is always the sincerest form of flattery.

I REST MY CASE ENTIRELY ON MY RECORD IN PRODUCTION DURING THE PAST THREE YEARS AND MY TEN YEARS RECORD OF SQUARE DEALING

¶ Let's start the figuring.

I am to make twelve productions in co-operation with three great directors. The maximum cash outlay on each picture is set at $100,000 for production expense, prints, and advertising.

Until the first hundred thousand dollars for each picture is subscribed these productions are sold to exhibitors on a $300,000 quota.

As soon as we receive the cash outlay of $100,000 per picture we discontinue

Out Pencils!

selling these productions on a $300,000 quota and the quota is set as far above that mark as the worth and appeal of the particular production determines.

The original subscribers pay in advance for as many of the 12 specials as they care to.

They share in fifty per cent of the profits of the twelve pictures in the proportion of their advance payment to the actual cost of the productions.

Here's the way it figures:

Actual production outlay per picture	$75,000
Prints	20,000
Advertising	5,000
Total cash outlay	$100,000
Film rentals	$300,000
30% for distribution	90,000
	$210,000
Revenue from foreign sales	50,000
	$260,000
Less total cash outlay	100,000
Net profit per picture	$160,000
50% of profits returned to exhibitors	80,000

The exhibitor who, on a three hundred thousand dollar quota would pay $100 per picture, would pay $1200, if he were to pay for the twelve pictures in advance. Simple arithmetic will show you that his profit rebate of eighty per cent will give him $960—or—he will have played his twelve pictures at *an actual cost of $20 per picture.*

THE SAME FIGURING WILL SHOW YOU THAT THE FIRST RUN EXHIBITOR WHO ORDINARILY PAYS $1000 A PICTURE CAN REALLY GET HIS TWELVE PRODUCTIONS FOR $200 EACH.

These figures are based on a $300,000 quota. For pictures of the sort I will make, with co-operative partnership interest on the part of exhibitors, you can see that this is very conservative.

I personally expect every picture in the series to gross more than $500,000.

WITH EACH PICTURE IN THE SERIES THAT GROSSES $500,000 THERE WILL BE PROFIT REBATES RETURNED TO EXHIBITORS ON THE BASIS OF $150 FOR $100 OF ADVANCE PAYMENT.

Keep your pencil working. Do your own figuring.

You can lay out different sets of figures as to gross revenue because you can count on the fixed charges being at an absolute maximum of $100,000 per picture. Distribution is guaranteed at cost—30%.

If only three out of the twelve productions pass the $500,000 gross you can see that you will be getting *the twelve productions without a cent of cost.*

IF ONLY ONE OUT OF THE TWELVE PICTURES IS A "MIRACLE MAN"!!—— DO YOUR OWN FIGURING.

"The Miracle Man" has grossed a million and a half to date.

REMEMBER THAT I WALKED UP AND DOWN BROADWAY AND BEGGED MANY "FILLUM" EXECUTIVES TO FINANCE GEORGE LOANE TUCKER TO THE EXTENT OF $100,000 TO MAKE "THE MIRACLE MAN" ON A BASIS OF TUCKER AND I WORKING WITHOUT SALARY AND A DIVISION OF FIFTY-FIFTY OF THE PROFITS.

That was three years ago. This time —TODAY—I am offering the profits to EXHIBITORS.

THIS IS YOUR CHANCE TO BECOME MY PARTNER.

I am not selling this plan yet. The contracts are not even printed. But my tip is—

Write today for details.

Wid

1540 Broadway, N. Y. City

Telephone; BRYANT 4364

Why?

Are Exchanges Reporting

BOOKINGS

of

SECOND NATIONAL
PICTURES CORPORATION

Releases

on an almost

UNPRECEDENTED SCALE?

Why?

The Excellent Entertainment

Provided by

"THE NIGHT RIDERS"

"HER STORY"

"DAVID AND JONATHAN"

gives the answer.

Second National Pictures Corp.

140 West 42nd Street New York

a boy – his-girl – romance – a whirl – a plot
a jam – despair – then bam! – a fight
hold tight – good night – ALL RIGHT – the hero wins
the love begins – – the audience grins

O dog, bite my cat, what a Movie!

JOHN EMERSON and ANITA LOOS

present

Their Own Production

RED HOT ROMANCE

Management of Joseph M. Schenck

Don't miss it!! It's the goods!!

This is one of two designs of 24 sheet posters with sure-fire selling talk that'll bring 'em in. It's a crackerjack for low billboards, the side of a theatre, or any place where they can readily read it. The other is designed for high billboards or those they see at a distance and carries a punch that they can get at a single glance.

Thrills and Laughs Come Hot and Fast!

I'm an American girl! Take That!

B-l-a-h! I got you scared!

The Kink is dying! Let him die!!

Don't fire! Ive got him insured.

S-h-h-h! The Plot Thickens!

G'mornin' judge! S'me, the Kink!

Kink, Ah craves yo' ears fo' luck!

John Emerson and Anita Loos

present their own production

RED HOT ROMANCE

A FIRST NATIONAL ATTRACTION

"THE FOUR SEASONS"

After the showing of "THE FOUR SEASONS" at the STANLEY THEATRE, Philadelphia, the critic of the *Evening Ledger* said in a long review:

> There is an appeal in this novel film that passes far beyond the regular fans and "fanettes." . . . . It is as good an advertisement of the photoplay as has come to Philadelphia in months. . . . It is to be devoutly hoped that the makers of "THE FOUR SEASONS" will come again—and soon.

Booking Through Hodkinson Exchanges

KINETO COMPANY OF AMERICA

INCORPORATED

71 West Twenty-third St.

New York City

Newest Reviews and Comments

Presenting
RICHARD TALMADGE
In a series of six of the most remarkable, thrilling comedy dramas ever produced.

Released Through
All Star Feature Distributors, San Francisco, Cal.
All Star Feature Distributors, Los Angeles, Cal.
Big Feature Rights Corporation, Louisville, Ky.
Capital Film Exchange, New York City, N. Y.
Enterprise Distributing Corporation, Atlanta, Ga.
Enterprise Distributing Corporation, Dallas, Texas.
Enterprise Distributing Corporation, Kansas City, Mo.
Enterprise Distributing Corporation, Omaha, Neb.
Enterprise Distributing Corporation, New Orleans, La.
Enterprise Distributing Corporation, St. Louis, Mo.
First National Exhibitors Circuit, Oklahoma City.
Pioneer Film Corporation of N. E. Boston, Mass.
Super Film Attractions, Washington, D. C.
20th Century Film Co., Inc., Philadelphia, Pa.

Produced by
PHIL GOLDSTONE
6060 Sunset Blvd., Los Angeles, Cal.

"The Unknown"

Phil Goldstone Introduces New Star in a Hair-Raising Melodrama

Reviewed by Roger Ferri.

"The Unknown" furnishes a most appropriate title to introduce a promising star, Richard Talmadge, who comes into our midst virtually unknown, save to a few who have identified him as a once-upon-a-time-member of Douglas Fairbanks' Company. And right here it is timely to say that "Dick" is a second edition of Doug He leaps over high tables, fences and what not in a manner that bids fair to win him popularity, for he is at all times entertaining, daring and smiling. Those who have enjoyed Doug will marvel at Dick Talmadge, for there are a few tricks this newcomer pulls that even that smiling star would probably evade.

Richard Talmadge has bounded into stardom in much the same way that he bounces his way about in this picture—and straight to the hearts of those who look on. He is "pep" personified and has a personality that grips the spectator from the start. There is adventure aplenty and romance sufficient to maintain the attention of those who delight in following the courtesy of a grossly misunderstood young man. Mr Talmadge in the dual role presents as fine a piece of eccentric acting as the writer has viewed on the screen in a long time. The story is fascinatingly exciting throughout and at times Dick's stunts are so daring that one is actually thrown out of his seat.

The cutting is not as good as it might have been, but this shortcoming is more than made up for by the entertaining quality of the picture. The supporting company does exceptionally well and the direction is acceptable.

The Cast

Dick Talmadge / The Unknown.....By Himself
Sylvia Sweet.....Andre Tournier
Parker Talmadge.....Mark Fenton
J. Macolm Sweet.....J. W Early

Directed by Grover Jones.
Length, 5 Reels.

The Story

Living in these days of hard times was Dick Talmadge, son of Parker Talmadge controlling power of the flour market with an inherent desire to sleep and a marked aversion to all kinds of excitement. Dick leads a dual existence. As Dick Talmadge he is a chip of the old block, but as the unknown he is champion of the people and leads a determined fight against high prices J. Malcolm Sweet, sugar baron, and Dad Talmadge agree that Dick and Sylvia Sweet shall marry. But Sylvia, knowing only one side of Dick's nature reproaches him and urges him to do something worth while Dick's activities as the Unknown gains newspaper recognition Sylvia becomes acquainted with this masked marvel, not knowing he is Dick. A raid on the profiteers' stored goods caused a panic among the high financiers. Detectives are engaged to run down the Unknown, but he eludes them at every turn. A grand reception is held and the Unknown invited, a plot having been conceived to "accidently" shoot him. A fight starts and Dick is unmasked. The mystery solved all ends happily and Sylvia changes her opinion of the young man

Program and Exploitation Catchlines:

He Was the Son of a Profiteer, Yet He Sided With the People.
What Would You Do If You Discovered That the Man Whom You Had Hated Was Really the Man of Your Dreams?
Dick Talmadge—the Most Sensational Star—Modernizes Dr Jekyl and Mr. Hyde.

Exploitation Angles: Play strong on Talmadge to put him over, taking the angle of the review, then make your appeal to the sporting blood that is inherent in most persons with your allusions to the ring champion.

HARRISON'S REPORT SAYS:

"The Unknown is the most suspensive picture shown for a long time, the interest being never permitted to lag.

"Mr. Talmadge is heralded as Fairbanks' pupil and surely no one, after witnessing this picture, will dispute this allegation."

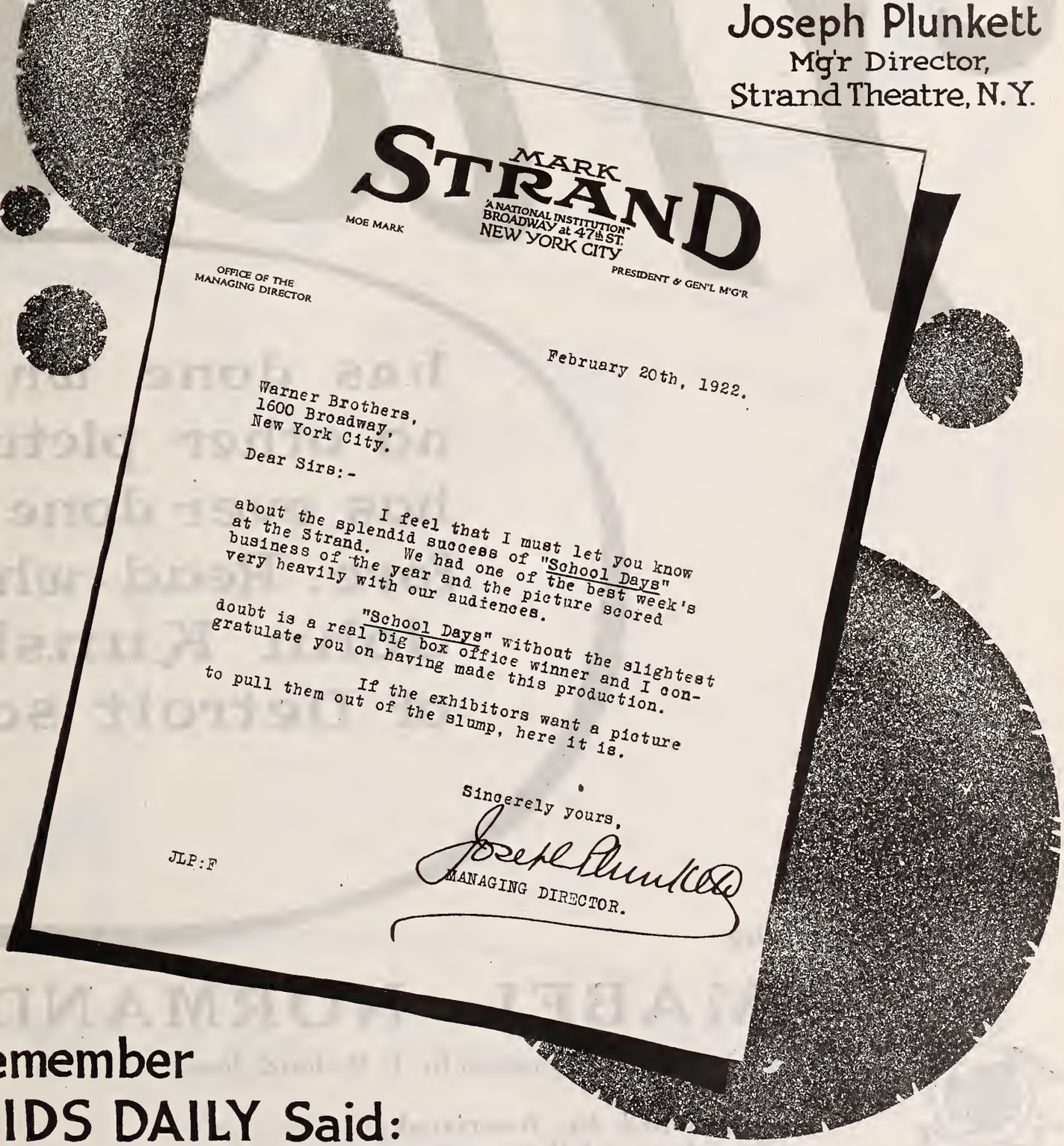
VARIETY SAYS:

"A new star in an appropriate type of picture. The Unknown—The thrills in this picture alone are well worth the price of admission—The story is gripping and interesting throughout—While only a protege of Fairbanks, he can certainly teach that star a few things."

"If the Exhibitors want a Picture to pull them out of the slump

HERE IT IS!"

Joseph Plunkett
M'g'r Director,
Strand Theatre, N.Y.



MARK STRAND
"A NATIONAL INSTITUTION"
BROADWAY at 47th ST.
NEW YORK CITY

MOE MARK
PRESIDENT & GEN'L M'G'R

OFFICE OF THE
MANAGING DIRECTOR

February 20th, 1922.

Warner Brothers,
1600 Broadway,
New York City.

Dear Sirs:-

I feel that I must let you know about the splendid success of "School Days" at the Strand. We had one of the best week's business of the year and the picture scored very heavily with our audiences.

"School Days" without the slightest doubt is a real big box office winner and I congratulate you on having made this production.

If the exhibitors want a picture to pull them out of the slump, here it is.

Sincerely yours,

Joseph Plunkett

MANAGING DIRECTOR.

JLP:F

Remember
WIDS DAILY Said:
"If you can't clean up with this one let some other fellow run your house."

Mack Sennett's

Mol

has done what no other picture has ever done before. Read what John Kunsky of Detroit says:

Starring

MABEL NORMAND

Directed by F. Richard Jones

Distributed by Associated First National Pictures, Inc.

If you haven't played it, do it now!

Up O

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION

TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Form 1204

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT 54 WEST 45TH STREET, NEW YORK ALWAYS OPEN

R114DEPY 1250 AM 75 NL
KG DETROIT MH FEB 15

AL LICHTMEN GENL MGR ASSD PRODUCERS FIRST NATL PICTURES
SIX AND 8 WEST 48TH ST? NEWYORK

BY RETURNING MOLLY O TO MADISON THEATRE FOR ANOTHER WEEK AFTER A WEEKS CHANGE OF PICTURE WE CREATED A PRECEDENT STOP NEVER BEFORE IN HISTORY OF DETROIT HAS A BIG DOWN TOWN HOUSE RETURNED A FIRST RUN PICTURE STOP FIRST WEEK DID WONDERFUL BUSINESS ESPECIALLY LAST HALF OF WEEK BUT TOO LATE TO CONTINUE BECAUSE PICTURE CHANGE ADVERTISED STOP RETURN ENGAGEMENT OPENED BETTER THAN FIRST WEEK STOP HELD UP ALL WEEK

JOHN H KUNSKY

Bigger Than Mickey

Released on the Open Market
Available to All Exhibitors

f you have, repeat! John Kunsky did!

New York laughs - -

MARSHALL NEILAN'S "PENROD"

with FRECKLES BARRY

Adapted from Booth Tarkington's celebrated book and play, co-directed by Marshall Neilan and Frank O'Connor

Photographed by David Kesson - - Scenario by Lucita Squier

Joe Plunkett says: "It opened to big business." And he looks for a smashing week. Reviews prove his expectations.

A TREASURE OF THE SCREEN

They are fully as delightful in the new form as they were in magazine form afterward between the covers of a book and later still on the spoken stage.

Marshall Neilan, in making the production, has taken Booth Tarkington's characters and given them a lifelike presentation, breathing the very essence of youthful rascality and roguishness. He has taken the separate episodes of Penrod's existence and moulded them into one coherent story.

He has preserved for the screen one treasure that should not be permitted to disappear—an epic of American boyhood. It is a revel in humor—one which everyone will enjoy. Wesley Barry is superb in the title role of Penrod Schofield and has the aid of twoscore juvenile players and almost an equal number of adults.

While Mr. Tarkington's intention was that "Penrod" should be a story of juveniles it was written expressly for the adult mind. Mr. Neilan's film adaptation qualifies it for absorption by both young and old.

—*New York Telegram.*

INCIDENTS AS NUMEROUS AS FRECKLES' FRECKLES

The incidents woven out of Booth Tarkington's series seem almost as numerous as the freckles on Wesley Barry's face.

This Neilan feature is perhaps the best capturing of Tarkington's elusive charm imaginable on the screen, and there is an air of unstudied impetuosity about it that is enhanced by Wesley Barry, the complete Tarkington hero who casts everything but a vote.

And Baby Peggy, the tiniest star on the screen, adds several carats to the value of the picture by the vim with which she weeps a bucket of tears. —*New York Herald.*

"PENROD"

Marshall Neilan has retailed very enjoyably the incidents and much of the essence of Booth Tarkington's "Penrod" at the Strand this week. Neilan has revived much of the natural naivete of boyhood—something of a miracle for any one in sophisicated Hollywood. He is aided by Herman and Verman, the colored midgets, as well as Penrod's other boy friends, and his funny, fuzzy dog, not to mention the young hero himself. —*New York Sun.*

PENROD IS IRRESISTIBLE

Booth Tarkington's "Penrod" was irresistible, partly because he was so exactly like your own kid or the boy across the street or your little nephew Willie. Wes Barry does not seem to us to have the quality of the common-place; he is a strange, wistful little creature, half elf and half gamin. —*New York Globe.*

PENROD REMOVES OLD AGE

Seeing "Penrod" at the Strand is a far pleasanter way of removing age and restoring youth than hobnobbing with monkey glands. The film is a most refreshing glimpse of youthful emotions and escapades.

Marshall Neilan has made the picture from the well known Booth Tarkington story and has wisely allowed Wesley Barry to play the role of the imaginative and active Penrod. The spectators at the Strand received the film in the happiest manner, and, getting into the spirit of the thing, abandoned themselves to showing appreciation. Age dropped off shoulders with unusual grace. The man next to us came in at the age of 50 and left a mere infant.

The picture is really a treat and must be seen to be appreciated.

—*New York Telegraph.*

"PENROD" BRINGS LAUGHTER TO STRAND

The funniest thing in the screen version of "Penrod" is the scene where Penrod goes to ask Baby Rennsdale to be his partner in the cotillon. We should have been ashamed of the way we laughed if every one else in the Strand Theatre hadn't been doing the same thing. Marshall Neilan has made a picture from Booth Tarkington's story, and Wesley Barry naturally was chosen to interpret the title role.

If Marshall Neilan never had done or never would do anything save these scenes he would deserve a tablet in the Hall of Fame, and the child who played Baby is almost too good to be true. She is Peggy Jane and she is so young yet that she doesn't know she is being cute.

On the whole, the picture is a most amusing piece of work. —*New York Tribune.*

PENROD GOOD FOR WHAT AILS YOU

A lot of folks after reading Booth Tarkington's wonderful "Penrod" stories expressed a wish that some day the lovable boy and girl and grown-up characters would flit across the screen. But they thought it couldn't be done because of the supposed scarcity of juvenile players to assume the many and varied roles.

Well, they got their wish, and it HAS been done. But it took a Marshall Neilan to do it.

"Penrod," Neilan's latest and best, with Wesley Barry, the human freckle, in the titular role, is unwinding right merrily this week at the Strand. For those who are looking for clean, wholesome entertainment and who want to take a couple of hours off and sail back to boy and girl land, the Strand is certainly the place this week. It won't do at all for those who crave soot.

Wes Barry is improving all the time as far as acting and freckles are concerned, although, speaking in the parlance of a beauty parlor, his latter attribute would scarce be noted down among the "improvements."

It doesn't make much difference how old you are or how crabbed one might feel, "Penrod" will be good for what ails you and you'll come away from the Strand feeling much better than when you went in.

—*The Evening World.*

NEILAN HAS MASTERED BUSINESS

"Penrod," which Marshall Neilan has placed into films at the Strand Theatre, is a brightly titled, understandingly compiled series of boy pranks, with Wesley Barry in the title part. The prize for cuteness goes to tiny baby Rennsdale, who plays the Peggy Jane, and there are a dozen other child actors who do capital work for Mr. Neilan.

Booth Tarkington will undoubtedly express gratification at the result of this picture, or series of pictures. It has been for the most part ideally cast. To have directed the group of babies and children in the performing of such comic situations was no lark. Mr. Neilan has just about mastered the business of directing comedy pictures.

Two prizefighters, whose noses had been broken, and then knocked sidewise, sat beside us yesterday and laughed themselves to tears. So that "Penrod's" appeal is not restricted to mothers and their nice little girls and boys. —*New York World.*

MARSHALL NEILAN PRODUCTIONS

FIRST NATIONAL ATTRACTION

FIRST NATIONAL PICTURES

Motion Picture News

Barter

THE Albany Convention, like all recent gatherings of organized exhibitors, was a serious-minded affair.

Rental prices were discussed for four hours, at one session, and the result was a resolution calling for a reduction of at least one-third of present prices and the appointment of a commission to secure such a reduction.

* * *

It was pointed out that, according to the Government tax reports, rentals increased last year in the face of a box office decline of many millions of dollars.

Many heavy losses were reported—though here and there a man was frank enough to say he was doing well.

The tenor of the session, however, was one of discouragement. A genuine hatred of the distributor was evident.

* * *

What does it all mean?

What is to be done—to relieve what is evidently a bad situation?

* * *

One exhibitor pointed out that an arbitrary and universal reduction of rentals, such as was proposed, was out of the question.

Conditions in the Metropolitan section were entirely different from those up-state, he contended. Big houses differed from small houses. Then there was the matter of exhibitor competition—the points where it existed sharply, or not so much, or not at all.

After all, he said, the exhibitor gets the price just as much as the distributor.

* * *

And the latter statement, it seems to us, gets right down to the root of this very big and troublesome problem.

* * *

Rental prices are a matter of barter.

Just that.

It's a poker game. And the best man, sitting in the best position, wins. Sometimes it's the distributor; sometimes the exhibitor.

* * *

In other lines prices are pretty firmly standardized. There are grades of goods, and grades of prices. In each grade quality is uniform. But with pictures—

Who can say what a picture is worth?

The distributor doesn't know. He gets what he can. And the exhibitor fights back. Each measures the other's weakness and strength. There's the widest latitude. It's a bluff and call game. And the players grow to hate and distrust each other. Poker. Barter. Nothing else.

And the exhibitor gambles with the picture when he gets it. Gambles with the weather, his opposition, the taste of his public, his advertising. In equal houses in equal communities the same picture will draw twice as much money in one house as in another.

How on earth can you, *arbitrarily,* fix picture rental prices? From the top down, we mean. You can't—any more than you can standardize poker pots.

* * *

There's just one way.

* * *

What determines the value of a picture?

There's just one measure, *the price the public pays for it.*

Isn't that 100% true? And isn't this the one and only way to work out the problem? Namely, from the ground up, instead of the top down. *Let the public set the value.*

Then, having the value fixed, let the exhibitor take so much, the distributor so much, the producer so much.

There—at last—*a definite* value is set. And on this solid, definite basis, you build a solid definite profit participation.

Out goes poker, barter, jipping, distrust, hatred, insecurity, high selling expense, duplication of exchanges—most of our present abuses and waste!

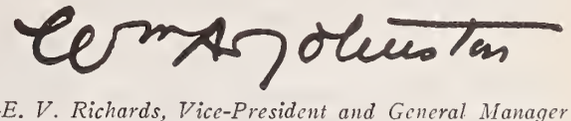
* * *

Percentage! Yes, that's what it is. We announced and advocated it seven years ago. And we said it would arrive—some day.

Somebody perhaps will call it by a new name—(Percentage, because it hasn't been done rightly, has a bad odor). The new way will be called "profit sharing" or "cooperation." And the new contract will have an arrangement of exhibitor advertising—so the public will pay all it should and make the basic value what it should be.

Some one will—

When?



(Editor's Note:—E. V. Richards, Vice-President and General Manager of the Saenger Amusement Co., Inc., strongly opposes percentage plans. His letter appears on page 1338.*)*

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Many Candidates for "Dollar a Week" Jobs

First National's Offer of Trip to Coast for Nine Best Exploiteers Gets Big Response

THE manifesto sent out by Associated First National Pictures last week, calling for the nine exhibitors in the country who would demonstrate the first-water quality of their showmanship during First National Week by their advertising and exploitation campaigns, to be the guests of the company for a week in Los Angeles, has met with an enthusiastic response from the live-wire exhibitors of the United States.

These nine "One Dollar a Week" men will be carefully selected from all the entrants by a committee which is composed of the Exploitation Editors of the motion picture trade journals. It is not necessary for an exhibitor to be a First National franchise holder to be eligible for one of these "Dollar a Week" jobs. Any exhibitor has a chance to be one of the nine lucky ones. If any of the winners live so far west that a trip to the Los Angeles studios of independent producers would be an old story to him, he has the alternative of a trip to the New York office, with the opportunity of living for a week with the executives and watching the machinery of distribution in operation at headquarters.

For the purposes of the occasion, the theatres of the country have been divided into three groups, so that these nine jobs are open for three managers of theatres seating 2,500 or over. For three managers of theatres seating 1,000 to 2,499. For three managers of theatres seating less than 1,000.

A few of the "count-me-in" letters that have been received from prominent showmen all over the country are given here to indicate the spirit in which the First National invitation has hit the exhibitors.

Edward L. Hyman, of the Brooklyn Strand, writes:

"'I would like to have you enter my classification in the theatres seating 2,500 or over.

"We are playing Hope Hampton in 'Stardus,' and I am working on a very extensive advertising campaign."

Colonel Willard C. Patterson, of the Metropolitan, Atlanta, Ga., throws his hat into the ring and announces that he's "goin'" to win a trip.

"Have booked 'Hail the Woman' in the Metropolitan," writes Pat, "and have already started an original angle on it from an advertising standpoint. Now you watch some of the stuff I put around it."

Charles F. McManus, of the Colonial Theatre, Tacoma, Wash., comes through with cheers for the idea.

"I think your idea is splendid," says McManus. "I am in Class 3, as the Colonial seats 954. We are going to show 'The Lotus Eater' during First National Week, and I am planning some big stunts for this picture. We are also going the limit on our front. Started last week with the advance slides. Wednesday morning my float will be around town. By Saturday night will be ready to hang out the S. R. O. sign."

A. G. Stolte, directing manager of the Des Moines theatre, Des Moines, Iowa, has announced his intention of participating.

"It will be worth the trouble, if one can be successful enough to win the prize, a trip to Hollywood, California," says Arthur.

"This job is a cinch," is the way Gus Metzger, of the Rivoli, Portland, Oregon, sizes up the situation from his viewpoint. "I intend making the grade on high. I feel that one week's rest in Los Angeles will do me a lot of good."

"Count me in on the anniversary week campaign," is Maurice F. Barr's greeting from New Orleans, where he is supervising manager of the Saenger Amusement Company's New Orleans theatre.

"I am happy to say that I would make the same effort in my exploitation campaign for First National Anniversary Week whether there was a prize of not, because it means money for me to do so," is Stanley Chambers' declaration from the L. N. Miller Theatrical Enterprises in Wichita, Kansas.

Arch E. Bamberger, of the Strand Amusement Company, Owensboro, Ky., is also after a "place in the sun" of California for a seven days' outing.

All exhibitors who are after one of these nine unique jobs will have until March 20 to get the evidence before the committee of judges in New York. All details should be sent in care of Associated First National Pictures.

PEOPLE AND PICTURES

THE industry is waiting for Mr. Hays, marking time, in a way, till a leader leads. Good Lord, what a lot that fellow will have to do!

First of all, a publicity-engineer, Mr. Hays! If we may earnestly suggest, a big engineer. One who can tap immediately the big buried lode of favorable truth about the picture, and picture people, and the industry. The screen, the newspapers, the public—all are hungry for some golden facts. And Great Scott, how we do need them! ! !

There was an opportunity at the Albany Convention, just a little one comparatively, but one of the many golden ones that slip by every day.

The two big newspapers there wanted to run special sections on the convention. The cost was very little. Divided among a few companies, it meant nothing. It would have paid, offhand, in picture patronage. And in larger ends it would have paid heavily. Everybody ok'd the idea but there was no head. No one to say 'yes' in half a minute, and then give orders in ten minutes; no one person to do it.

* * *

In Town: Motley H. Flint, Vice-President of Los Angeles Trust and Savings Bank, who has done as much for the independent producer as any man we know of. Actual encouragement, too; not merely words.

M. C. Levee, President of United Studios, which are humming with activity.

Thomas H. Ince and Mack Sennett.

Douglas Fairbanks and Mary Pickford.

A. H. Blank, Sam Katz, Nathan Gordon.

* * *

DOUGLAS FAIRBANKS was interviewed by MOTION PICTURE NEWS upon the following subjects:

"What," we asked, "should the industry do to meet the yellow newspaper attacks on Hollywood?"

"Make good pictures," said Mr. Fairbanks.

"What about censorship and blue laws in general?"

"Make good pictures," said Mr. Fairbanks.

"What do you think about the business situation?"

"Make good pictures," said Mr. Fairbanks.

And though we had some pretty good thoughts and suggestions on all three subjects, we were compelled to admit that Mr. Fairbanks was about right. At least we can't, as an industry, do very much along any line without "good pictures" as a basis.

At any rate, that's all Mr. Fairbanks would suggest. "Good Pictures!"

We might add that we have a lot of respect for this likable, hard-working, able individual.

As for Mary Pickford, we regard her as one of the great women of the world.

Both are a great credit to motion pictures. We only wish they would write something to the public about themselves and their work. It is hard work and serious work. It would do a lot to correct the present distorted impression of Hollywood.

* * *

EXHIBITORS! EVERYWHERE! Read the letter in this issue from H. M. Richy, the active general manager of the Michigan League of Exhibitors.

A newspaper correspondent, a good and true one, Mr. H. G. Salzinger, happened to be in Hollywood when the Taylor fatality happened. And he sent out a story, a good and true one, about Hollywood. We've seen it in the Detroit News, Detroit Journal and Brooklyn Eagle. It's better reading than the "yellow" and untrue stuff. It shows that newspapers—lots of them, the best everywhere, want the interesting, real facts.

Mr. Richy got busy, not only in Detroit, but throughout Michigan. He sent printed copies of the article to every exhibitor to hand to his local paper.

Is there a better piece of work for any League or any exhibitor to do?

* * *

The Eastman National Academy of Motion Pictures, at Rochester, N. Y., the palatial structure George Eastman has given citizens of that city as a home for motion pictures and good music, will be managed by Charles H. Goulding, a former Syracuse boy. Mr. Goulding, who is a native of Auburn, moved to Syracuse with his parents when a child and spent his boyhood days there, taking a prominent part in amateur theatricals.

The new Eastman theatre will be opened next Fall, according to present expectations. It is a mammoth structure of steel and Indiana limestone, Italian renaissance in style, and will seat between 3,300 and 3,400 persons.

* * *

ARTHUR BRISBANE wrote an ad for D. W. Griffith. Full page size, and it ran in the New York Sunday American, Morning American and Evening Journal. Cost D. W. an even $11,000 for the 2,000,000 circulation.

Here it is—in miniature and here is how it happened.

When the People Reach Out, BEWARE!

King Louis XVI. of France Learned It Too Late.

FROM REVOLUTION BLOODSHED AND TYRANNY ONLY SORROW CAN COME.

See D. W. Griffith's "Orphans of the Storm" APOLLO THEATRE 42nd Street, West of Broadway

Reproduction of full page advertisement written by Arthur Brisbane for D. W. Griffith, the story of which is told on this page

D. W. G. met A. B. on the train to Detroit, which city A. B. is running these days along municipal ownership lines (he gives the job a few hours a week).

"How's 'Two Orphans' going in N. Y.," asked A. B.?

"I'm not reaching the masses," observed D. W.

"Naturally," countered A. B. "You're whispering to them. Why don't you yell at them"

Whereupon, like all good ad-writers—and ad solicitors, he gave a telling allusion.

"If you went into a big, noisy restaurant," he began, "and wanted to make an announcement to the busy eaters and the cashier said she'd whisper it for fifty cents or yell out loud for fifty dollars—which would you have her do"

"Yell," of course, said D. W.

"All right," said A. B. I'll yell, and Mr. Hearst gets $11,000."

Well, the Brisbane ad ran Thursday morning, Friday evening and Sunday morning. And now—at this

writing, the following Tuesday they are turning 'em away!

Yelling wins—in this business.

* * *

The cudgels against State censorship are taken up strongly by the influential Richmond (Va.) Times-Dispatch in an editorial which gets to the meat of the subject by characterizing such legislation as a "narrow regulatory treatment of an amusement that has become the most popular of all."

* * *

SPEAKING of "The Prodigal Judge," which the New York newspapers acclaimed—the Times giving it about the highest praise ever accorded to any picture, Macklyn Arbuckle, who played the title role, writes us this interesting letter:

"For four years I have een endeavoring to be allowed to produce the big, wholesome, humorous, lovable type of the American character.

"The real American father and mother are naturally clean-minded, and I have felt that there was a large clientele for plays depicting the brighter and happier side of the American life. The American father is the backbone of this country. Be he in a larger or smaller town.

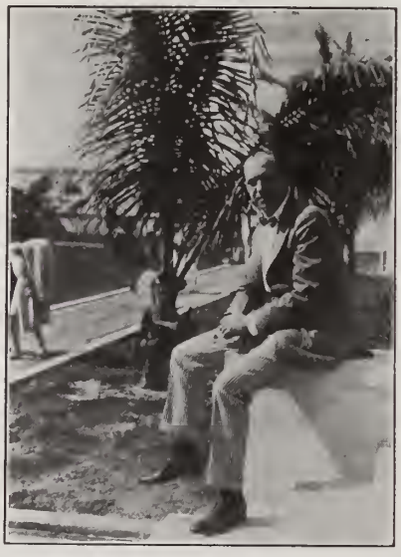
"He has native humor, a big heart, interested in the love affairs of the young folks and spreads happiness as he goes through life, and a deadly punch in each fist for the protection of his honor and family.

"'The Prodigal Judge' is a psychological study of a big American of his time. It was not a chance characterization, but the result of study and care. That it has been appreciated gives me encouragement to appeal to the better side of the American public.

"I hope to appeal in the wholesome play of the screen as I did on the legitimate stage for thirty years. It is up to the American father and mother to regulate plays and pictures without the aid or dictation of a censor. Their verdict will be the producers' guide."

* * *

MR. E. M. ASHER, representing Mack Sennett, writes us a letter boiling with righteous indignation over the injustice of coupling Mabel Normand's name with the recent and deplorable Hollywood fatality. We are just as indignant as Mr. Asher. And this goes, too, for Mary Miles Minter. Both are certainly innocent. And it is decidedly up to the industry, and in particular to the exhibitor, to see that neither suffers. The exhibitor can do much in the emergency to set the public right.



Arthur S. Friend, (c) Underwood and Underwood

Why, asks Mr. Asher, don't we have a publicity bureau in such crisis, one that will furnish material to offset the nasty newspaper tales? Why don't we have our screens organized for the same purpose?

Why not?

We have asked the same question and urged the same remedy till it is difficult to write urgently about it.

Never before did the industry need its own publicity as it does at present. Never before has there been such a pitiable spectacle as the giant power of the screen standing blind and impotent.

But the reason is this: we never, collectively or individually, do anything for the common good—until it's too late.

We live for the day in this business. The devil take tomorrow.

* * *

There's no use in railing at the newspapers for printing Hollywood all over the front page. Of course they do and always will.

Twelve millions of people go to pictures daily. Fifty millions are considerably interested.

There isn't a subject in the world so universally interesting; nor are any subjects so talked about as the people of the screen.

And newspapers, which are in the business of retailing news of most interest to their readers—retail news about pictures and picture people. If necessary, they themselves manufacture it.

It is simply up to pictures and picture people to see that the newspapers get good news and not bad news. It can be—and MUST be done.

It's a huge responsibility. We told our views on it in an editorial called "Creatures of Celluloid."

* * *

James Loughborough, manager of the Pathe exchange in Albany, N. Y., has just had the Legion of Honor conferred upon him by the French government. At the time that Marshal Foch visited this country, Mr. Loughborough was loaned by Pathe to handle the publicity. He did his work so well that he has now been honored by the French nation.

* * *

FROM Okanogan, Washington, comes the finest idea of many a day for small town managers—and small towns as a whole, too.

Twelve merchants of Okanogan rent the Paramount theatre every Wednesday afternoon and give a free matinee to everyone living outside the village limits. The merchants are supplied with an unlimited number of tickets and these are passed around to the ranchers who trade with them.

The benefits of the stunt are many. The merchants pay W. C. Skates, the manager of the Paramount, enough to cover his expenses. The program is the same as that shown at night and there is no loss in business because the town people are not admitted. Mr. Skates, in common with most small town exhibitors, does not run mid-week matinees.

Through the arrangement, Mr. Skates has made his theatre something more than a place of amusement and the merchants are his greatest boosters.

It is a great scheme—worthy of national acceptance by the city fathers of any small town.

* * *

W. A. BUSCH, Goldwyn manager at Washington, D. C., had a letter in last week's "News" which hit a very big nail on the head. The thoughtful exhibitor will do well to read it again and ponder.

W. E. Shallenberger hit on the same subject before a hotel lobby group at the Albany convention.

And we have editorialized often—and expect to again—along the very same lines.

Mr. Busch speaks of "ready-made" pictures—and the other kind. He says the "other kind" are harder to sell—to the exhibitor and to the public. We know it.

The "ready-made" picture is the picture with a star encased in the regular "movie stuff." The exhibitor puts up the star's name, a poster, a few stills and the "ready-made" audience comes in, not a big audience, but an easily had one.

The "other kind" of picture is the picture with a story, a real appeal, mental or heart or both. And lots of people want to see it. And they'll come out of their good homes. But you've got to tell them about it—which means well written publicity. And that's a harder way.

It's the easy way that makes stars and stars' salaries. That's a fact! The easy way exhibitor does it. Think it over.

And the public—today—wants pictures, stars too, but pictures. The "ready-made" picture is through except for the "ready made" audience—and this audience won't pay rental prices.

M.P.T.O. of A. Issues Statement on Washington Conference

Urgent Call for All Exhibitors to Attend May 8th to 12th Gathering

IN a statement addressed to the exhibitors of America from the national headquarters of the Motion Picture Theatre Owners of America, theatre owners all over the country are requested to make every possible effort to be present at the coming national convention to be held in Washington, D. C., May 8th to 12th, inclusive. The Washington conference is hailed as marking the "supreme advance" of the exhibitors' national organization, and the importance of the issues to be discussed makes a large attendance of theatre owners highly imperative. The M. P. T. O. of A. statement follows:

"Fellow Theatre Owners

"The annual convention of the Motion Picture Theatre Owners of America in Washington, D. C., May 8th to 12th, inclusive, will prove to be the greatest event in the history of our wonderful industry. Affairs are so shaped now as to render this gathering of most vital concern to every motion picture theatre owner in the nation.

"Theatre owners have, since our Minneapolis convention, made many conspicuous advances. Until now we occupied ground in the forefront of our industry. Because of our daily contact with millions of people in our theatres throughout the United States, we have brought about an appreciation on the part of the public for our business which is daily growing.

"With our new status well established, as theatre owners we must measure up to the dignity and fully comprehend the responsibility this entails. We stand forth now in the community as a public service factor in the same division as the pulpit, the school and the press. The motion picture in its present high development is the screen press of America. And as the custodian of this truly wonderful visualizing publicity element, theatre owners must discharge the duties encumbent upon same with patriotic fidelity.

"We owe this service in a very definite way to our nation, state and community. During the past year we have established a Public Service Department of the Motion Picture Theatre Owners of America at Washington, and through that division we have supplied film of travel, trade, commerce and agriculture to many sections of the country and exhibitors everywhere have co-operated with us in carrying out the details of this great work. At our convention next May we hope to place this public service element on such a high and comprehensive basis as to fully meet every national, state and community need which can be served through the motion picture screen. This situation will be so completely set forth in official reports and recommendations that it will at once come into active operation in every section of the country. In fact, we propose to make our energies in this relation radiate from Washington in such a way as to bring this service at once into great public demand.

"This and other progressive policies will feature the work of the Washington convention. Action will also be taken to defend our industry against unwarranted legislation and other attacks from those who misunderstand the purposes of the theatre owners and do not fully appreciate the beneficient phases of our work.

"We must meet censorship attacks both in the nation and different states. Attempts to impose unjust and ruinous tax levies must be defeated through a clear presentation of our side to law-makers and the public.

"These campaigns of misrepresentation are now on. Organizations claiming to have reform tendencies are at work in different states seeking to impede and hamper our business. A resolution is now before the United States Senate asking for a general investigation of the motion picture industry. Organized bodies of mistaken zealots seek to throttle this screen press of America with unwholesome statements repugnant to American ideals and at variance with the thought of the public.

"To prove our side to the people will be one of the duties confronting us at the Washington convention. We have the visualizing powers and wonderful publicity elements of the screen in our custody. The people of the United States demand that the screens shall be kept free from all political and other entangling alliances, and that its integrity as the screen press of America shall remain unimpaired. That this shall be done is the pledge which we have made to the people and propose to keep.

"Come to Washington, theatre owners, and help us formulate plans in accordance with this program which will comprehend public needs and our business necessities in every state in the union. We can do it. We must do it. This is the real job before you, theatre owners, as it means the safeguarding of your investments and the entire future of your business. The week you spend in Washington at this convention will bring you greater returns than anything you ever did in connection with your theatre.

"The American people will stand squarely with us when we bring our side to light, and they will see to it that powers to aid them shall not be impaired by adverse legislation and other restricting conditions. We also have the admission, seat and music taxes and other things to battle against, and a multitude of similar conditions shaped to injure us. Give us the benefit of your personal co-operation in Washington. We need you and your energies will count in your congressional district on behalf of our great industry.

"United we will meet every issue successfully and win.

"Arrange to be at the Washington convention of the Motion Picture Theatre Owners of America May 8th to 12th, inclusive.

"National President Sydney S. Cohen has appointed the following committee in charge of the arrangements for the convention:

"W. A. True of Hartford, Conn., chairman; W. A. Steffes, Minneapolis, Minn.; W. D. Burford, Aurora, Ill.; John Manheimer, Brooklyn, N. Y.; E. M. Fay, Providence, R. I.; A. R. Pramer, Omaha, Neb.; E. T. Peter, New York, N. Y.; A. Julian Brylawsky, Washington, D. C.; Glenn Harper, Los Angeles, Calif., and D. A. Harris, Pittsburgh, Pa."

Radio to Link Meetings of Adv. Men on Both Coasts

FOR the first time in the history of the motion picture industry the advertising men of the East and West coasts will be linked together when the Naked Truth dinner of the Associated Motion Picture Advertisers is held at the Biltmore Hotel March 25. At a meeting of the A. M. P. A.'s board of directors last week plans were completed for the installation of radio service which would connect the ballroom of the Eastern hostlery directly with the West Coast Advertisers' Association, who will hold a meeting the same evening.

The novel experiment, which promises to establish a precedent in the industry, will convey vocally all the acts and sketches of the Naked Truth dinner over 3,000 miles and form a tangible bond between the two organizations. Charles Barrell, of the Western Electric Company, a member of the A. M. P. A.'s board of directors, is completing arrangement for the radio service.

Accommodations have been made for 400 guests, and seat reservations are being made by name and with issuance of tickets. Inasmuch as tables will be set for ten people each this method, it is expected, will obviate any difficulty in finding places. At the same time it will necessitate an early reservation of seats to make sure of accommodations.

Under the direction of A. M. Botsford, chairman of the entertainment committee, the 30 members who will take part in the sketches held an enthusiastic meeting on Friday of last week at which the final details of the program were worked out preparatory to the actual commencement of rehearsals.

A Percentage Antagonist Has His Say

An Opinion by E. V. Richards, Jr.

General-Manager of Saenger Amusement Co., Inc.

Mr. W. A. Johnston, Editor,
Motion Picture News.

Dear Mr. Johnston:

On various occasions in the past three or four years you have printed lots about the percentage plan for the distribution of film. You have also had two or three conversations with me, as best I can recall, as far back as three years ago, and on one occasion you asked me by letter to give you an expression on the percentage subject.

My opinion of three years ago is the same today—that is, the percentage system of exploiting the exhibitor is no different than that of the first rental schemes. I believe the proof of that in considerable degree is proven by the decrease in theatre receipts and the enormous increase in film rentals that have just been shown in the trades papers covering the complete period of 1921.

I made the statement to you in one of our conversations that if anything the percentage would be a far greater evil than the old system of flat rental, for the following reasons, by comparing the history of the legitimate theatre, with few exceptions, or comparatively few exceptions. The history of our legitimate theatre is one of decay. The theatre owner was so over-exploited on percentage terms that it was not long before he was left as the errand boy or the bill-poster or the hackdriver for his livelihood. The old, dilapidated buildings became unattractive, dangerous and behind times as far as public appeal was concerned, as the theatre owner had no money left with which to rebuild a legitimate theatre; therefore, there was no decent home for legitimate plays, unless civic pride contributed or indorsed such an institution for the maintenance of a place of amusement.

If the present tactics of certain distributors and producers in the film business are put into effect, the same would soon happen to the motion picture industry—that is, by taking an extreme pessimistic view of the situation.

Today the distributors are approaching the exhibitors on a sharing basis, throwing one competitor against another in the percentage terms as against flat rentals, plus the following: An itemized account of every expense in connection with the operation of his business. I think that it is high time for the edification of the exhibitors throughout the country that you publishers should equally educate all sides of this industry. When the distributor approaches an exhibitor for a percentage contract and offers any such form to be signed as a part of the agreement, the exhibitor should be so educated as to require the producer or distributor to furnish him with the following information: How much did the production cost, and have same verified by a firm of equal reputation as Price, Waterhouse & Company? How much salary was paid to the star? How much salary was paid the officials of the company and to subsidiary corporations, and in this case an itemized list of such corporations and officials should be given? How much bonus money and what rate of interest in the financing of the above production? How many agents and sub-agents has the story or scenario passed through before it was put into execution or into the production, and what was the cost of same? What does the producer expect to gross on the investment and over a period of how many months? What is the quota that is set for every community in the United States, and what are the quotas that are actually accepted in each key city? What amounts from foreign sources, and itemize this? Are the officials of the above production interested and to what extent in any individual or corporations that have contributed a part in service or material to the above production during its making or exploitation?

The exhibitors are requested to give comparatively the above information on their side when the percentage distributor comes around. Why not the exhibitor begin to demand a few things of interest of the other side of the business? Doesn't it sound like "honorable (?), legitimate theatrical history in America?" Don't the distributors and producers realize that when they make a bad picture on which the exhibitor loses money that in the long run the producer pays the bill, and why should it not be so? Isn't it time that the producers, stars and distributors are reflecting seriously on the days when film rental buying and film receipts are falling off? Aren't they likely to wake up some day and find that their present assistants and other supernumeraries are financed by the great body of exhibitors in this industry, unless there is some substantial basis of reasoning established in this industry? In spite of all that may be said, the motion picture exhibitor is not in the pitiful position of the legitimate theatre owner, for the simple reason that this business is a manufacturing enterprise after all, and in one sense, comparatively speaking, a theatre is a permanent proposition.

The motion picture industry is free and open to all, and there is no one that can control the "A, B, C" of picture making. That has been very thoroughly proved from the days of the Biograph and other so-called restricted organizations of the early days.

Does the producer realize that his particular phase of the business is massed and centralized and therefore develops very rapidly in opposition to himself when national resentment arises among all factions of exhibitors?

Let the exhibitor wake up—and I mean by waking up know how to make a survey of his own business to keep up with improvements for the future and at the same time have a fair and reasoning plan with the producer so that both may get all the profit they are entitled to on their investment. BUT THE PERCENTAGE PLAN WILL NEVER DO IT. WHAT PLAN?

I will not attempt to offer a substitute for the complaint nor a cure for the disease, but I am in hopes that a man such as Mr. Hays coming into the industry will be strong enough to suppress the sharp practices and selfish interests of any individual in the industry, whether he be producer, distributor, star or exhibitor, and that you publishers will get behind the CAUSE and throw the true light on all its evils from all sides until conditions are cleaned up. That's what we need NOW.

Yours very truly,

Saenger Amusement Co., Inc.
E. V. Richards,
Vice-President and General Manager.

N. B.: So many actors and producers continually expound the theory that exhibitors have money while they are usually in debt or broke. Take a trip to the studio or note the life of the average producer or actor. It's not the exhibitor's fault that the industry squanders money.

Ohio Censors' Rulings Arouse Consternation

"FOOLISH WIVES," Universal's big production, and Goldwyn's "The Sin Flood," were two pictures which were rejected in their entirety recently by the Ohio Board of Censors. Universal's "Leather Pushers" series was also mercilessly condemned.

Added consternation in Ohio film circles followed the announcement of the board that all news reels must have a certificate of censorship before they can be legally exhibited on the screen. Local exchanges state that news reels received in Cleveland on Saturday are shown on the screen the following Sunday. They claim that the censoring of the news reel would delay the films so long that they would be useless as news.

It is also rumored that the Carpentier-Dempsey fight pictures are to be recalled by the Ohio Board of Censors.

War on Censorship Waged in Many Sections of the Country

Fight Pending Bills in Kentucky, Mississippi, Massachusetts, Maryland

THE censorship war continues unabated in many sections of the country with the motion picture industry marshaling all its resources to combat the professional reformers. Definite action for the acceptance or rejection of censorship is expected shortly in the legislatures of Kentucky and Mississippi. In Massachusetts a fight is being waged against a proposed bill which seeks to bar the use of the screen in the forthcoming censorship referendum campaign in that state. The Maryland Board of Censors has proposed to the Maryland legislature an amendment to the present censorship law which will provide for more drastic penalties for failure to observe the mandates of the board. In addition to the agitation for and against censorship carried on in various state capitals, the question is being debated by the pros and the antis in many municipal districts throughout the country. The right of a censorship board to pass upon the "social phase" of a picture is being contested in Kansas, where labor interests have brought suit to enjoin the Kansas Censorship Board from rejecting a picture titled "The Contrast," which deals with an industrial situation.

David Wark Griffith is scheduled to appear this week before the Kentucky legislature to speak against the consorship measure now awaiting action by the lawmakers. The censorship measure now pending in Kentucky is known as Senate Bill No. 176. It was introduced by Senator Brock and provides for a film censorship board under the supervision of the Department of Education—the board to be composed of three members at a salary of $3,000 each. License fees of $2.00 per reel of 1,000 feet are provided for in the measure, and fines of from $100 to $1,000 for violation of the censorship law. The measure sets forth that only such films may be shown in Kentucky as are, in the judgment of the censor board, "of a moral, educational or amusing and harmless character."

Under the direction of Chairman Hess, Jack S. Connolly, Washington representative of the National Associaiton, is now in Mississippi co-operating with E. V. Richards, Vice President and General Manager of the Saenger Amusement Company, and Y. F. Freeman, of the Southern Enterprises, Inc., in establishing a strong front to combat the efforts of the reformers to force through a censorship bill. This measure has been reported favorably by the Senate Committee on Education. The legislation was urged by Governor Russell of Mississippi, who, in his message to the Legislature, said: "I cannot too strongly urge the very great necessity of establishing by statute law a censorship of the motion pictures used in this state." The situation in Mississippi is fraught with grave danger to the industry, and the result is still in doubt.

In Massachusetts the censorship committee of the National Association, through its representative, ex-Judge J. Albert Brackett, is co-operating with the Allied Theatres of that state and has a stiff fight on its hands to prevent the passage of House Bill No. 467, which seeks to bar the use of the screen in the forthcoming censorship referendum campaign. At a hearing on this bill before the Committee on Election Laws of the Massachusetts Legislature, on February 19, Judge Brackett entered a vigorous protest against the passage of the bill and charged that the measure was a covert attempt to forestall any campaign of education on the screen by the moving picture theatres to tell their side of the story to the public in connection with the censorship referendum.

The Maryland State Board of Censors is dissatisfied with its name. A proposed amendment to the censorship law has been introduced in the Maryland Legislature which seeks to change the official name of the censorship body to "Maryland State Board of Review."

More drastic penalties for failure to rigidly observe the mandates of the censor board are also provided in the amendment. Whereas the present law prescribes a fine of from $5 to $10 for failure to display the approval seal of the censor board on any film exhibited in Maryland, the amendment provides for a fine of not less than $50 nor more than $100, or imprisonment for not more than thirty days, or both in the discretion of the Justice of the Peace before whom the complaint is lodged.

The bill prohibits the making of any change or alteration in the film after it has been licensed, except such elimination as ordered by the board, and any violation of this clause would be punishable by the immediate revocation of license. The measure seeks also to revise a section of the law defining the character of films which are unsuitable for license by adding, "inhuman or inciting of crimes."

The proposed amendment is now before the Judiciary Committee of the Maryland Legislature and will be vigorously opposed by the exhibitors of Maryland, also by the Censorship Committee of the National Association of the Motion Picture Industry of which Gabriel L. Hess is chairman.

Has a censorship board the power to pass upon the social phase of a picture? That question will be decided in a court hearing in Kansas City, Kans., on a picture, "The Contrast," which deals with the industrial situation. Labor interests behind the picture have brought suit in the Wyandotte County District Court to enjoin the Kansas Motion Picture Censorship Board from rejecting the picture.

The picture was made during the recent coal miners' strike in Kansas, and is alleged to encourage strikes, although attorneys for the labor interests assert that the plot is merely a love story woven around every-day industrial life. The state has been given twenty days to file an answer.

Unclean motion pictures attacked on Sunday, February 12th, at the Ogden Tabernacle, Ogden, Utah, by officials of the Mormon church, were defended by H. E. Skinner, president of the Utah branch of the Motion Picture Theatre Owners of America. The latter's defense was that "no respectable motion picture theatre owner has any use for the unclean motion picture, but all motion pictures should not be condemned because some are improper any more than a library should be condemned because a few books are bad."

President Skinner, talking for the motion picture theatre owners, referred to some of the adverse criticism that arose at the time the Arbuckle case came to the attention of the public. He showed where the theatre managers immediately banned the showing of Arbuckle pictures in their houses. He said that in all the condemnation of the motion picture industry there has been no encouragement and support to those who have struggled for the uplift of the industry.

In conclusion, President Skinner said: "Every show house in Ogden has been careful, I believe, to do all within the exhibitor's power to raise the standard of moral entertainment. We offer no apologies to the ones justly deserving condemnation."

At the fourteenth annual luncheon of the National Board of Review held at the Hotel McAlpin, New York City, Dr. Albert Shiels, one of the founders of the National Board of Review, declared the fundamental fault of the American-made film production to be "not indecency but a deplorable sentimentalism which is responsible for pictures not depicting life as it is—pictures in which all the villains have lots of money and all young women are beautiful." He further declared that while many foreign pictures were badly made and were coming here "in a missionary cause" and not because we did not have good pictures in America, yet the foreign production showed greater seriousness than the American product.

Harry Crandall Issues Statement On Washington Disaster

Mr. William A. Johnston,
Motion Picture News,
729 Seventh Avenue,
New York City.

Dear Mr. Johnston:

Having about regained my proper senses, which I more or less lost during the terrible Knickerbocker disaster, I feel that I would like to make a statement through your paper to all my brother exhibitors in America.

I want to say that I have never been so affected by anything in my life as by this catastrophe, and hope never to see anything like it again. This is the first trouble of any kind I have had in my fourteen years in the motion picture business.

I have labored day and night to build up what was considered by many one of the most complete chains of theatres in this section of the country. I also was fortunate in gathering around me a wonderful executive staff of young men, who worked untiringly for the comfort and best interests of the patrons at all times, and we have been fortunate, despite the terrible conditions all over the country, in keeping our theatres doing business and making money, but with all this system and all of the efforts that it was physically possible for us to put into our business, one of our very finest theatres, namely the Knickerbocker, suffered the collapse that is so well known. Now the question is, why?

It might be interesting to many to know that the first investigation, that of the coroner's jury, held practically everybody in connection with the building for the grand jury with the exception of myself. Although I was exonerated entirely, this does not lessen a certain load that is bound to be on my mind, for the reason that the theatre bore my name.

It might also be of interest to know that I was not really in on the original construction of the building, but took it over some time after it was completed. I do not say this to clear myself in any way, if I were responsible, because I know positively that Mr. Wagner, the builder, was one of the best builders in Washington. There is also no reason for anyone to think that the theatre was slighted in construction to save money, for the highest bidder was awarded the contract by reason of his being the most reliable. This theatre was built before the United States got into war, when good labor and material were plentiful and at a reasonable figure, and whereas I don't want to appear egotistical, I think any one who knows will agree that the Knickerbocker theatre could be considered at least among the ten best theatres in the United States. As to its clientele, something that I have never touched on before, it probably had the most eminent clientele of any theatre in America. That was unfortunate, for the reason that it made the calamity a national issue, as some of the most prominent people in this country were either hurt or killed in the disaster. The Knickerbocker was a theatre that catered to Congressmen and Senators, to Vice President Marshall, William Gibbs McAdoo, and many other high officials of the Government, as well as to all the diplomats of foreign countries. I simply bring this out to show that sometimes your wonderful clientele may be against you, meaning by that that when you have an unfortunate accident which would be more or less local under ordinary conditions, with a clientele like this it immediate becomes of national or even international importance. Being of a national character, it surely would have more or less of an effect on all exhibitors throughout the United States.

I feel heartily sorry that my name was in any way connected with a disaster (even though it was beyond my control) that was of such a nature as to affect (as I understand it has) the business of all my brother exhibitors throughout the United States, and hope that their business will quickly recover, as a thing like this may never happen again in a hundred years—and although a verdict has been rendered, the real cause of the collapse of the Knickerbocker has not been absolutely cleared up in my mind, and in the minds of many others.

After the collapse of the Knickerbocker I closed all my theatres for a period of five days, and no exhibitor can realize how I felt when the Metropolitan was reopened on the sixth day, to have the patrons cheer the picture when it went on the screen—it proved how loyal they were, and it would be of value to every exhibitor in this country to start now and gain the confidence of his patrons. I never knew how well I stood until after the calamity. We received thirty-three hundred letters and telephone calls from people in the District, offering their sympathy and help, and so far as I have been able to learn, not one person in Washington has held me in any way accountable for the accident, and they have tried to prove this by their wonderful attendance. The whole city seems to be solidly behind us, and that surely is something that an exhibitor should be proud of, because in times like this people are only too quick to charge the owner with neglect. I have had many relatives of those killed in the disaster come to my office in the most friendly manner to sympathize with me.

I want the exhibitors to remember that what happened to me is apt to happen to them at any time, and that it would be a wonderful thing for every exhibitor in America to have his theatre inspected by the best engineer it is possible for hm to get, so that he might avoid the very thing that I have gone through. This especially applies to the new and wonderful fireproof buildings, which is the kind the Knickerbocker was.

In closing I want to thank your paper for all the kind remarks that were made in my behalf, and also to extend my sympathy to every exhibitor in America who has been adversely affected by my troubles, and hope that such a thing will never happen again, and that business will soon be back to normal.

I also take this opportunity to publicly thank every exhibitor, film producer, manufacturer, star, trade paper, and everyone else who sent me such wonderful wires of condolence at the time when I needed them most.

With very best wishes and kindest personal regards, I am,

Sincerely yours,
H. M. CRANDALL.

M.P.D.A. Dinner Dance to Be Held March 16

Indications are, even at this early date, that the fourth annual dinner-dance of the Motion Picture Directors' Association, to be given this year in honor of Will H. Hays, will be one of the most elaborate and successful social events in the history of the Association.

The dinner-dance will be held in the grand ballroom of the Hotel Astor, New York, on March 16th. A novel entertainment is promised, a feature of which will be the filming of a two-reel picture of the ball and the screening of it later in the evening.

The M. P. D. A. invites all branches of the industry to participate in this welcome to Mr. Hays. Advance reservations for tickets and tables is requested.

A number of prominent stars, a number of whom are at present on the Coast, will attend, it is promised.

The Executive Committee in charge is composed of George L. Sargent, Chairman; Ashley Miller and John W. Noble.

The Reception Committee: Augustus Thomas, Chairman; Charles Brabin, James Viscount, George B. Seitz and Travers Vale. The Finance Committee: C. J. Williams, Chairman; E. M. Simpson, George Irving. The Floor Committee: Robert G. Vignola, Chairman; William F. Haddock, Harry Hillarde, Tom Terris and Del Henderson.

Kansas City Exhibitors' Co-operative Ass'n

Organization of the Exhibitors' Co-operative Association in Kansas City, the purpose of which is to improve film conditions in the Kansas City territory, was completed at a meeting last week. Organization work has been under way for the last six months. An affiliation for the booking of certain kinds of pictures, approved by the purchasing committee, is planned. The new organization will in no way blend with the work of the Missouri and Kansas state exhibitors' associations, but will co-operate with those organizations at every opportunity. Arrangements have been made with Joe Fox, president of the Phoenix Film Corporation, whereby three films will be accepted each month from that concern, provided they are approved by the purchasing committee.

These officers were elected: President, C. H. Burkey, Summit theatre, Kansas City, Mo.; first vice-president, H. A. McClure, Emporia, Kansas; second vice-president, S. E. Wilhoit, Springfield, Mo.; third vice-president, W. W. Wertenberger, St. Joseph, Mo.; fourth vice-president, J. W. Watson, Benton theatre, Kansas City, Mo.; treasurer, R. A. Shelton, Ashland theatre, Kansas City, Mo.

The purchasing committee: J. P. Everett, Paola, Kansas; chairman, S. A. Davidson, Neodesha, Kansas; H. A. McClure, Emporia, Kansas; R. G. Liggett, Kansas City, Kansas, and A. K. Doussad, Kansas City, Mo.

PERSONAL APPEARANCES—Exhibitors Divide In Opinions As to Box Offices Results

"Dangerous"

THERE is a great deal of danger to the industry in advocating personal appearances of stars before moving picture audiences. Undoubtedly, conscientious exhibitors, desiring to give unusual form of entertainment by the presentation of stars of the first magnitude, feel that in so doing they are in a sense popularizing the industry, all of which we acknowledge as true, and we ourselves have on many occasions featured the personal appearances of the stars of the first magnitude at our various houses, and quite successfully so.

The danger lies in defining or classifying the stars of first magnitude. The mediocre stars (actors or actresses) with a limited career, but with a wonderful publicity representative, inject themselves and by reason of a carefully defined campaign, excite the public mind, which most of the times is doomed to disappointment. I say this advisedly, because there is no particular attractiveness in just that type of moving picture actor or actress who, with a limited ability, appears before a packed house with a few ill-chosen words to say how glad that they are to be with them tonight, "and I think you have a lovely city," and "I wish that we could make pictures in your delightful town, because everybody is so nice to us," and then clumsily, not to say giddily, bow themselves off the stage. The unsuspecting public, believing that they are stars of prominence, makes a fuss over them; they become inflated with their own importance, and in a majority of cases go back and tell the producer what a wonderful success they have had, hoping to secure fabulous salaries, which they are not worthy of.

On the other hand, when the dignified and reputable star appears—and I speak of such delightful representatives of the industry as Clara Kimball Young and Elsie Ferguson—both of whom have gracious mannerisms and natural intelligence and ability to speak to an intelligent audience—I believe it does the industry a great deal of good. Then we have such representative actors as George Beban, Bert Lytell, Hobart Bosworth, William P. Carleton, and many others of the Class A type, that are qualified to appear before audiences and do credit to themselves and the industry. George Beban's recent tour with a condensed version of his "Sign of the Rose" played along with the picture, was unique, artistic and of a class that arrested the attention of the moving picture public throughout the United States.

These stars of the first magnitude are a credit to the industry and perhaps will do more to soften the opinions of the masses, that the moving picture industry is composed of the riff-raff, than anything else.

I personally visit Los Angeles and Hollywood several times a year and have a great many friends in the industry that I always deem it is a distinguished honor and pleasure to be with because their conduct is that of perfect ladies and gentlemen, and they are qualified to sit in any society. The few flappers and lounge lizzards that the industry must have of necessity to depict the realism of life in photo plays, even though a small minority, but sufficient to create a bad omen to the industry as a whole, are the types that we must keep away from public personal appearances and not encourage along those lines.

The producer must be held responsible for the type of stars that he permits to make personal appearances, and until such time as the producer pays attention to this angle, the industry will continue to be the object of slurs that it is not entitled to.

EUGENE H. ROTH,
California Theatre,
San Francisco, Cal.

"Depends on Conditions"

PERSONAL appearances of stars would be a fine thing if they worked for nothing.

This is my opinion in a nutshell of the personal appearance, and it is formed from first-hand observation. Stars undoubtedly draw many patrons into the theatres, but there is a question in my mind as to whether they increase business enough to warrant exhibitors in booking them and get from under, due to the large salaries demanded by the stars.

Your letter seeking comment on this subject reminds me of a story our publicity man told me on the occasion of a costly star's visit.

The publicity man was talking to a "tough editor." In seeking large space, the publicity man mentioned that the player was costing us a lot of money.

The editor gasped in surprise.

"Do you mean to tell me the stars ask money for appearing in person!" he said.

"Certainly they do, and good big money, too," replied the publicity man.

"That's news to me," retorted the editor. "I supposed the stars appeared in person for nothing, in return for the publicity they obtained."

To be perfectly frank, I question the advisability of personal appearances for the reason that they tend to destroy the illusion that surrounds any player on the screen.

Unless a star really has something to offer in the way of dramatic presentation, the public is disappointed. Mere speeches are of little value.

A few personal appearances, say about twice a year, are all any theatre ought to book, according to my way of thinking.

The question is open to argument, I will admit. If a manager can by reason of a personal appearance bring $1,000 more into his house for the week, it looks like good business to do so.

In closing, I would like to say that much of the success of the personal appearance depends upon the popularity of the star. The really big ones are bound to draw big houses; as to the others, the business is measured by their popularity, unless they have something out of the ordinary to offer their audiences. It looks to me like the star always gets the best of it on a personal appearance.

Yours very truly,
BENJAMIN C. FERRISS,
Director of Publicity,
Finkelstein & Ruben,
Minneapolis, Minn.

"Really An Evil"

I SAY "evil" advisedly, having played various stars of prominence and being in the position to know the after effects as well as the results. The principal objection against personal appearances, in my opinion, is that it disillusions the movie fans. Frequently the personal appearances do not measure up to the high standard of the motion picture theatre-goers' imagination, and naturally some personal appearances prove to be disappointments because of that fact. Only those stars that have had actual stage experience are able to interest their audiences. It is not sufficient for any star to get by on a reputation only. The one that makes the appearance must have a message or must be able to entertain, and very few of the motion picture stars can either entertain nor have they a message that interests the general public. Of course, there are exceptions to this rule—there are many stars that entertain delightfully. I can mention many of them who have visited our playhouses—Douglas Fairbanks, Wm. S. Hart, Clara Kimball Young, Bert Lytell, and a few others, but we have had some stars whose names I will omit here, who have made simply dreadful appearances. One star in particular has positively lost many admirers because of her poor appearance and her disinterestedness in pleasing the public. Motion picture stars are for motion picture work—there can be no denying this fact, and while they may be lions in the studio, they are meek lambs on the stage, and they have found that it is easier to hear the click of the camera than the applause of a multitude of people.

Then again, a star should be busy and not have time to maneuver around the country. In fact a newspaper in Buffalo remarked that things must be pretty slow where they make the pictures if these stars have time to galivant around the country. Of course, it was entirely different during the war when artists like Fairbanks, Pickford and Hart lent their services to the government to help to create patriotism and interest through the liberty loan campaign. And the public then realized that stars were making personal sacrifices and greeted them with acclaim. But nowadays the public know that a star would not make a personal appearance unless he or she was being well paid for it. To my way of thinking, a personal appearance cheapens the star. Then again there is the danger of feeding your patrons something that you neither care to nor cannot keep up. Therefore, it is best not to start something that you cannot continue.

I remember as a boy there was something mysterious about the stage—the lights, the scenery—was something to mystify you. I will never forget how I was disillusioned when I found that all I had seen, instead of being castles and palaces, was nothing but scenery and paint. So it is with the star. The people have built in their minds a forbidden thing—a personality that is beyond reach—and behold, here they suddenly discover that their hero is but flesh—with many defects, just as you and I.

In other words, stars, like children, should be seen and not heard.

H. B. FRANKLIN,
Shea Amusement Co., Buffalo, N. Y.

Backfiring on Adverse Propaganda

Wm. A. Johnston,
Editor Motion Picture News,
729 Seventh Avenue,
New York, N. Y.
Dear Mr. Johnston:—

During the past few months the motion picture industry has been cursed with some very undesirable notoriety following two regrettable events in which prominent screen personages figured.

Practically every newspaper in the country has spent the entire front page, and as many more pages as possible, with lurid stories, playing up unimportant details in seventy-two point headings, and injuring the industry to the extent only to be determined later.

Because of this I feel that you will be interested in the enclosed articles which have been published during the last few days through co-operation with the Detroit Journal, and I feel that it is the most constructive propaganda for the industry that has been used in any newspaper in the United States.

Following the appearance of one of the articles, I enjoyed a conference with Mr. H. Scott, Managing Editor, Detroit News, and Clarence Linder, Motion Picture Editor, Detroit Journal, and I am glad to call your attention to the excellent co-operation that they have given.

In order that the people of Michigan can hear the other side of the story, I have sent copies of these articles to every exhibitor in Michigan, and have made arrangements that he can purchase at cost a folder containing these articles. I feel, and have been informed by Mr. Scott that these articles were very well received by the motion picture going public who love the motion picture folk, and who were only too glad to read some constructive publicity concerning them.

It just seems to me that other newspaper editors over the country should be interested in similar articles, for I don't believe that it is their desire to be unfair to the industry, but, as Rev. Carl Dodd, Hollywood minister, has pointed out, virtue seldom gets on the front page of any newspaper, while the revels of some motion picture extra, or even some one prominent in the industry carries with it that news value which aids circulation.

I just wanted you to have these articles so that you could know that in Michigan we are receiving some excellent co-operation from at least a portion of the newspapers, and I cannot help but feel that this will be advantageous.

With the kindest personal regards, I am,

Sincerely yours,
Motion Picture Theatre Owners of Michigan.
H. M. Richey,
General Manager.

Operators Seek Regulation of Film Exhibitions

The moving-picture operators of Rhode Island, largely representative of the union, are to demand an investigation of the conditions under which moving picture shows are conducted in all sections of the State, as a preliminary step in a movement to procuring the passage of a State law to regulate film exhibitions. A committee has been appointed and a thorough investigation is being conducted.

The union, at a meeting held this week, voted that the members refuse to run films which were found to be defective and send such defective films to the office of the Fire Commissioners; to notify all persons who are known to own projection machines to hire only licensed operators to run them, and to call the attention of the proper authorities to the sale of inflammable film to children who own "toy" machines.

The operators declare that the majority of the theatres in the cities are properly equipped, but they hold that in halls, churches and schools uninspected machines are operated without fire protection by unlicensed and frequently by inexperienced operators.

Bill Would Broaden Power of New York Censors

The exact reading of a bill just introduced by Senator Clayton R. Lusk in the New York state legislature, broadening the authority of the State Motion Picture Commission, and which is of interest to producers and exhibitors, follows:

"The Commission shall have power to issue subpoenas or subpoenas duces tecum, administer oaths and examine witnesses under oath, to inspect and require the production of any books, records, papers or documents for the purpose of investigating any matter relating to the licensing or granting of permits for films, or relating to the exhibition of any identification matter required to be exhibited by law or the rules and regulations of said Commission, and any matter relating to violations of this act or the rules and regulations made by said Commission. Such subpoenas shall be issued under the hand of the Chairman and the seal of the Commission, and may be served by any officer or employee of the Commission or by any police or peace officer. Any person who shall omit, neglect or refuse to obey a subpoena, or who shall refuse to testify, shall be guilty of a misdemeanor."

Shortcomings of the Press Book

The following letter, from a prominen Montreal newspaper man, contains some pertinent thoughts on the press book question:

William A. Johnston, Esq.,
Motion Picture News,
Dear Sir:—

Here's to Charles M. Stenson, in your issue of February 18! He's got the nail on the head in more than one point!

I have wanted for a considerable time to make a kick at the sort of thing which is being sent out as a press book in many cases. I hesitated, as I did not feel that I could very well do so, as at present I am only a species of deputy press agent for the above show, but I am a newspaper man, and the quality of the goods sent out as press matter makes me wonder if the men who get them up are really newspaper men themselves, or if, in case they are, they ever worked on anything outside a small town paper.

Take the following as a glaring particular instance. A press book comes along. The publicity man, not having seen the picture, depends greatly on it. The book opens with miles of stuff about the birthplace of the actors, the parentage of the authors, the qualifications of the scenarioist and a little about the story—not the story itself, but a story of how it came to be written.

Then follows a bunch of stories, with the flaring two and sometimes three-column headlines, "Send these to your editors—illustrate them with the cuts shown here (two and three-column) and they'll eat them up." This gives one to think furiously.

Then anything from a grace to a dozen of long-winded tales about different items in the productions and two or three little skimpy details of the production.

The cuts shown are usually so made as to permit of no additional matter in the body, without serious danger of utter spoiling by cutting.

Other press books are little else than boosts for the picture and aids in selling it, instead of being a help to the exhibitor or his ad man.

All press books are not alike, but many, far, far too many, fall down woefully. A bit of pepping up is wanted. It looks as though executives would do worse than ginger up their exploitation department.

P. S.: Credit is undoubtedly due the Metro publicity for their book on "The Conquering Power."

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An Even Better Reviewing Service

This Week and Every Week—Pictures Reviewed from the *Exhibitors' Standpoint.*

New Releases Classified, Analyzed, Criticized in a *Short, Comprehensive Manner.*

Censor Law Repeal Is Discussed at Albany

Advocates of Both Sides Attend Hearing; Operators' License Bill May Pass

MOTION picture affairs continue to occupy the attention of New York State legislative circles. A hearing was held at the State Capitol on Tuesday, February 21st, to repeal the New York State Motion Picture Commission law, at which advocates of both sides attended and spoke for and against the proposed bill.

While the hearing was supposed to start at 2 o'clock, it was nearly 4 o'clock before it was finally under way. The fight to repeal the law was led by Thomas Dixon, representing the Authors' League of America and the author of "The Clansman," who declared that censorship was really putting the shackles on creative thinking. Continuing, Mr. Dixon said that censorship served the purpose of lowering the type and value of motion picture production.

Peter A. Brady, of the New York State Federation of Labor; Samuel I. Berman, secretary of the Motion Picture Theatre Owners of the State, and Assemblyman Louis A. Cuvillier, of New York, spoke in urging the repeal of the present law.

George H. Cobb, chairman of the New York State Motion Picture Commission; Joseph Levenson, secretary, and Canon Chase spoke in support of the law.

Mr. Levenson said: "In no state where motion picture regulation legislation has been enacted has it been repealed. The movement has spread over the country. The attitude of the industry has been one of opposition with an unwillingness to co-operate with the Commission to bring about changes in the law which would bring the industry more in harmony with the Commission. Motion picture regulation in this state is improving conditions for the theatre owners, but they are blind to their own interests. If it were not for the law, the slump in the motion picture business would have been a great deal worse than it is now."

During the hearing a lively tilt arose between Senator Walker and Canon William S. Chase, which was only brought to an end when Assemblyman Moore informed Canon Chase that the committee before whom the hearing was held, had absolute confidence in Senator Walker, although he was of the opposite party.

A hearing of the McKee bill, relating to the licensing of motion picture operators in first class cities of the state, was also held the same afternoon. There appeared to be little opposition to the measure.

Among the speakers in favor of the bill was Sheriff Edward J. Flynn, of the Bronx, who declared that exhibitors were against the bill on the grounds that it would add to the cost of their overhead and that they entirely forgot that the bill tended to make more safe the motion picture theatres of today, and that the bill would work to the good of the entire industry.

Samuel Kaplan, who is at the head of the motion picture operators in this state, declared that the bill would go far in making the theatres safe for everyone, and that his sole desire was to bring about the employment of licensed and experienced men.

The bill as it now stands serves to open the booths in the motion picture theatres in New York, Rochester and Buffalo, the first class cities of the state, to those who desire to learn the business, and without making it mandatory in any way for the owner of the theatre to employ them during the six months, while they are gaining first-hand knowledge of operating by actually working with an experienced licensed operator.

The sole opposition to the bill came from former Senator J. Henry Walters, of New York, associated with the Keith interests, and whose opposition apparently was mainly that it would interfere with the operation of projection machines in the homes.

PICTURES AND PEOPLE

(*Continued from page* 1336)

Acknowledged that motion pictures are uplifting, educating and entertaining. But Cleveland exhibitors—at least the three who run all-night shows—claim an added blessing for the silent drama. Seeking a reason for the increase in business, they found the so-called "floaters" of the city figured it cheaper to pay fifteen cents admission to a theatre, see pictures and get snatches of sleep, than it was to pay for a bed in a lodging house.

* * *

A Chicagoan writes in and take exception to a local newspaper advertisement of "Orphans of the Storm."

To-wit: "It (the production) took enough electricity to light Chicago for a day; enough building materials to erect a skyscraper; and has as many in it as pass a State street corner Saturday afternoon."

"If that is true," says the loyal Chicagoan, "it made an awful dent in the Federal Reserve."

* * *

JULES H. ROTHSCHILD, manager of the Strand theatre, Wilmington, Del., has undertaken two commendable tasks.

He is running a campaign to convince his patrons that if a picture is good it does not matter who is in it and is striving with might and main to counteract the ill-effects of the alleged news stories that are appearing in many papers, relative to the film industry and film people.

Mr. Rothschild's educational campaign is best explained by quoting from a recent letter.

Mr. Rothschild writes:

"I am taking articles to the papers telling of the educational advantages of the motion picture. My efforts have not stopped at this, for the mayor has been advised by letter that the screens are open for public information and enlightenment on topics of civic improvement and can be made use of by the public departments for the public welfare.

"The greatest opportunity for an exhibitor to be of useful public service is to cooperate with the board of education. This is more convenient for the neighborhood theatre which only opens at night. In my letter to the president of the board of education the educational advantages of the motion picture were explained.

"I informed him that part of the day could be given over to school children, under the supervision of their teachers, for visual education. Informed him also that the theatre, its facilities and equipment was at his service and that I would lend all the assistance at my command to make such an undertaking a success."

It is needless to relate that MOTION PICTURE NEWS approves of Mr. Rothschild's idea of co-operation with the people of his city, and especially commends his efforts to counteract the effect of alleged news stories that appear from time to time in the papers.

* * *

A LAWTON, Okla., exhibitor recently paid $300 plus for his luncheon. The "plus" went for the luncheon and the tip. Where the $300 went, nobody knows. When last seen it was reclining easily within the Dome theatre safe. After lunch hour, the safe was still there but not the three hundred. Judging from reports of the last few weeks, the yeggs have laid off the United Cigar Stores for a space and have turned to picking on the exhibitor—just as though he were not already being "relieved" of his cash sufficiently. Here's some of the story in brief for the last couple of weeks:

Ten reels of "Over the Hill," valued at $1,000, stolen from the College Playhouse, Seattle; $1,500 from the safe of the Ohio and American Theatre Co., Cincinnati; $600 from the safe of the Orpheum theatre, Minneapolis; $2,166 from the Garden theatre, Kansas City; attempt to blow the safe of the Isis theatre, Kansas City, frustrated; $150 from the Majestic theatre, East St. Louis; $2,000 from Century theatre, Brooklyn.

Brandt Denies Rumors of Break with Cohen

THE publication which appeared in a trade paper last week to the effect that there was a break in the harmonious relations that have always existed between Sydney Cohen, president of the Motion Picture Theatre Owners' of America and William Brandt, president of the Theatre Owners' Chamber of Commerce, brought the following denial from Mr. Brandt, this week prior to his leaving for Albany to attend the State Convention of Exhibitors:

"I wish to deny most emphatically that Sydney Cohen and I have broken friendship. On the contrary, never have the two organizations, the Theatre Owners' Chamber of Commerce and the Motion Picture Theatre Owners of America more closely co-operated in constructive work for the benefit of the exhibitor. I deeply regret that at this time any impression of conflict between Mr. Cohen and myself and the two organizations we represent, should have become the topic of trade discussion. There is absolutely no truth in any of the rumors now extant. I have only to repeat that Mr. Cohen and myself are working together most harmoniously and I am certain that he will bear me out in this statement."

Canadian Exhibitors Hold Busy Convention

The many theatre managers at the second annual convention of exhibitors of Manitoba and Saskatchewan, which was held at Manitoba Hall, Winnipeg, February 15 to 17, decided to ask for an abolishment of the "war tax" on theatre admission tickets, and also took official objection to the exemptions from the ticket tax obtained by numerous charity, church and fraternal organizations—to the detriment of real theatres. The exhibitors decided to discourage the presentation of moving pictures in which the dignity of the law was travestied, and they also decided to ask for official action against the presentation of any pictures in structures which constituted a fire hazard, such as temporary buildings, halls with few exits and structures in which fire precautions were not installed.

On the motion of George Semper of Brandon, the exhibitors decided to negotiate with express companies for reduction in express charges on film shipments and to press for a return rate for films. The Saskatchewan exhibitors at the conference decided to organize their own Provincial organization, and a meeting of exhibitors is to be held at Regina, Sask., shortly.

Paramount Club to Hold Dance March 31

As the closing feature of the observance in New York City of the tenth anniversary of the feature motion picture, which will be celebrated all over the country throughout March, the Paramount Club, composed of the employes in the home office and New York exchange of the Famous Players-Lasky Corporation, will hold a dance Friday evening, March 31, in the grand ballroom of the Hotel Commodore.

Allen Merger Not to Alter Policy of Theatres Now

That the asorption of Allen Theatres, Ltd., by Famous Players Canadian Corporation, now under way, would not affect the policy of any affected theatre until the end of the present season at least, is admitted by Mr. N. L. Nathanson, of Toronto, managing director of the Famous Players-Canadian Corporation.

According to Mr. Nathanson, the need for economy entered largely into the reason for the acquisition of the many Allen theatres in Canada. The keen competition between the theatres of the respective organizations in practically all of the larger cities in the Dominion was now being eliminated but the individual policies of all houses would be maintained until the summer, he declared.

Mr. Nathanson announced that no special stock issue would be required to finance the absorption because the men identified with the Famous Players Canadian Corporation could take care of the financial end of the transaction themselves. The Allens held 51 per cent of the common stock of Allen Theatres, Ltd., and their chain of theatres from Quebec to Vancouver comprises over 40 houses. The combined circuits represent no less than 80 modern theatres. In Toronto there are 10 Allen theatres, practically all of which are large new houses. Famous Players-Canadian Corporation has nine theatres in Toronto.

Pantages' franchises for Toronto, Hamilton and Montreal are held by Mr. Nathanson. No disposition has yet been made of the Montreal franchise, but he would not say whether Pantages' vaudeville would be put into any of the theatres in Montreal which are or would be controlled by the Famous Players-Canadian Corporation. No change would be made for this season, in any event, he said.

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Guild to Combat Vilifiers of Film Industry

THE INDEPENDENT SCREEN ARTISTS' GUILD, comprising forty of the best known producers and stars, has launched a defensive campaign against the vilification of the motion picture industry by certain Eastern newspapers. A statement issued by the Guild declares:

"Everyone who likes pictures and wants to see them improved should know that we screen artists are fighting to maintain our artistic independence. It's only a little while since a great movie trust had just about got control of the moving picture industry.

"The near-trust had most of the prominent stars and directors under contract. The artists had to work for it or nobody. The trust was getting so strong that it was able to force theatre owners to pay ruinous film rentals or go out of business.

"When we were making pictures for large organizations, tied down by Wall street finance, we didn't have the liberty of producing such films as our own instincts and experience dictated. We didn't even call our lives our own, bound down as we were by contracts full of 'joker' clauses. And the right to happiness certainly was not part of our daily business routine.

"The Independent Screen Artists' Guild is as yet a young organization, but we hope eventually to number every big producer and star of motion pictures in our ranks. At the present moment we are working hand in hand with the theatre men in First National to combat the falsehoods being circulated regarding motion picture people as a whole.

"We believe that the best means of counteracting the insidious campaign of vilification now being waged against motion picture people is to secure the support of the photoplay patrons of America by means of our messages on the screen."

In a wire addressed to Motion Picture News, Frank E. Woods, president of Screen Writers' Guild of the Authors' League of America requests that exhibitors all over the country be on the alert for attacks on the industry published in their local newspapers and that the theatre owners send to the Screen Writers' Guild, 6716 Sunset boulevard, Hollywood, Cal., clippings of such attacks, together with the name of the town and of the paper and the date under which the articles appeared.

Schiller to Become Loew General Manager

Ed A. Schiller, who for the past few years has been the Southeastern representative of Loew's Theatres, Inc., has been promoted to the position of general manager of Loew's theatres, and will have complete direction of all Loew theatres with the exception of Greater New York.

Watervliet, N.Y., to Permit Sunday Openings

The city council of Watervliet, N. Y., last week adopted an ordinance permitting motion picture shows in that city on Sunday nights. Prior to the passage of the ordinance, about 200 members of various church organizations in the city appeared before the council and voiced their protest.

In the Film Centers

Activities of Exchange Managers, Exhibitors, Salesmen and Others

St. Louis

Jack Weil reports that conditions in Indiana are on the upward trend. He made this statement after returning from a trip to Terre Haute, Vincennes and Evansville.

F. E. Pertle, Jerseyville, Ill., movie magnate, is on the trail of some auto thieves who stole his handsome new Marmon car from in front of the Fox exchange and then abandoned the car after wrecking it on the Lemay Ferry road in St. Louis County.

Paramount had several important callers last week. Among them was Lee Ball, district manager; Claud Saunders, of the Famous Players Lasky exploitation department, and J. E. McManus, Paramount Kansas City manager.

Jack O'Neil, of the city sales staff of Pathe has returned from a visit to Dallas, Tex. He went South to aid a sick friend.

Barney Rosenthal attended the Western premier of "Foolish Wives" at the Roosevelt Theatre, Chicago, last Wednesday. While there he arranged to have Miss Dupont, star of the picture, come to St. Louis when the feature is first presented to the movie fans of this city.

Out-of-town exhibitors who called at local exchanges this week included: Leo Keiler and Col. Levy of Paducah, Mayfield and Owensboro, Ky.; Harry Miller, Festus, Mo.; F. E. Pertle, Jerseyville; Joe Erber, East St. Louis; J. G. Burbank, Rolla, Mo.; C. F. Brady, Cape Gerardeau, Ill.

Cleveland

Charles E. Perry, local manager for the Select exchange tendered his resignation in order to become affiliated with the Chicago office of United Artists. Mr. Perry leaves for his new fields early next week. His successor has not yet been named.

E. Mandelbaum, president of First National Exhibitor's Company, of Ohio, is commuting from Cleveland to New York. No sooner is "Uncle Mannie" duly announced as arriving in Cleveland than he has left again for the Big City. He has been in New York all this week.

M. Goldman is the newly appointed manager of the Robertson-Cole exchange here. Mr. Goldman comes to Cleveland from Cincinnati, where he has been manager of the southern Ohio Realart exchange for the past three years.

Richard Deutch and Harry Whitehouse recently joined the list of local exchange managers. Deutsch and Whitehouse have opened an independent exchange called the Sun Feature Film Company, with offices in the Film Bldg., Payne Ave. and East 21st Street. Griffith's "Flower of the Storm," featuring Lillian Gish, and "Confession" are the two releases now being handled by them for the state of Ohio.

Dave Warner, president of the Dave Warner Film Company, of Cleveland, is now living in Detroit. Warner is handling "Why Girls Leave Home" and "School Days" for Michigan. His headquarters are 601 Jos. Mack Bldg.

Harry Charnas and Maurice Levensburger, of the Standard Film Service, have just returned from the director's meeting of the Federated Film Exchange in New York, and say they will soon have some interesting announcements to make.

Pen Sketches

John E. Kimberly

JOHN E. KIMBERLY after a long and eminently successful career in Buffalo's film colony, has gone in business for himself. "Honest John" as he is known throughout the territory, has resigned as manager of the Vitagraph exchange in the Queen City of the Lakes, to become financially interested in Nu-Art Pictures Corporation, 221 Franklin street, Buffalo, with the title of executive manager. Fred M. Zimmerman is president and general manager of the big state rights concern, which is now doing a thriving business in New York, with offices in Buffalo and Albany. Mr. Kimberly was manager of the old Buffalo World Film Company Exchange for over five years. Later he was appointed manager of the Pathe office and for the past two years, has been in charge of the Vitagraph headquarters, where he succeeded old Bill Allen, who is now with R-C Pictures Corporation. It is understood that under the new arrangement, Mr. Kimberly will take care of business in the Nu-Art office. Mr. Zimmerman is forced to be "on the road," so much that his end of the business was neglected. Mr. Kimberly will be ready to receive his many friends at his new stand, commencing Monday, February 27. C. W. Anthony, formerly assistant manager at the Pittsburg exchange, has been appointed manager of the Buffalo Vitagraph office, succeeding "Honest John." There is no more popular man in the industry than Mr. Kimberly and his many friends wish him great success in his new venture. Nu-Art is rapidly taking its place as one of the livest state right concerns in the country.

* * *

Col. W. T. Yoder

COL. W. T. (BILL) YODER is without doubt one of the best known film men in the entire South. His present position as Southern Division manager for Pathe has been acquired by untiring efforts in all departments of the industry. Although his home is in Dallas, Tex., a large part of his time is spent in Kansas City. Five years ago, Col. "Bill" came to Pathe and started out as a salesman. Later he was made branch manager at Dallas, Tex.—then division manager. Fifteen years in the motion picture business have given him a wide knowledge of both the distributing and exhibiting end of the industry and has enabled him to treat all matters pertaining to his duties in a fair and impartial manner. Col. "Bill" is a widower, but confidentially confided in a friend the other day that "single" life has lost its charms for him.

South Carolina

L. L. PROPST has become associated with F. L. Brown in the management of the Columbia Theater, Columbia, S. C. Mr. Propst is a native Columbian and prior to entering upon his present position was connected with the Atlantic Coast Line Railway.

H. R. Kistler, manager of the Strand Theater at Gaffney, S. C., for the past six months, has been transferred by Southern Enterprises, Inc., to Greensboro, N. C. He is succeeded at Gaffney by Bryan Humphries, who was manager of the Strand prior to Mr. Kistler's coming.

Sam Craver, for the past year manager of the Broadway Theatre at Charlotte, N. C., has gone to Winston-Salem, N. C., where he will assume charge of another motion picture theater owned by his father, R. D. Craver. Sam Craver is one of the youngest motion picture theater managers in the country, being still in his teens. R. D. Craver, Jr., brother of Sam, will have charge of the broadway in future.

Ollie A. Savin, for the past six months manager of the Piedmont Theater at Charlotte, N. C., has been transferred to Asheville, N. C., as manager of the Princess and Majestic Theaters there. H. E. Wiggins, formerly of Pittsburgh, where he was manager of the Gaiety Theater, will succeed Mr. Savin, it has been announced by Carl Bamford, manager of the local district for Southern Enterprises, Inc.

Kansas City

H. E. SCHILLER, Kansas City branch manager of Educational, has just returned from what he asserts has been the most successful trip ever made by him. Mr. Schiller called on exhibitors in the southern part of Missouri and Kansas, his main feature being to sell the picture, "The Battle of Jutland." Making six towns and

(*Continued on following page*)

In Film Centers

(*Continued from preceding page*)

bringing in six contracts would indicate that neither the battle of Schiller nor "The Battle of Jutland" met with much resistance. The towns contracting for the picture were Carthage, Mo., Parsons, Kan., Joplin, Mo., Webb City, Mo., Independence, Kan., and Pittsburg, Kan.

Sam Stall, representative manager of Associated Producers, has been cutting a wide swath in the Kansas City territory lately with a block of seven productions, including "Molly O" and "Hail the Woman." Mr. Stall now holds the record in selling key centers, having closed all towns over 10,000 population in the Kansas City territory, with the exception of four, and is hitting the trail this week to close those.

Roy E. Churchill, Kansas City R-C manager, is firmly convinced that business is on the up-grade; at least it is showing a decided improvement in Kansas City, according to Mr. Churchill.

Two beautiful motion picture houses soon will be completed in Wichita, Kan. They are being erected by Miller and Chambers and Karl Hobitzelle of the Interstate circuit.

L. B. Douglas, formerly assistant manager of the Kansas City Universal branch, as well as owner of the Empire theatre, has again returned to the distributing end of the industry, acting in the capacity of city salesman for Crescent-Federated.

Phil Dunas, Celebrated Players Film Corporation of Chicago, is meeting with marked success in the Kansas City territory with "Why Girls Leave Home." Among his bookings last week were the Isis, Kansas City; Palace, Wichita, Kan.; Isis, Topeka, Kan., and the Grubel circuit, including six towns in Missouri and Kansas.

W. C. Haynes, Goldwyn representative out of Kansas City, asserts that if exhibitors out in the territory can be taken as a barometer, business is not only "picking up," but it has returned to a standard that is closely encroaching upon normalcy.

An agreement, whereby theatres in six towns will be handled as one unit, has been reached by Grubel brothers of Kansas City, Kan., and Jack Truitt of Sedalia, Mo. The theatres in the past have been linked by a vaudeville agreement, the houses being located in Joplin, Mo., St. Joseph, Mo., Sedalia, Mo., Moberly, Mo., Springfield, Mo., and Kansas City, Kan.

Buffalo

JOHN M. SITTERLY, one of the veterans of Buffalo's Film Row, and recently a member of the Nu-Art Pictures corporation staff, has joined the Select sales forces, succeeding "Andy" Sharick, who recently resigned to accept the secretaryship of the Chamber of Commerce in Gowanda, N. Y.

Ray Powers, office manager at Paramount, has received a letter from his old "boss" Harry E. Lotz, former Realart manager, stating that Mr. Lotz having acquired the Pennsylvania state rights on the Dempsey-Carpentier pictures, is moving from Cleveland to Pittsburg to establish an exchange.

Leser Wolfe of Paramount returned from Chicago where he attended the big screening party on "The Mistress of the World." Over 125 theatres have signed up for Paramount's anniversary weeks.

Harold Hughes has resigned from the Nu-Art sales staff. He had been covering the Southern Tier. Mr. Hughes is seeking a new connection. So is "Hub" Taylor, J. L. Cook, O. T. Schroeppel, etc.

W. A. V. Mack, manager of the Pathe exchange, is using a novel letter stunt to drum up business for the Brunet drive. Bill is getting out baby blue letters written in a decidedly feminine hand (by himself). The letter is marked personal and in each case begins "Dearest." Certainly when an exhibitor gets a "billet doux" such as this, he is going to sit up and take notice. Oh, yes, the letters are heavily scented. Bill and his "wrecking crew" pictured in a recent number of MOTION PICTURE NEWS expect to draw the big prize in the Brunet sales contest.

W. C. Fickeisen, former Merit manager, and Mell R. Edwards, formerly with several local exchanges, have organized the Ad-Art Photoplays, with offices at 386-390 Pearl street. They plan to make pictures with towns with local talents and tie-up the films with merchants in an advertising stunt.

Clayton P. Sheehan, George Rowell, Charlie Johnson, Fred Meyers, Jr., and other members of the Fox office, have received large checks from the home offices as bonuses for the excellent business done during the past year. Norman Sheehan, booker, has started for Florida for a rest. Ira Cohen, special feature representative, was in town last week.

Syd Samson of Grand & Warner has closed "School Days" for all the big cities in the territory. He signed up a number of exhibitors at the Albany convention. Harris Lumberg of Niagara Falls is showing the production at the Lumberg theatre in the Cataract city this week. Mr. Lumberg put over an avalanche of publicity on the production.

One of the business men along Film Row is Art Young, office manager at Nu-Art. Mr. Young, like Edison, does not believe in sleep. He thinks nothing of working 20 hours a day. Contracts are coming in so fast that Art has no choice but to sit in his chair all day and half the night. Keep your eye on Nu-Art.

Buffalo

N. I. Filkins, manager of the Merit exchange, is busy signing up the big theatres in western New York for personal appearances for Grace Davison. This star's feature "Love, Hate and Woman," was shown for a week at the Olympic, Buffalo. Mr. Filkins announces "Creation," the first of the series of stories based on "The Bible," going big throughout the territory.

Henry W. Kahn, Esq., manager of the Metro exchange, has engaged Howard Riehl to succeed Walter Price on the sales staff. Mr. Riehl was formerly connected with several Buffalo exchanges. He will cover the cities along the Southern Tier.

With about 125 theatres signed up for the two anniversary weeks, manager Allan S. Moritz bids fair to break last year's record for Paramount week. Lester Wolfe, special representative handling "The Mistress of the World," is attending a convention of salesmen working on this super-special, in Chicago. It seems that Mr. Moritz never complains about business. It's always good, he tells the NEWS representative.

So certain is W. A. V. Mack of winning the $1,000 check in the Brunet Drive that the Pathe exchange manager is looking over the new motor models.

Richard C. Fox, head of the Select office, is planning an Exhibitors' Week. We don't know just what the idea is, but "Dick" declares that he is guaranteeing a profit on every booking, which sounds reasonable enough. He is explaining the proposition to the exhibitor organizations in Buffalo, Rochester and Syracuse. "Conceit," has been closed for all the key cities.

W. A. V. Mack has resigned as chairman of the publicity of the Buffalo Film Board of Trade as well as membership in other committees. He has found the duties of secretary are so heavy that they take up his entire spare time. Bernard D. Welte, executive secretary of the organization will accompany the club members to the Albany convention. The clubs of New York, Buffalo and Albany are planning a big get-together in the Capitol during the convention.

First National Exchanges

WILLIAM J. (BILL) REID has been appointed manager of the Associated First National exchange at Toronto, succeeding William J. Drummond, it was announced by Vincent J. McCabe, Canadian divisional superintendent for First National.

Manager Paul E. Krieger of the Louisville exchange, has engaged Paul Gray as short subjects salesman and to take care of exploitation work in the territory. Gray has been connected with the Moving Picture World, Wid's Daily and with Wid Gunning Pictures.

Manager Sam Y. Edwards, of the San Francisco office, recently spent three days in a hospital, undergoing repairs. He got out in time to put over First National Week on the Coast with a bang.

The new Albany First National exchange here is now operating at full speed, with Alec J. Herman at the helm. For three years Herman was salesman in the territory, and his promotion is considered well-won by the exhibitors hereabouts.

Manager W. E. Callaway, Dallas, is looking for larger quarters. He declares that the rapid increase in business is responsible.

W. E. Knotts, office manager, has been promoted to general manager of the Los Angeles exchange, succeeding David Bershon.

Charles W. Koerner, formerly a salesman working out of the Portland exchange, is the manager of the new Butte exchange. He has organized his staff and the exchange machinery is now running smoothly.

Cleveland

A. A. Schmidt in charge of Universal's Short Subject Department, and central western division manager, paid Cleveland a short call last week. Mr. Schmidt's family, including a wife and three children are living in Cleveland.

Jack Hays, one of the best known film salesmen in this territory, has joined the local Universal crew.

So has Jerry Steele. Steele is covering the northern part of the state for Universal.

M. J. Glick, who, until recently has been connected with the Cleveland Universal exchange in the sales department, has been made manager of Universal's exchange in Washington, D. C. Glick assumed his new duties this week.

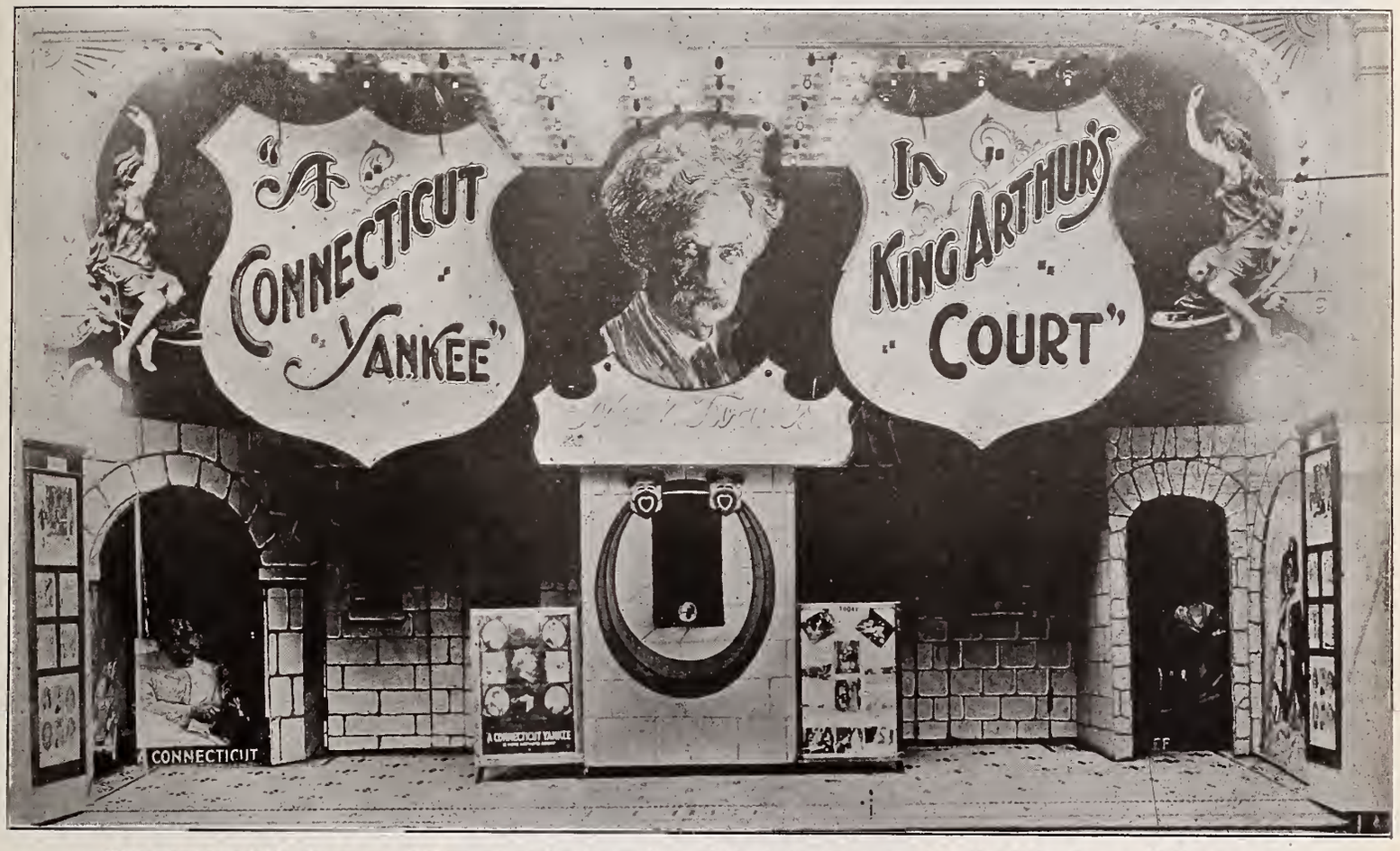
William Shapiro one-time manager of the Cleveland Fox exchange, is now connected with the Fox exchange in Pittsburgh.

Manager Paul Tessier of the local Pathe office, after his regular custom of promoting from the ranks, has just advanced J. W. Willett from the central poster department to the sales department. Willett is doing city work on the West Side.

E. Mendelbaum, president of the First National Exhibitors Company of Ohio, is back from a visit to New York, where important business was consumated.

C. E. Almy, local Metro manager wears a perpetual smile. The reason for which is a series of telegrams from satisfied exhibitors. Jack Greenbaum manager of the Opera House in Mansfield wired in that "Camille broke all house records on a four day run."

Exhibitors' Service Bureau—Pages 1347-1358



This attractive lobby front on "A Connecticut Yankee in King Arthur's Court was used by the Globe theatre, McKeesport, Pa.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.

Harold B. Franklin, Shea's Hippodrome, Buffalo.

George J. Schade, Schade theatre, Sandusky.

H. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra theatre, Milwaukee.

Jack Kuhn, Loew theatres, Cleveland.

S. Barret McCormick, Managing Director, Allen theatre, Cleveland.

W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.

E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

G. E. Brown, Managing Director, Loew's Palace theatre, Memphis, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

R. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

Outstanding Features of This Week's Section

What a little "art work" and some discarded flats of a prison set will do is illustrated by the cut appearing above showing a lobby display on "A Connecticut Yankee."

Another nifty lobby decoration idea is explained b ythe cut appearing on page 1349 relative to the "Saturday Night" display originated by Manager Irwin, of the Imperial theatre, Columbia. S. C.

Fred S. Meyer, manager of the Palace theatre, Hamilton, Ohio, sets a pace in co-operative advertising by his stunt for "Reputation," described and illustrated on page 1352.

Providence, R. I., is the latest city to try out, with great success, the "Go to Theatre Week" stunt. A story appears on page 1352 relative to same.

The exhibitor who says his town is too big for home talent stuff is invited read Sid Grauman's "Barber Shop Contest" story on page 1353, and then cogitate.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Eugene H. Roth, California theatre, San Francisco.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Herbert J. Thatcher, Strand theatre, Salina, Kan.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

L. W. Barclay, Managing Director, Nemo theatre, Johnstown, Pa.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

J. L. Johnston, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

C. C. Perry, Manager, Astor, Strand and Liberty theatres, St. Paul, Minn.

Nelson R. Bell, Publicity Director, Crandall's theatres, Washington, D. C.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Samuel Sivitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.

Phil Gersdorf, Supervisor, Southern Enterprises theatres, Macon, Ga.

"Peacock Alley" decorations originated for the showing of this picture at the Plaza theatre, St. Petersburg, Fla.

Irwin's "Saturday Night" Campaign

Imperial Theatre, Columbia, S. C., Stunts Bring Much Extra Business

A CAMPAIGN which interested a whole city was recently put over for "Saturday Night," by Manager C. W. Irwin of the Imperial theatre, Columbia, S. C.

Three weeks in advance a teaser campaign was started by the use of slides. The next novelty was a stage shadow box something new to the Imperial patrons.

A long piece of beaver board, the length of the screen and about two feet high, was boxed with a row of electric lights inside. "Cecil B. DeMille's Saturday Night" were the words cut out of the beaver board, the letters being covered with red paper.

While the slides featuring "Saturday Night" were run, the lights in this box were flashed on, the red flashing out so brilliantly as to make a profound impression on everyone in attendance. The screen of the Imperial stands about two feet from the floor. This box was placed below the bottom of the screen and so arranged that it could not be seen until the lights were flashed on.

Window cards were distributed and displayed one week in advance. Heralds were gotten out a week in advance.

Next a pretentious lobby display was arranged as shown by the accompanying cut.

This display consisted of a sort of frame transparency, the background was dark blue, night effect. Coney Island scenes of towers, steeples, ferris wheels, etc., were hand drawn cut out and presented in light colors against the dark blue background. The Coney Island scenes were illuminated by electric lights and by holes cut through the beaver board so that the ferris wheels, etc., were outlined brilliantly with rose miniature electric lights. These were also flooded with white lights from the foreground. At the base of this display and immediately in front of it, forming a bottom panel, was a row of figures cut out giving a black silhoutte effect and displaying prominently in miniature, the heads and shoulders of people in the crowd.

From the center of this display and attached to the ceiling of the Foyer, a cut out of a girl in a swing was arranged. Long streamers of various colored paper and ribbons and a number of balloons were arranged around the display, attached to the ceiling, further creating the effect of a carnival.

A fashion show was used as a prologue. It has been a custom to stage such an event as a part of the annual Palmafesta held at Columbia, but this year the celebration was abandoned so the Imperial took advantage of this fact and staged a fashion show of its own.

Six of the biggest merchants in Columbia cooperated and gave prominent displays of frocks and gowns to be shown at the Imperial in connection with "Saturday Night." Special cards were painted for each store and the merchants also announced the fashion show in their advertisements.

In the Fashion Show, nine local society girls took part, displaying frequent changes of frocks and gowns. One of the cuts on the opposite page shows a scene from Mr. Irwin's fashion show.

Cuts showing Mr. Irwin's exploitation appear on the following page.

Dorman Originates Nifty "Peacock Alley" Decorations

Manager Richard Forman of the Plaza theatre, St. Petersburg, Fla., made a tie-up with an exclusive women's shop in St. Petersburg, which furnished a collection of evening gowns, sport suits, lingerie, bathing suits, fans, millinery, etc., for a fashion show to be given in connection with the playing of "Peacock Alley."

All stores contributing any wearing apparel, also donated windows for displays, and cards announcing the fashion show to be given in connection with the picture were placed in all these windows. The shop that furnished the gowns agreed to pay for 50% of the newspaper advertising. The Society Editor of the newspaper published a special review of the fashion show to be given in connection with "Peacock Alley."

About twenty girls residing in Tampa were secured to display these gowns and this was also an added attraction.

Presentation was made effective by a suitable drop and stage decorations. Cards on an easel gave the name of each creation as the models made their respective appearance. A spot was also used which followed the models across the stage, changing colors at each different pose.

Another effective stunt was the announcement of the fashion show and "Peacock Alley" with a megaphone Friday night as the vaudeville crowd was pouring out of the theatre.

Heralds were also distributed announcing the fashion show in connection with the picture.

The lobby was also attractively decorated, with artificial flowers in urns and fastened on the rope which held two peacocks in place. A picture of Mr. Dorman's lobby decorations is shown by the accompanying cut.

Selected Mailing List Danidge's Best Bet

A selected mailing list is one of his best exploitation bets, reports T. Miller Danidge, manager of the Queen theatre, Durant, Oklahoma. Mr. Danidge uses a post card on which he prints in some detail his selling talk for whatever pictures the Queen has scheduled for the week.

Showing how the Forum theatre, Hillsboro, O., used cut-outs to special advantage as exploitation for "The Great Moment."

Looking for Something Special

YOU can secure just the picture you need. That is the work of "The Booking Guide." It will bring to your attention dozens of such productions—features and short-length releases suitable for all occasions. And it will tell you where to get them.

Homer Uses Two Good Publicity Stunts

Manager H. H. Homer of the Colonial theatre in San Diego, Calif., used a couple of good publicity stunts in connection with his presentation of his double bill of "The Playhouse" and "Good References." Hangers, printed in red ink, were attached to the doors of many of the business places throughout the city late Saturday night, so that they would be in place on Sunday morning for the passersby to see, reading as follows: "Closed for the Day. Gone to the Colonial Theatre to Have a Good Laugh at Buster Keaton in 'The Playhouse' and Constance Talmadge in 'Good References.' 1802 Side Splitting Laughs."

He also put out thousands of legal looking documents, bearing on the outside the words: "Summons, Court of Extra Session, State of California, County of San Diego, City of San Diego." Upon the inside the documents read: "Know by These Presents, that you are hereby summoned to appear personally between the hours of 12:45 p. m. and 9 p. m. at the Fourth Street Entrance between B and C or the Fifth Street Entrance between B and C for the purpose of securing evidence that the best entertainment at the lowest prices in San Diego is to be had at the Colonial Theatre.

"Hereby Fail Ye Not to bring this summons, together with the fine of 25c., which will entitle you to any seat in the theatre this week, excepting Saturday and Sunday, to witness an all comedy program featuring Constance Talmadge in 'Good References' and Buster Keaton in 'The Playhouse.'

"Judge of Good Entertainment,
"ATTEST: The Management of
Colonial Theatre.

"Thousands Daily of Satisfied Patrons."

The legal appearance of the documents was accentuated by large red seals printed upon them.

Above
Lobby display on "Saturday Night," as described in the story at the left, concerning the campaign on this picture put over by the Imperial theatre, Columbia, S. C.
Left
A view of the Imperial's fashion show which served as a prologue to the picture

Illustrating by cut the prologue number which Sid Grauman, managing director of Grauman's theatre, Los Angeles, staged in connection with his engagement of "Boomerang Bill"

Here's a Simple Exploitation Stunt Worth Borrowing

Cloth labels about two by four inches on which had been printed "I'm Go'n'a See Bob and Bill and Æsop's Fables; also Pathe News, Harold Lloyd and Ruth Roland at the Strand theatre, Thursday," pinned on the coats of Young America at De Queen, Arkansas, was an exploitation stunt recently used by A. L. Middleton, manager of the Grand at De Queen.

The boys were each given a pass to the show if they would wear the labels about the streets. People stopped the youngsters to read the message, and the result was, Mr. Middleton states, "Big Business."

Mr. Middleton was starting a Ruth Roland serial and wanted to give the number a big send-off. The scheme worked to perfection.

Weinberg Uses "Tol'able David" Reviews in His Ads.

WHEN E. O. Weinberg put on "Tol'able David" at the Mark-Strand in Buffalo he played up the criticisms of the New York newspapers in his ads. All the reviews of the Gotham sheets praised the production in lavish phrases, which were inserted in the ads, which were changed daily.

This "I Accuse" display was used recntly at the Columbia theatre, Seattle, Wash.

Nice Lobby on "One Arabian Night" Everett's Latest

"One Arabian Night" was exploited consistently by J. H. Everett, manager of the Palace theatre, Marysville, Tenn.

Mr. Everett concentrated on a lobby display. A sky was made of black netting with stars and a half moon cut out and pasted on, these were gilded. Arabian cloth painted buildings were arranged on each side of the lobby. Behind the buildings, lights were placed to illuminate doors and windows. A cut-out of Pola Negri was made from a three sheet and placed in the center of the lobby. Lights in the lobby were blue.

Taxi Cab Ballyhoo for "The Sheik"

The taxi cabs of Marysville, Mo., were tied up to ballyhoo "The Sheik" when George Fuchs played the Paramount release at his Empire theatre.

There are ten cabs in town and big signs were placed on the back and on the windshield of each.

Fochs also arranged a parade of boy scouts to carry banners. All the important dry goods stores were tied up for co-operative windows.

"Conflict" Lobby Display Costs Little

WILLIS WARVELLE GRIST, manager of the Temple theatre at Ranger, Tex., recently put some zest into the lobby of his theatre with some special stunts on "Conflict."

Mr. Grist went to the outskirts of town, chopped off a few small branches of trees, brought them back to the theatre and sawed them into pieces out of which he spelled the name "Conflict." A touch of paint and some diamond dust gave the letters a snowy topping and when they were suspended from underneath the marquis and blue-white light rays reflected on them "Conflict" became interesting and legible at some distance. Then Mr. Grist made cut outs of Miss Dean's head, of a scene showing her making her way down a mountain stream on a log and of another closeup of Miss Dean and Rawlinson together and placed these on the top of the canopy with reflectors playing upon them. At night when the Temple front was lighted up that portion of town looked like it had taken a new lease on life and the crowd moved down that way.

Automobile Licenses Give Orpheum Management an Idea

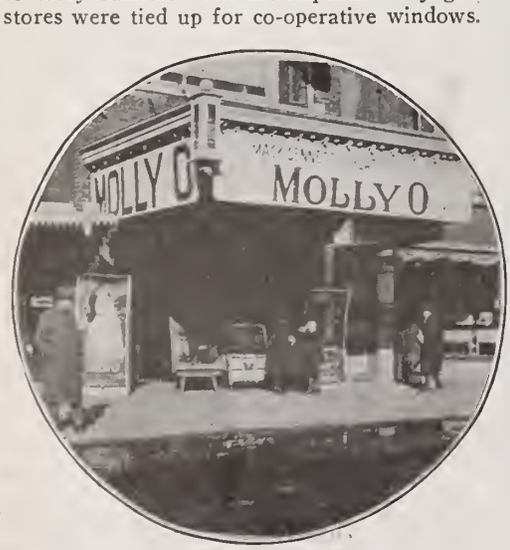
As an advertising boost the Orpheum theatre of Edmonton, Alberta, has been publishing various local automobile license numbers in its daily advertising space in the Edmonton newspapers, the owner of the car whose registration number appears in the displays being entitled to two reserved seats on the ground floor. The owner of the automobile is required to show his license card at the box office as proof of eligibility. The license numbers are changed daily. The result is that many people are watching the theatre advertisements closely.

"What Do Men Want?" Banne Used at Newark

Newark, N. J., was attracted by a huge banner in the skies over Market and Broad streets during the showing of "What Do Men Want?" at the Newark Theatre.

At night a searchlight played on the white canvas constantly, and with the black sky as a background the effect was tremendous.

This, with special newspaper publicity, was a part of a campaign that made the picture one of big interest and kept the Newark Theatre packed all week.



"Molly O" decorations by Jos. J. Jacobson manager of the Strand theatre, Marshalltown, Iowa.

Fort Worth Paper Helps Gould Exploit Feature

When "Why Girls Leave Home" was shown at the Hippodrome theatre, Fort Worth, recently, Manager Harry Gould hurried to the office of the Fort Worth Record, got the editor to permit the re-run of 10,000 impressions of a page feature story headed "Where Runaway Girls Run To," as told by Grace Humiston and illustrated by Gordon Barrick. The plate for the feature story was put on the press opposite that containing a half page ad about "Why Girls Leave Home" and another calling attention to Sunday features of the Record. For the advertising the paper got out of it the 10,000 copies cost Mr. Gould almost nothing, and for the distribution and interest the big feature herald created Mr. Gould had to pay but proportionately little. The hunch proved a mighty good tie-up, as the Hippodrome receipts proved.

Classy pastels used in the lobby of the California theatre, during the run of "The Glorious Fool"

"Ten Nights in a Barroom" ballyhoo put over by Harry Greenman, manager of the Fox-Liberty theatre, St. Louis

Many Novelties for "Don't Tell Every Thing"

Newspaper teaser classified ads reading—"Wanted, Women Who Don't Tell Everything" started the exploitation campaign on "Don't Tell Everything" at the Palace theatre, Maryville, Tenn.

When a number of women telephoned to the paper about the ad. they were referred to Manager J. H. Everett at the Palace.

Another of Mr. Everett's stunts was the use of teaser slides, the copy selected being the French, Spanish and Portuguese language "Tell what you must, but Don't Tell Everything."

Soda fountain clerks and drug store clerks were coached to say to customers "Don't Tell Everything."

Special cards were made to fit over the transmitters of local telephones in pay-stations and drug stores, reading "Don't Tell Everything" and these were put up two weeks in advance.

The standard reverse blotters were placed on every desk and table in colleges, high schools, etc., before school opened, the day before presentation.

Here is a cut that explains the ballyhoo which Harmon Yaffa manager of the Majestic theatre, New York, worked to good advantage on "Morals."

Myers Gets Stage Stars as Guests

SOL MYERS, manager of the Criterion theatre, Buffalo, pulled a good publicity stunt last week when he invited Jefferson De Angelis, Vivienne Segal, Marie Wells, Raymond Crane and others, principals of "The Merry Widow" cast, to occupy boxes at a matinee showing of "Foolish Wives." Advertised in advance by ads and special stories, the stunt attracted a capacity house. All the members of the cast attended.

Greenman Uses Novelty Ballyhoo for "Ten Nights"

Manager Harry Greenman of the William Fox Liberty theatre literally, figuratively and every other way made St. Louis sit up and take notice when he put "Ten Nights in a Barroom" across at the Delmar boulevard showhouse last week.

Beginning with a series of newspaper advertisements that were distinctly different, Greenman finished with a bang by invading the business sections of the city with a squad of ex-service men carryying banners advertising the show. Each man was dressed in his overseas uniform and had a sign pinned to his back as well as carrying a banner.

A comedy touch was added by a pair of "nuts" with a one-horse power "buggimobile" that blocked traffic wherever they went. The pair were attired in freakish white uniforms and were in themselves a knockout. Their buggy equipped like an early vintage automobile was pushed by the horse. The steering apparatus consisted of a hemp rope. A picture frame formed the wind shield. An aeroplane on the roof and a dove of peace were other laugh producers of the outfit. There were suitable signs announcing the film at the Liberty.

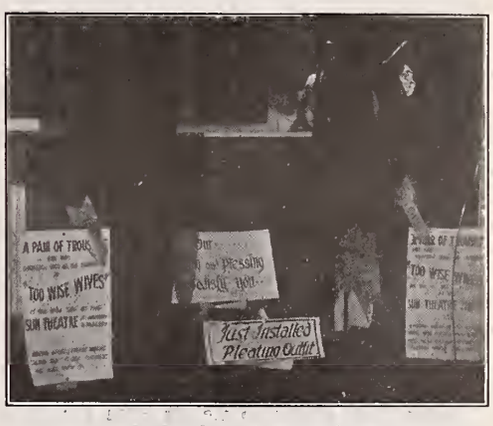
The advertising campaign in the newspapers opened with an open letter to prohibitioners and those who believe that prohibition is an infringement of personal liberty. Then came a blind ad "What Started Prohibition?" in which the picture's title did not appear. Appeals to the clergy, the chief of police and the city at large were included.

Patterson's Newspaper Campaign on "My Boy"

The rains descended and the winds blew, but the Metropolitan theatre, Atlanta, continued to play to capacity houses all week because Manager W. C. Patterson had made "My Boy" the medium of an intensive advertising campaign.

Pat put it up to the Atlanta Journal to use pictures of Jackie Coogan in the rotogravure section of the paper. Several poses of Jackie were used in the Sunday preceding the run. Specially written stories in all three Atlanta papers on Sunday and during the run gave new impetus and a specially drawn ad used in all papers of Sunday, three columns-ten inches, was more than usually effective. The newspaper advertising totaled for the week about 165 inches; the usual amount of billboard advertising, which is conservative for this house, and the attractive lobby completed the exploitation.

An exceptionally fine stroke was the distribution of 80,000 heralds, a distribution that reached a large proportion of Atlanta's amusement loving public. A special drive was made for school children. Boys distributed the heralds simultaneously on a given day from every school in the city as the children were dismissed for the day. The results were manifest in the box office.



This window display helped sell "Too Wise Wives" to the patrons of the Sun theatre, York, Neb., managed by C. A. Block

This cut shows the lobby display on "Room and Board" originated by the Strand theatre, Spartansburg, S. C.

"Reputation Week" Meyer's Latest Exploitation Stunt

Accompanying this story is a cut showing the lobby front and a display of articles placed in the lobby in connection with the campaign put over on "Reputation" when this picture played F. S. Meyer's, Palace theatre, Hamilton, O.

The lobby display cut is self explanatory. The other display was part of a "Reputation Week" which Mr. Meyer originated. Local merchants were induced to place samples of their product on exhibition in the Palace lobby, the idea being to display only those articles which had won a high reputation in Hamilton. The merchants and the theatre cooperated on the stunt to mutual advantage and profit.

Cooperative Ads for "Forever" Used at Elmira, N. Y.

The Mozart theatre, Elmira, N. Y., unloosened a full page co-operative ad for "Forever" that made the whole town stop and read.

Sixteen merchants lined up and each took a 1¼-inch ribbon extending clean across the page. The letters making up the name of the firm were jumbled around unintelligibly, and the trade slogan giving the clue to the identity of the merchant completed the display. Persons figuring out the correct names were given prizes.

The Mozart permitted the Advertiser to offer $15, $10 and $5 to the first three winners.

Orpheum Theatre, Flint, Secures Nine Window Tie-ups

NINE of the biggest merchants in the city of Flint, Michigan, were tied up with window displays by Charles Garfield, of the Orpheum theatre during and prior to the showing of "Why Girls Leave Home."

Music stores were linked up with the song bearing the title of the picture, phonograph and book stores, lingerie and candy shops and department stores were more than eager to tie up with the picture, according to Mr. Garfield.

"Room and Board" Lobby Lends Fine Atmosphere

OLD stage scenery, frequently discarded by improvident theatre managers, can be converted into excellent lobby display material, it has been discovered by Manager C. H. Amos, of the Strand theatre, Spartanburg, S. C. In making his lobby display for "Room and Board" Manager Amos merely trimmed some old stage scenery into the outline of a rugged castle that filled the lobby.

Providence, R. I., Stages "Go to Shows" Week

PROVIDENCE, R. I., is the latest city to observe a "Go to Shows" week. It was a complete success in every sense of the word. From an exploitation standpoint it proved what effective advertising can do. Every theatre in the city, and particularly motion picture houses, went to it heavy. They also consolidated in one big co-operative advertising campaign, and on the day preceding the opening of the new bills for the week, full page advertisements on "Theatre Week" were used.

It also brought out some new types of advertising as well, and at the same time showed that short reel subjects may be featured over the so-called big features, and the managers get away with it. Especially was this true of the Rialto and Emery theatres. Both houses—under the same management — played "Never Weaken." The Rialto is devoted to pictures, and the Emery to vaudeville, with one feature.

Local Merchants Help Addison Sell "Why Girls Leave Home"

H. E. Addison, of the Stone Opera House Binghamton, N. Y., just about monopolized th space in the Binghamton newspapers when h showed "Why Girls Leave Home." One o his best stunts was the page tie-up with loca stores, in which Mr. Addison offered 100 fre tickets as prizes to those who wrote the bes 25-word articles on the "ads" which they con sidered the best on the page. All the "ads" used the title of the picture in various forms Mr. Addison also put over a page story quoting various officials on the subject and persuaded one editor to run another page article on th menace of autos and roadhouses. A "Mystery Girl" contest also brought much free space fo the theatre. and, to cap the climax, Mr. Ston put out 500 one sheets and 35 24-sheet bill boards.

The cut in connection with the story accompanying explains how F. S. Meyer managing director of the Palace theatre, Hamilton, O., put over his engagement of "Reputation"

Showing a view of Sid Grauman's "Barber Shop" contest as explained by the accompanying story relative to the special number presented recently at Grauman's Million Dollar theatre, Los Angeles

Grauman Holds Barbershop Contest

Novelty Special Number at Grauman's Theatre, Los Angeles, Makes Big Hit

WHEREVER there are whiskers, beards or barber shops, success will meet a presentation such as Sid Grauman's "Twenty Minutes in a Barber Shop at the Alexandria Hotel (Los Angeles)," which he presented at the Grauman Million Dollar theatre during the week of February 6.

The interior of the shop in the fashionable Alexandria hotel was reproduced in detail. Twenty-five performers participated in Mr. Grauman's act. Several of the songs which were offered were parodies on popular pieces, written so that they met the immediate demands. Nothing similar to this presentation had been attempted in Los Angeles before, and, as a result, "word-of-mouth" publicity was not only produced, but cartoonists and special writers on the local newspapers devoted their features to the affair.

As the performers sang in chorus while the curtains were being drawn back, there came to sight four barbers who were industriously cutting hair, shaving, and singeing for patrons who occupied standard barber chairs; negro boot-blacks and porters shining shoes and polishing mirrors; and manicures busying themselves beside the chairs. At the edge of the stage on the right hand side sat a girl cashier with a cash register before her; on the left hand side sat another manicure. Barbers and manicures were attired in white uniforms. The finger nail experts proved to be song experts quartette and sang "Mother O' Mine" after which they brought forth uproars with darky strains. They mimicked four cats in a midnight fight. In the meantime patrons were filing in and out the shop while the cashier "rang up" the charges.

A customer entered, strode to a chair in which a young lady was having her curls brushed and after a second of consultation both joined in a series of ball-room dances. Then ensued a distinct feature. One of the patrons stepped forth with a large silver trophy in his hand, announced with gusto that the four barbers present were the shaving champions of their various cities and that they were to match their speed before the audience. The barber who first finished shaving his customer at the greatest number of performances during the week was to receive the silver cup. There entered the objects of the contest who ranged from a two-hundred-and-fifty-pounder to a gentleman with a beard which hung down a and gave solo, trio and quartette selections. A quartette of barbers followed with songs which fitted the atmosphere. More solos were offered by the manicures. The cashier at the right stepped to the center of the stage and executed a fancy dance. The colored porters formed a foot in length. The shaving contest followed. The idea was carried out easily. The heavy-weight gentleman always wore a bit of grease on his cheeks which his barber, presumably scraping his chin very rapidly, easily wiped off with his cloth. With talcum powder patted on the fat face generously, the winning barber's customer always appeared to have been thoroughly shaved. The act closed with the entire company singing in chorus.

Nashville "Dream Street" Exploitation Novel

The famous "Dream Street" stunt as exploitation for "Dream Street" was one of the stunts used by Manager Cantrell of the Knickerbocker theatre, Nashville, Tenn., recently.

Mr. Cantrell's "Dream Street" sign was at an important corner of the Knickerbocker. He erected an old relic of a gas post on the corner and a large candle was used to supply the illumination for the post. Day and night advertising for the picture was attached to the posts.

BUEL B. RISINGER
AT LIBERTY
MANAGING-DIRECTOR AND PRESENTATION ARTIST
PRODUCING-CONDUCTOR AND NOVELTY EXPERT
15 YEARS IN AMERICA'S REPRESENTATIVE THEATRES
"THE MOST THOROUGLY COMPETENT MAN IN THIS BRANCH OF THE PROFESSION, THAT I HAVE EVER BEEN ASSOCIATED WITH"
OCT. 15-21 MANAGER ASCHER'S CINCINNATI CAPITOL Eugene Quigley
GRAND THEATRE BLDG COLUMBUS, OHIO
AVAILABLE NOW
ADDRESS BUEL B. RISINGER ROOM 700

Rothafel Presentation of "Four Horsemen" Impresses

An effective interlude is being presented in connection with the showing of "The Four Horsemen," playing a two weeks' engagement at the New York Capitol theatre, and also an atmospheric prologue has been prepared.

The interlude is furnished by the singing of the Marseillaise by Miss Virginia Richards during a corresponding scene.

The prelude is an example of the showmanship and ingenuity of Mr. Rothafel. It is a combination of orchestral and pictorial effect and introduces something new in the way of prologues. The overture, which was written by William Axt, is comparable in construction to an operatic overture in that it introduces the principal themes of the score and offers a highly condensed and musical version of the story. It opens in a little French village drowsy under the setting sun. Pastoral music describes the peaceful scene with the ringing of the angelus as the people stop their work to worship. While the angelus is ringing, clouds come up rapidly and distant hoofbeats are heard. Louder and louder they come up, the storm clouds gathering thickly, and the battle hymns are heard. Then the curtain parts and the four dread horsemen are seen charging across the screen with the mingling of ominous calls. The scene fades away and one sees the little village devastated and ruined by the ravages of war, as the motif of Death is played.

Collins Makes Play for School Children With "Fauntleroy"

A SPECIAL play for the patronage of children was a feature of the exploitation campaign on "Little Lord Fauntleroy" put over by Manager E. E. Collins of the Palace theatre, Dallas, Texas. He had 1,500 small blotters printed with text that called attention to special children's prices and urged school children to attend in a body. Also a special matinee for children. To each teacher, city official and member of the school board he sent a personal letter about the attraction and also talked the picture over with officials. The result was splendid co-operation on the part of the schools and pupils and the otherwise conservative newspaper of the town opened its heart and gave the showing a record amount of publicity.

EXHIBITORS' REPORTS ON NEW RELEASE

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Forever—

One of the most pleasing pictures of the year. Everyone liked it. Goods crowds all week. Splendid cast, well directed. (Middle West.)

Opened fair, but flopped, and was pulled off in middle of week run. Our audiences do not like "sad" endings. (East.)

Very good picture but not a heavy drawing card. (Middle West.)

Saturday Night—

Excellent picture, with a real all-star cast. Patrons liked it very much. A good drawing card. (Middle West.)

Though the picture was widely advertised and others of same type usually took very well, this picture only did fair business. It was expected to go big but was only ordinary. Audiences seemed to enjoy picture. (Middle West.)

Not as big as press-agented; did a fair business for ten days. (Middle West.)

Get-Rich-Quick Wallingford—

Not very good business. Did not seem to draw the women, although men attended in unusual numbers early in the week. Good picture. (Middle West.)

Just Around the Corner—

Picture and business both fair. (East.)

Her Own Money—

Picture and business both good. (East.)

Miss Lulu Bett—

We thought this a fine picture, but it did not go particularly strong with our audience. Played to average business for week. (Middle West.)

Moran of the Lady Letty—

Splendid feature. Rudolph Valentino and Dorothy Dalton add to its drawing power. Pulled big business. (Middle West.)

FIRST NATIONAL

Hail the Woman—

Three week run to big business and pleased patrons. (West.)

The comments were generally good, but business wasn't. (Middle West.)

Tol'able David—

A very wonderful feature, which attracted good business. Praised by everyone and got through a week run in fine shape. (East.)

A money-maker. The popularity of Richard Barthelmess in other pictures resulted in this production attracting good crowds for a week's run. (Middle West.)

Sowing the Wind—

A Harold Lloyd comedy, "The Big Idea," helped this one over the "rough spots" for a week's run, the receipts at the end of the week making a satisfactory showing. (Middle West.)

The Song of Life—

Good entertainment and seemed to please. Business good. (West.)

The Beautiful Liar—

Fair business. The star usually draws to a larger house, however. Picture took well with the ladies. (Middle West.)

My Lady Friends—

Entertaining little piece of froth. It doesn't do anything but mildly amuse. Fair week. (Middle West.)

Polly of the Follies—

A hodge-pot calculated to contain something bound to please everyone and drawn out fiercely in accord. Receipts average. (East.)

The Sky Pilot—

Nice attraction, opinion of majority who viewed it. Drew well during week. (Middle West.)

R. S. V. P.—

Charlie Ray rings the bell once more in this. Drew very well. (Middle West.)

METRO

Peacock Alley—

Knock-out of a picture with a plot that was fascinating; played to packed houses for a week. (Middle West.)

Big picture and big business. (East.)

An elaborate picture with a dazzling sartorial display which pleased the women. Drew the crowds. (Middle West.)

Good picture with good business. (West.)

A real money-maker. The picture did the liveliest week's business in several months. (Middle West.)

Four Horsemen—

Splendid picture, of course. This is second run here and prices were advanced to fifty and seventy-five cent scale, but couldn't handle the business the first week. Expect three or four weeks' run. (Middle West.)

Fightin' Mad—

Good for four days' run. No particular drawing attraction. (Middle West.)

Without Limit—

A fine picture that deserves being played up in spite of a story that is somewhat sensational. Business fair, increasing during run. (Middle West.)

A Trip to Paradise—

Picture gave general satisfaction. Hard to judge its drawing power as it was shown in a vaudeville house. Star well liked. (Middle West.)

The Fourteenth Lover—

This went across great in connection with Viola Dana's personal appearance. (East.)

GOLDWYN

Theodora—

A stupendous spectacle. Photographically a masterpiece. Pleased generally. Well-balanced advertising campaign, but attendance somewhat disappointing. Improved during week. (Middle West.)

The Glorious Fool—

A weak picture. It wasn't liked very well. Business was correspondingly weak, although an elaborate style show helped pull through the week. (Middle West.)

Doubling for Romeo—

Despite unusual strong competition this one more than held its own and drew well for a week's run. (Middle West.)

Grand Larceny—

Good picture with star who is popular with our audience. (Middle West.)

UNIVERSAL

The Guttersnipe—

Fine entertainment. Pleased my patrons. Good business. (West.)

The Shark Master—

Business fair. Rather good picture for this class. Did not draw any large crowds. (Middle West.)

The Scrapper—

Good picture both as regards entertainment and business. (West.)

Foolish Wives—

This is a one-week town, as the second seven days on this feature showed. It faces a third week. Business below average. (East.)

Headin' West—

Great. Couldn't take care of crowds on opening day, in spite of rain and sleet storm. Held up better than average all week. (Middle West.)

Cheated Hearts—

Went over very nicely. Tells interesting story, has strong cast and well directed. (Middle West.)

REALART

Nancy From Nowhere—

Bebe Daniels has a large following here, which always assures good business, the picture drawing well all week. (Middle West.)

Tillie—

Picture and business both good. (East.)

Her Face Value—

Good picture and fine business. (West.)

FOX

Connecticut Yankee—

A very fine production. Appeals to all, no matter what age or sex. Did so well that we held it over for a second week. (Middle West.)

Did an excellent two weeks' business. One of the best comedies for many months. (Middle West.)

The Roof Tree—

Fair picture though pretty much the same old thing. Fair business. (Middle West.)

WID GUNNING

What Do Men Want—

Capacity all week. A great box office title. Liked by patrons. (East.)

The most poorly constructed picture seen here in months. Only an average box office attraction. (Middle West.)

The Blot—

Drew poorly. Audience failed to rave and some patrons were disappointed. (East.)

PROGRAMS FOR THE WEEK OF FEBRUARY 19TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Special—"Stars and Stripes" by Capitol Grand Orchestra; (b) "To a Wild Rose," sung by William Robyn, tenor; (c) "Cake Walk," presented by Alexander Oumansky and Thalia Zanou.
Current Events—Capitol News.
Vocal — "Lo, Hear the Gentle Lark," by Miss Caroline Andrews; flute obligato by Daniel Maquarre.
Novelty—And Women Must Weep —Educational.
Prologue—Overture and series of tableaux; (a) Minuet; (b) Paul Revere; (c) Minute Men at Lexington; (d) Solitude of George Washington.
Feature — Cardigan — Messmore Kendall.
Organ Solo—Nocturne in D Flat presented by Melchiorre Mauro-Cottone, organist.
Next Week — Grand Larceny—Goldwyn.

Mark Strand Theatre—
Overture—"The Force of Destiny," by Strand Symphony Orchestra.
Novelty—Henry Wadsworth Longfellow—Great American Authors series.
Instrumental—"The Zephyr" and "Caprice Viennois," by Madeline MacGuigan, violinist.
Current Events—Mark Strand Topical Review.
Feature—Penrod—Wesley Barry.

Cameo Theatre—
Overture—Andante Violin Concerto No. 4, by Cameo String Orchestra.
Current Events — Cameo News Events.
Organ Solo—"When Shall We Meet Again," by John Priest, organist; pictorial lyrics by Jerome H. Remick.
Comedy—Business Is Business—Sunshine.
Vocal—Russian Folk Song, Sung by Lydia Troubinina.
Feature — French Heels — Hodkinson.
Organ Solo—Komenoi-Ostrow by John Priest, organist.

Criterion Theatre—
Overture—"Reverie," by Criterion Orchestra.
Feature—The Loves of Pharaoh—Paramount.

Rivoli Theatre—
Overture — "Second Hungarian Rhapsody," by Rivoli Orchestra.
Current Events—Rivoli Pictorial.
Novelty—Clavilus Solo-color organ —with Thos. Wilfred, creator, at the instrument.
Feature—Her Husband's Trademark—Gloria Swanson.
Vocal—"One Fleeting Hour," sung by Susan Ida Clough, mezzo soprano.
Next Week—The World's Champion—Wallace Reid.

Rialto Theatre—
Overture—"Lenore No. III," by Rialto Orchestra.
Short Subject—The Young Painter —Mary Astor.
Instrumental—"Elegie," by Gaston Dubois, 'cello virtuoso.
Next Week—Love's Boomerang—Paramount.

Apollo Theatre—
"Orphans of the Storm" continued.

Central Theatre—
"Foolish Wives" continued.

Lyric Theatre—
"Turn to the Right" continued.

LOS ANGELES

California Theatre—
Musical—Symphony orchestra with program consisting of "The Second Hungarian Rhapsody," "Salut d'Amour," "Echoes from Past to Present."
Current Events — International News.
Cartoon—Joys and Gloom—Fowers.
Comedy—Hokus Pokus—Christie.
Novelty—Topics of the Day—Pathe.
Feature—A Blind Bargain.

Grauman's Theatre—
Current Events—Pathe Weekly.
Special—Four whistlers in a woodland set, with organ accompaniment, present numbers.
Educational—Urban's Movie Chats —Hodkinson.
Feature—Back Pay.

Symphony Theatre—
Current Events—Fox News.
Novelty—Bob and Bill release—Pathe.
Comedy—Snooky's Labor Lost—Federated.
Orchestra—The Sheik.
Feature—Sky High—Tom Mix.
Next Week—Same.

Clune's Broadway Theatre—
Novelty—Sport Pictorial.
Current Events—Kinograms.
Organ—Swanee Moon.
Feature—The Invisible Fear—Anita Stewart.
Next Week—A Virginia Courtship.

Superba Theatre—
Current Events — International News.
Comedy—Table Stakes—Century.
Vocal—Let's Dance—Tenor Solo.
Feature — Golden Gallows — Universal.
Novelty — Second release of "Leather Pushers."
Next Week—Headin' West.

Kinema Theatre—
Novelty—Screen Snapshots.
Current Events — International News and Kinograms.
Musical—Concert by augmented orchestra with Victor Herbert as guest-conductor—Program includes selections from "Eileen," "Sweethearts," and "The Red Mill."
Feature — Love's Redemption — Norma Talmadge.
Next Week—Penrod.

Mission Theatre—
Cartoon—Vermin the Great.
Instrumental—Violin solo.
Feature—Foolish Wives.

Miller's Theatre—
Third week of "The Silent Call."

Alhambra Theatre—
Second engagement of "Molly O."

Tally's Theatre—
Second week of "Vendetta."

Grauman's Rialto Theatre—
Second Week of "Moran of the Lady Letty."

Loew's State Theatre—
Current Events — International News.
Feature—Stranger Than Fiction.
Five acts of vaudeville.

CLEVELAND

State—
Current Events — Pathe News — Topics of the Day.
Polychrome—"The Land of the Beginning."
Cartoon—Muff & Jeff in "Stuck in the Mud."
Feature—"The Silent Call."
Specialty—"The State Follies," consisting of (a) Nature and Minuette, with chorus of thirty under the direction of Zimmerman; (b) Gale Sherwood and her singing orchestra in popular tunes; (c) Boy soprano; (d) Vocal Quartet; (e) Girl soprano; (f) Vocal solo with cello accompaniment.
Prologue—"In the Days of George Washington," under the personal direction of George Dumond, with a special curtain painted by Englander, with George Washington in replica. This consisted of a series of dances, including "The Valse Suite," "Colonial Gavotte," "Polka Classique" and the modern syncopated dance.
Next week—Rudolph Valentino in "Moran of the Lady Letty."

Allen—
Overture — "Memories of Yesterday," old-time songs arranged by Musical Director Philip Spitalny.
Current Events—Allenette.
Comedy—"Country Chickens," with Louise Fazenda.
Personal Appearance—Louise Fazenda in person.
Vocal—Tom Conkey, musical comedy star, in repertoire of his popular songs.
Feature—"His Nibs."
Prologue—"Town Hall Week," a regular rube act, with fifty people. There were the old apple orchard, the huskin' bee, the town hall doin's, the main street at night, and the "Black Crook" show in town. All done under the direction of S. Barrett McCormick.
Next week—"Grand Larceny."

Stillman—
Overture—"Fortune Teller," by Victor Herbert.
Theme—"Yankee Doodle Boy," by Geo. M. Cohan.
Scenic—"The Song of Arrow Head Lake."
Feature—"A Connecticut Yankee at King Arthur's Court." Second week.
Next week—"Turn to the Right."

Park—
Overture — "Lucia di Lammermoor."
Current Events—Fox News.
Comedy—Johnny Hines in "Torchy Takes a Chance."

SUPERBA
HERBERT RAWLINSON
STARTS TODAY SATURDAY
Harry Sweet in "Horse Sense"
A Veritable Cyclone of THRILLS!
"THE SCRAPPER"
Added Feature - Round ... of H.C. Witwer's famous Collier's Stories
"THE LEATHER PUSHERS"
Follow Kid Roberts in his quest for the Heavy weight Championship

This one on "The Scrapper" was a quarter page. The Superba is located at Los Angeles

Quarter page on "The Song of Life" by the Garrick theatre, Minneapolis

PALACE
ENTERTAINMENT
Commencing Today—the strangest pact a woman ever made with a man for one year of happiness!
Anita Stewart
in
"Her Mad Bargain"
Could You Blame Her———??
—Circumstances conspired to make her desperate—her beauty attracted attention—She Made a Mad Bargain!
CHARLIE MURRAY'S
"UNHAPPY FINISH"
Flash at the Organ
Playing "Out of the Shadows," and the News Weekly Complete the Bill.

Some nice work here in this display advertising "Her Mad Bargain" playing recently at the Palace theatre, Wichita, Kansas

Scenic—"Along the Rio Grande," Burton Holmes travelogue.
Feature—"The Seventh Day," with Richard Barthelmess.
Next week—"The Old Swimmin' Hole," with Chas. Ray.

Standard—
Current Events — International News.
Comedy — "Table Steaks," with Brownie the dog; Century comedy.
Feature—"The Gutter-Snipe," with Gladys Walton.
Next week — Frank Mayo in "Tracked to Earth."

MILWAUKEE

Alhambra Theatre—
Overture — Maritana — Alhambra Orchestra.
Comedy—Two Act Mermaid Comedy, "Step This Way."
Stage Novelty—"Song of India."
Weekly — Pathe News — Literary Digest Topics.
Feature—"Moran of Lady Letty" Rudolph Valentino.

Butterfly Theatre—
Weekly—Pathe News and Topics.
Feature—"Foolish Wives."
Special—Miss Dupont, Star of "Foolish Wives," appearing personally.

Strand Theatre—
Weekly—Kinograms and Topics.
Comedy—"Taking Chances."
Extra—Sidney Forbes Singing "Out of the Shadows" and "After the Rain."
Feature—Charles Ray, "The Barnstormer."

Merrill Theatre—
Overture—Merrill Orchestra.
Weekly—International.
Comedy—Mack Sennett Comedy, "Be Reasonable."
Feature—"The Bride's Play"—Marion Davies and Wyndham Standing.

Strand Theatre—
Overture—Ziegfeld Follies of '21.
Current Events—Fathe News.
Comedy—Step This Way.
Feature—Polly of the Follies.

Moon Theatre—
Overture—Orchestral selections.
Current Events — International Weekly.
Special—The Leather Pushers.
Feature—Sky-High.

Rialto Theatre—
Overture—Mignon.
Comedy—Hard Knocks and Love Taps.
Feature—Penrod.

Sun Theatre—
Overture—Orchestral selections.
Current Events—Universal Weekly.
Special—Prizma Pictures.
Feature—A Connecticut Yankee.

MONTREAL

Allen Theatre—
Here, There and Everywhere with the Allen Cameraman.
Overture—"Dance of the Hours," Ponchiello — "Down South," Middleton.
"Greenwich Village."
Allen Grand Organ—H. Lippman at the Console — "Coronation March," Meyerbeer.
Mary Miles Minter in "Moonlight and Honeysuckle."
Added Attraction—Excerpts from "Thais," Massenet.
(a)—"Meditation"—Violin Solo—David S. Levin.
(b)—Mirror Song—Mlle. Fanny Rezia, Soprano (From the Opera Comique, Paris).
Richard Barthelmess in "Tol'able David."
Next Week—"Thunderclap."

CINCINNATI

Walnut—
Overture—Il Guarany—With augmented orchestra and Creatore as guest-conductor.
Current Events—Pathe 15.
Topics of the Day—Literary Digest.
Novelty Cartoon—Aesop's Fables—Pathe.
Musical Number—The Rosary—Arranged by Creatore.
Feature—The Seventh Day.
Comedy—Fresh from the Farm—Christie.
Next Week—Just Around the Corner.

Strand—
Current Events—Fathe 16.
Topics of the Day—Literary Digest.
Feature—Forever.
Next Week—Fool's Paradise.

Lyric—
Current Events—Fox News.
Feature—Dream Street.
Next Week—Same.

Palace—
Current Events — International News.
Topics of the Day—Literary Digest.
Feature—Her Mad Bargain.
Next Week—Law and the Woman.

Capitol—
Overture—Poet and Peasant—Capitol Symphony Orchestra.
Current Events — International News.
Musical Number — Trees—Joseph Schenke, tenor.
Feature — The Man from Lost River.
Comedy—Soothing Syrup—Scattergood Baines.
Novelty—Movie Chats.
Next Week—Night Rose.

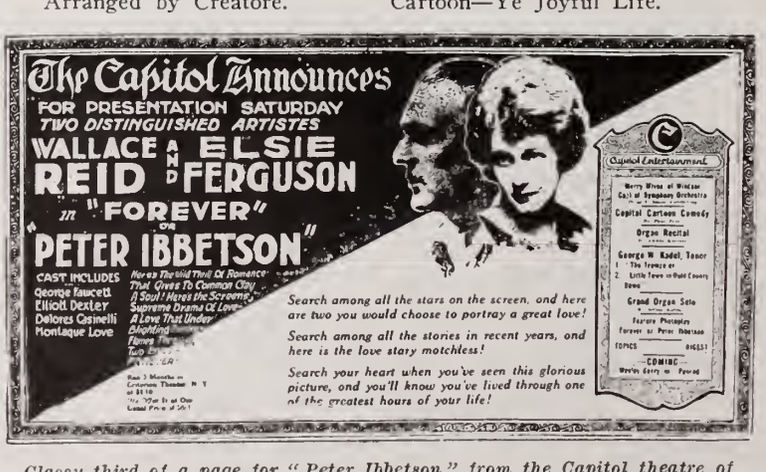
WASHINGTON

Moore's Rialto—
Overture — "Morning, Noon and Night."
Violin Solo—"To a Wild Rose."
Current Events—Fox News.
Comedy—Hokus-Pokus—Mermaid.
Feature—The Law and the Woman—Paramount.
Next Week—Her Husband's Trademark—Paramount.

Loew's Palace—
Special Attraction—Viola Dana in person.
Overture—Hungarian Rag Time.
Current Events — Pathe News — Topics of the Day.
Comedy—Zero Hour.
Feature—The Fourteenth Lover—Metro.
Next Attraction — White Oak — Paramount.

SEATTLE

Coliseum Theatre—
Overture—"Light Cavalry."
Current Events—Pathe News and Kinograms.
Cartoon—Ye Joyful Life.


The Capitol announces
FOR PRESENTATION SATURDAY
TWO DISTINGUISHED ARTISTES
WALLACE REID AND ELSIE FERGUSON
in "FOREVER"
OR
PETER IBBETSON"
CAST INCLUDES
George Faucett
Elliott Dexter
Delores Cassinelli
Montague Love
Search among all the stars on the screen, and here are two you would choose to portray a great love!
Search among all the stories in recent years, and here is the love story matchless!
Search your heart when you've seen this glorious picture, and you'll know you've lived through one of the greatest hours of your life!
Capitol Entertainment
Capitol Cartoon Comedy
Organ Recital
George W. Kadel, Tenor
Grand Organ Solo
TOPICS
COMING

Classy third of a page for "Peter Ibbetson" from the Capitol theatre of Minneapolis

The F. and R. publicity staff at Minneapolis used this display to bill the run of "Penrod" at the State theatre

Feature—Penrod—Wesley Barry. Presented with a prologue in which "Herman" and "Verman" and "Penrod" are imitated in a song introduction to the feature. The stage setting is an alley scene.
Next Week—The Beautiful Liar.

Columbia Theatre—
Overture—Selections from "The Prince of Pilsen" and "While Miami Dreams."
Current Events — International News.
Cartoon—Andy's Cow.
Educational—Pathe Review.
Comedy—Circus Clowns.
Feature—Headin' West.
Special—Hoot Gibson appearing in person.
Next Week—The Black Panther's Cub.

Strand Theatre—
Overture—"Canzonetta" and "The Broken Toy."
Current Events—Kinograms.
Scenic—Lake Maggiore.
Cartoon—Shooting Fish.
Feature—Hail the Woman.
Next Week—Saturday Night.

Blue Mouse Theatre—
Overture — Selections from "The Fortune Teller."
Current Events—Fox News.
Feature—"Why Girls Leave Home."
Next week—Return engagement of "The Four Horsemen of the Apocalypse."

Liberty Theatre—
Current Events—Liberty and Selznick News.
Scenic—Land of Beginning.
Comedy—Down and Out.
Special — Showing of Selznick's special of the first winter ascension of Mt. Ranier.

Vocal — Arthur Lemar singing "Montana."
Feature—Polly of the Follies.
Next weeek—White Oak.

CHICAGO

Chicago Theatre—
Overture—"An American Fantasy."
Specialty — Duet from "Madame Butterfly."
Scenic.
Organ solo—"They Call It Dancing." Jesse Crawford at the organ.
Literary Digest.
Specialty—The Dennis Sisters in Rose Land.
Feature—Constance Talmadge in "Polly of the Follies."
Comedy—"Monkey Shines."
Coming Feature—"Star Dust."

Tivoli Theatre—
Overture—"An American Fantasy."
Specialty—Bertram and Saxton, vocalists.
Scenic.
Organ solo—"Swanee River Moon." Milton Charles at the organ.
Literary Digest.
Prologue.
Feature—Jackie Coogin in "My Boy."
Comedy—"Step This Way."
Coming Feature—Forever."

Woodlawn Theatre—
Organ solo—"Hoo! Hoo!" Arthur J. Gutow at the organ.
Woodlawn Novelty—Screen Snapshots.
Woodlawn Pictorial Review.
Comedy—"One Stormy Night."
Overture—"Old Folks at Home and in Foreign Lands."
Feature—"Just Around the Corner."
Intermission—"After the Rain."
Coming Feature—Harold Lloyd in "Never Weaken."

Roosevelt Theatre—
Overture — "Pomp and Circumstance."
Feature—"Foolish Wives," starring Miss Dupont—2nd week.
Coming Feature—Nazimova in "A Doll's House."

Barbee's Theatre—
Pathe Topics.
Comedy—"Look Out Below."
Feature—"The Light in the Clearing."
Added Attraction—Personal appearance of Edna Wallace Hopper—2nd week.
Coming Feature—Harold Lloyd in "The Sailor Made Man."

William Fox
Termina
Double Feature Program
An Event in Newark!
World's Premier Showing of the William Fox Special Production
WILLIAM FARNUM
IN HIS GREATEST MASTERPIECE
"A Stage Romance"
From the World Famous Play by ALEXANDRE DUMAS
Direction HERBERT BRENON
Associate Feature
NORMA TALMADGE and EUGENE O'BRIEN
"By Right of Purchase"
Comedy - FOX NEWS - SPECIAL MUSICAL FEATURES

Premiere showing ad on "A Stage Romance" used by the Terminal theatre, Newark, N. J.

FOX-LIBERTY
DELMAR NEAR GRAND
CONTINUOUS TO-DAY 1 TO 11 P.M. BAL. 28¢ ORC. 39¢ CHILDREN UNDER 12-10¢
LIMITED ENGAGEMENT ONE WEEK
ARROW PRESENTS
THE SMASHING SUCCESS
TEN NIGHTS IN A BAR ROOM
THE GREATEST HEART INTEREST DRAMA THE WORLD HAS EVER KNOWN
A STORY THAT WILL LIVE FOREVER
ADAPTED FROM THE FAMOUS STAGE SUCCESS
Heart Touching Pathos-Delightful Humor-Charactors you know intimately, seen as they really are
NOW PLAYING TO CAPACITY IN ALL EASTERN CITYS

Here is a hand-drawn display on "Ten Nights in a Bar-room" used by Harry Greenman, manager of Fox-Liberty theatre, St. Louis

Great Northern—
Feature—"Orphans of the Storm," featuring the Gish sisters—4th week.

Randolph Theatre—
Organ Selections.
Scenic.
Feature—Mae Murray in "Peacock Alley"—3rd week.
Coming Feature—"Turn to the Right."

Ziegfeld Theatre—
Pathe Topics.
Literary Digest.
Comedy—"The Dog and the Flea."
Feature—"Dangerous Toys."
Coming Feature—Poli Negri in "The Polish Dancer."

KANSAS CITY

Liberty Theatre—
Overture—"Love's Enchantment."
News—Pathe.
Comedy—"Aesop's Fables."
Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Feature—"Hail the Woman," All Star Cast.
Next Week—"Hush Money."

Doric Theatre—
News—International.
Comedy—"Down and Out."
Organ Selections—P. E. Stephens, organist.
Feature — "The Glorious Fool," Helene Chadwick.
Next Week—"Jane Eyre."

Newman Theatre—
Overture—Selections.
Current Events—Newman News and Views.
Short Subject—"Ride on a Runaway Train."
Special Number—"Old Songs vs. New," musical novelty with four entertainers.
Organ Selections—Gerald F. Baker and Q. Landwehr, organists.
Feature—"Penrod," Wesley Barry.
Next Week—"Forever."

Royal Theatre—
Overture—Selections.
News—Royal Screen Magazine.
Special Number, Ford Rush, tenor, singing, "When Shall We Meet Again."
Organ Selections—Harry Frank and Miss Ella McGorty, organists.
Feature—The Song of Life, all star cast.
Next Week—Star Dust.

Twelfth Street Theatre—
Overture—Selections.
News—Screen Magazine.
Comedy—The Pale Face—Buster Keaton.
Organ Selections — Miss Hazel Webb and Miss Fay Shepherd, organists.
Feature—Habit—All star cast.
Next Week—My Lady Friends.

PHILADELPHIA

Stanley—
News—Pathe News—Pathe.
Scenic—An Order of Fish.
Comedy—A Rolling Stone—Educational.
Scenic Prologue in honor of Washington's Birthday.
Hope Hampton—Personal appearance.
Feature — Star Dust — First National.
Next Week—Tol'able David—First National.

Stanton—
Feature—Theodora—Goldwyn.
Next Week—Same.

Aldine—
News—Pathe News—Pathe.
Comedy — Little Miss Mischief — Century.
Feature — The Ruling Passion — United Artists.
Next Week—Foolish Wives—Universal.

Karlton—
Short Drama—The Ne'er to Return Road—Educational.
Feature—My Boy—First National.
Next Week—Same.

Arcadia—
News—Pathe News—Pathe.
Travel — Burton Holmes — Paramount.
Feature — Chivalrous Charley — Select.
Next Week—A Virginia Courtship —Realart.

Palace—
News and Topics of the Day—Pathe.
Comedy—The Sawmill—Vitagraph.
Feature — Travelin' On — Paramount.
Next Week — Peacock Alley — Metro.

Victoria—
News—Pathe News—Pathe.
Comedy—The Sawmill—Vitagraph.
Comedy—Women Must Weep—Electric.
Feature—The Invisible Fear—Peerless.
Next Week — "Fightin' Mad"—Metro.

Regent—
Cartoon—Stuck in the Mud—M & J—Fox.
Feature—Two Minutes to Go—Peerless.

Capitol—
News—Kinograms—Electric.
Comedy—Soup to Nuts—Masterpiece.
Feature—The Law and the Woman —Paramount.
Next Week—Lady Fingers—Metro.

BALTIMORE

Rivoli—
Overture—Little Boy Blue Selections.
Current Events—Rivoli News.
Special—Topical Review, accompanied on organ by Ernie Cooper and Henry Boehme.
Vocal—Maurice A. Wyatt, soprano —(a) Yesterday and Today—(b) Mr. Sandman.
Feature—Penrod—Freckles Barry.
Comedy—No Parking—Neal Burns and Helen Darling.
Next Week—The Seventh Day—Richard Barthelmess.

Century—
Overture—"Evolution of Dixie"—M. L. Lake.
Current Events—Century News.
Vocal—Justin Lawrie and Fernando Guarneri, singers—(a) Oft in the Starry Night—(b) The Star—(c) La Donna e Mobile.
Feature—Moran of the Lady Letty —Dorothy Dalton and Rudolph Valentino.
Comedy.

Strand—
Overture — Medley — M. Louise Jones, player.
Feature—Star Dust—Hope Hampton and James Rennie.
Comedy—Rich Man Poor Man.

New Wizard—
Overture—Classical Airs.
Current Events—Kinograms.
Feature—Shadows of the Sea—Conway Tearle.
Comedy—His Smothered Love—Sennett.

A Picture Every Married Woman will see and Send Her Husband to see
California THEATRE
STARTING TOMORROW
Henrik Ibsen's World-Renowned Drama
A DOLL'S HOUSE
Comedy and Pathos with Love and Romance are Found in abundance in this tremendous photo-drama features
The Incomparable
Nazimova

Here is one of the quarter pages for "A Doll's House" used by the California theatre, Los Angeles

CECIL B. DE MILLE'S
"Saturday Night"
What Did You Do Last Saturday Night?
A Gorgeously Dressed Story of Two Strange Marriages That Shocked Society—Told As Only DeMille Could Tell It! With Its All-Star Cast! It's Thrilling! Its Wondrously Beautiful Gowns!
COMMENCING MONDAY
PALACE

Something good in a "Saturday Night" ad sponsored by the Palace theatre, Wichita, Kansas

Academy of Music—
Feature—Polly of the Country—Mildred Harris Chaplin.
Shubert Vaudeville.

Garden—
Feature—His Night at the Show—Charlie Chaplin.
Extra—White Hands—Hobart Bosworth.
Vaudeville.

Loew's Hippodrome—
Feature—Jackie—Shirley Mason.
Vaudeville.

INDIANAPOLIS

Circle Theatre—
Current Events—Kinograms.
Novelty—Literary Digest Topics.
Comedy—"Step This Way"—Mermaid.
Feature—"Hail the Woman."
Next Week—"Penrod."

Colonial Theatre—
Current Events—Selznick News.
Magazine—"Movie Chats"—M. P. T. O. A.
Comedy—"Stage Struck"—Pollard.
Special Music—American Harmonists and Liberty Entertainers.
Feature—"A Wide Open Town."
Next Week—"Pilgrims of the Night."

Ohio Theatre—
Feature—"The Four Horsemen of the Apocalypse."
Special Music—Soloist and augmented orchestra.
Next Week—Same.

Loew's State Theatre—
Current Events—Pathe News.
Comedy—"The Skipper's Last Resort"—Toonerville.
Novelty Music—"The Voice in the Organ."
Tableaux—"Our Birthday Gift," commemorating first anniversary of the house.
Feature—"Forever."

MINNEAPOLIS

State Theatre—
Overture—"Pomp and Circumstance," by Edward Elgar.
State Digest—Consisting of Current Events, Pathe and International News strips, and "The Great Outdoors" and "Sports and Pastimes," Urban Movie Chats.
Musical Novelty—"Marie," a novelty organ specialty, with picture accompaniment played by E. J. Dunstedter.
Scenic—"Neighbor Nelly." A Prizma color subject.
Soloist—Loretta Sheridan, soprano, singing: (1) "Love's Garden of Roses," by Wood, and (2) "Miami Shore," by Jacobi.
Feature—Wesley Barry in "Penrod."
Organ solo—"Marche Slav," by Tschaikowsky; played by E. J. Dunstedter.
Next week—Norma Talmadge in "Love's Redemption."

Garrick—
Feature—"The Song of Life."
Comedy—Buster Keaton in "The Paleface."
Kinograms and local subjects.
Next week—Mae Murray in "Peacock Alley."

ST. LOUIS

Missouri Theatre—
Overture — "The Evolution of Yankee Doodle.
Missouri News.
Songologue and organ accompaniment.
Joe Rock Comedy.
Special—"The Soul of the Violin," with 35 juvenile violinists.
Feature Film—Betty Compson's "The Law and the Woman."

New Grand Central and West End Lyric—
Overture—"If I Were King."
News and Views.
Topics of the Day.
Acsop's Fables.
Comedy—Lloyd (Ham) Hamilton in "Rolling Stones."
Feature Film—Wesley "Freckles" Barry in "Penrod."

William Fox Liberty—
Overture—Liberty Orchestra.
Current Fox News.
Sunshine Comedy.
Mutt and Jeff Cartoon.
Feature—Zane Greys "Mysterious Rider."
Second Feature—Douglas Fairbanks in "The Mark of Zorro."

Delmar and Criterion Theatre—
Overture.
News and Views.
Comedy.
Feature—Marie Prevost in "A Parisian Scandal."

BROOKLYN

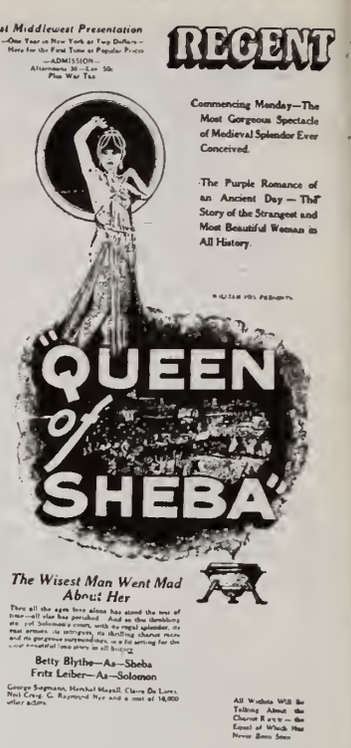
Mark Strand Theatre—
1.—Overture—Declaration of Independence — Laurendcan — Mark Strand Symphony Orchestra, Alois Reiser, conductor, with color ribbon effects from booth-number dedicated to First National Week.
2.—First National Week Film Message—Trailer explaining aims and objectives of First National Week.
3.—Outdoor Film—"Trailing the Coyote," from "Adventures of Bill and Bob" series.
4.—Solo—"A Rose, a Kiss and You" (Arthur)—Mary Fabian, soprano.
5.—Mark Strand Topical Review.
6.—George Washington Memorial—Costume-Musicale — Colonial interior setting with singers and dancers in colonial attire sing these numbers:—(a) "I'll Sing Thee Songs of Araby" (Clay), by Frederick Jagel, tenor—(b) "Lullaby" (Stout), by Florence Mulholland, contralto—(c) "I Fear No Foe" (Pinsuti), by Jackson Kinsey, baritone—(d) "Drink to Me Only with Thine Eyes," by mixed quartette with dance interpolation by Sonia Serova and Edward Kunowitz.
7.—Feature—Hope Hampton in "Star Dust" (First National).
8.—Comedy Film—Larry Semon in "The Show."
9.—Organ Solo—"Where Dusk Gathers Deep" (Stebbins), by John Hammond and George Crook, organists.
Next Week—Marshall Neilan's "Penrod."

ST. PAUL

Capitol Theatre—
Overture—"Sakuntala," Opus 13—Karl Goldmark.
Topics of the Day.
Sunbeams—Prizma.

She wed not wisely but too well.
KATHERINE
MacDONALD
in
"Her Social Value"
A shop girl one day—the wife of a society man the next. That's her story. And after it comes another story, one that found this woman asking the question—
Which shall be broken—a man's life or a woman's heart?
MONDAY — TUESDAY — WEDNESDAY
Supporting Subjects
"The Policeman and the Baby"
"Love's Old Sweet Song" to a new melody
FOX NEWS
The Sign of Quality
Allen
ALLEN
SATISFACTION IN EXCELLENCE

Quarter page on "Her Social Value," the work of the Allen theatre, Brantford, Ont.


First Middlewest Presentation
REGENT
Commencing Monday—The Most Gorgeous Spectacle of Medieval Splendor Ever Conceived.
The Purple Romance of an Ancient Day—The Story of the Strangest and Most Beautiful Woman in All History.
QUEEN of SHEBA
The Wisest Man Went Mad About Her
Betty Blythe—As—Sheba
Fritz Leiber—As—Solomon

This one on "The Queen of Sheba" is from the Regent theatre, Wichita, Kan.

Capitol Digest—Pathe and International News. Official Urban Movie Chats.
At the Stage Door—Bendix Male Quartette and Anna Christie and Lee Gantzer, "Sally, Won't You Come Back?"—Ziegfeld Follies 1921.
Feature—Penrod.

BUFFALO

Shea's Hippodrome—
Overture—"American Festival"—Reisenfeld.
Stage Setting—George Washington.
Vocal—Gypsy sungs sung by Berne and Marlon.
Feature—A Prince There Was—Thomas Meighan.
Comedy—Paleface—Buster Keaton.
Current Events—Hippodrome Review.

Criterion—
Feature — Foolish Wives — Third Week.
Next Week—Orphans of the Storm

Loew State—
Overture—Medley of popular hits.
Current Events—Loew News.
Feature—The Conquering Power—Alice Terry.
Comedy—The Stork's Mistake—John Henry, Jr.

Mark-Strand—
Overture—"Good Morning Dearie."
Current Events—Kinograms.
Feature—The Lotus Eater—John Barrymore.
Comedy—Look Out Below—Harold Lloyd revival.
Special—Cain and Abel—Second of Bible series.

Academy—
Feature—For Your Daughter's Sake—Grace Darling.

Olympic—
Feature—The Grim Comedian.

Shea's North Park—
Feature—A Prince There Was—Thomas Meighan.
Comedy—Paleface—Buster Keaton.

Palace—
Feature—Doubling for Romeo—

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

General Manager White, of Fox Film Corporation, presided at a sales conference held at Fox's Chicago headquarters this week, those being present including Manager C. E. Penrod, of the Indianapolis office; Manager E. F. Tarbell, of the Minneapolis office; and Clyde Eckhardt, manager of the Chicago exchange. Mr. White will hold similar meetings in Kansas City and other film centers before returning to New York.

Celebrated has taken over "Where is my Wandering Boy Tonight?" for Illinois, Wisconsin, and Indiana territory, and also added three Clara Kimball Young pictures to its list of important releases. The Young pictures include "Charge It," "The Worldly Madonna," and "What Do Men Know?" "Where is my Wandering Boy Tonight?" will have its premier Chicago showing at the Randolph, where it has been booked for an indefinite run, opening on April 2nd.

Ben Judell, formerly manager of the Mutual office in Chicago, was here from Minneapolis looking for a site to open a Chicago exchange. The title of his picture, "Purity," has been changed to "Innocence," according to Mr. Judell.

The Englewood theatre, formerly operated as a burlesque house, has been redecorated and is now operating under a new policy as a high class picture house. The first picture shown under the new plan was "Hail the Woman," and this feature will be followed by "Get Rich Quick Wallingford," and "Penrod."

"Seasonable Health Hints," a slide furnished by the Chicago Health Department, is being run in practically all motion picture houses and the commissioner of health, Doctor Herman N. Bundeson, regards the co-operation of the moving picture industry as of great assistance in combating the spread of colds and pneumonia. The Homan theatre on West Twenty-Sixth street, was closed by the health department for failure to keep ventilating apparatus in operation, following a warning from the department. It also was charged that chairs were permitted in the isle. L. Brecka is manager of this house.

Many friends of J. L. Campbell sympathize with him in the loss of his wife, who died from pneumonia and was buried Monday. Mr. Campbell has been working for Sidney Goldman, of the American Releasing Corporation for the past two years.

Doris May gets the money in "Boy Crazy," an R-C release, directed by William A. Seiter

The Paramount Pep Club, composed of executives and employees of the Famous Players-Lasky Corporation's Chicago exchange, will give a pre-lenten dance at Colonial Hall, Monday evening, February 27th. This little organization has held many social affairs during the winter but this dance promises to eclipse anything of a like nature that the organization has attempted.

One of the speediest sales ever made along film row was consummated this week between Sam Katz, of Balaban & Katz, and H. W. Given, district manager of Paramount. It took this pair just five minutes to sign contracts for Paramount pictures involving over one hundred thousand dollars.

Ralph Proctor has arrived from New York to take charge of the sales of "Foolish Wives," Universal's super feature, in the central west. This widely advertised picture opened its second week at the Roosevelt, Sunday, to splendid business, and indications are that it will make a record for attendance at this big loop theatre.

The Roseland State theatre, at 110th Street and Michigan Avenue, was opened on Wednesday night with a great crowd in attendance. I. E. Berkson, owner of the Avenue and Roseland theatres, and United States Marshal Robert R. Levy, of the Revelry theatre, are the principal owners of this new 2,100 seat house, which is an important addition to Chicago's first-class motion picture palaces. "Penrod" was the opening attraction.

Manager J. Boorde, of Hoppeston, is planning to open his new $80,000 picture theatre on March 6th. A number of Chicago exchange men and other friends of Mr. Boorde's are expected to be present at the premier performance.

Jack Burke, of Parkway theatre, has returned from Hot Springs, Arkansas, where he has been enjoying his annual mid-winter vacation.

Manager Carl Harthill, of Reelcraft, has purchased the northern Illinois rights to the Franklyn Farnum series of western pictures from W. A. Smith Productions.

"A Sailor Made Man," Harold Lloyd's first comedy of feature length, has been booked into Barbee's Loop theatre for an indefinite run, starting February 26th. Admission prices will be raised from twenty-five cents, the present schedule, to seventy-five cents, during the run. Manager Barbee and Branch Manager H. O. Martin, of Pathe's Exchange, were hosts at a luncheon at the Illinois Athletic Club Tuesday, following which this feature was shown to local press and trade representatives. An extensive advertising campaign has been launched to put "The Sailor Made Man" over, including two hundred and twenty twenty-four sheets, and the use of large space in the newspapers. Lee Metcalf has been engaged to handle the advertising and exploitation of the feature.

The nine hundred and fifty seat Commodore theatre at 3105 Irving Park boulevard is completed and will be opened on February 27th, under the management of Louis Zoller. It is one of the handsomest neighborhood houses erected in Chicago and combines all the latest improvements in equipment, including a battery of new Motiograph De Luxe Projectors, which was installed by the Amusement Supply Company.

District Manager Herman Stern and Louis Laemmle, of Universal's Chicago exchange, will make a tour of Universal exchanges during April and will go as far west as Oklahoma City. H. O. Houlinger, well known film man, has been appointed as a special representative of Universal, in the central west, and will assist Mr. Stern in the management of the exchanges in that district.

Salesman Harry Baigh is once more working for Ike Van Ronkel, of Favorite Players.

According to reports received at Universal's Chicago exchange, Short Subject Manager Roy Alexander is entitled to wear a feather in his cap by the record he has made in selling the popular Leather Pusher series of two reelers in this territory, business he obtained being equal to that done by any other ten Universal exchanges.

Six more theatres were added this week to the list of Chicago moving picture houses which showed "Over the Hill" for a solid week, bringing the number up to forty-nine. Remarkable attendance records were made by practically every theatre which showed this big Fox feature in the Windy City and also in Milwaukee, and several of the houses have arranged for return dates.

Gunning Announces New Chicago Head

A number of changes and additions in the organization of Wid Gunning, Inc., is announced from the Gunning home office. William Saal, it is announced, has been appointed manager of Wid Gunning's Atlanta Exchange. M. F. Tobias is now in charge of the Gunning office in Chicago.

The Cincinnati office has acquired two representatives who are among the best known film men in that territory. John Seifert, formerly president of the Miami Valley Exhibitors' League and manager of the Rialto and Ideal theatres, Dayton, Ohio, has been appointed manager of the Gunning Cincinnati branch. He will be assisted in his work by H. T. Snowden.

Action Stills from Releases of the Week

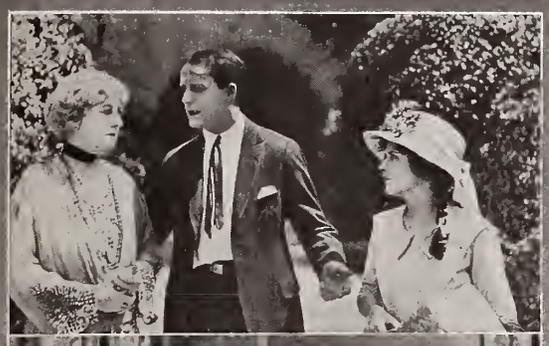
"Loves of the Pharaoh," a Paramount picture

"Cardigan," an American Releasing Corp. feature

"Beyond the Rainbow," an R-C release

"Her Own Money," Paramount

"The Rosary," Selig-Rork, First National



"A Homespun Vamp," a Realart-Paramount picture

"Her Husband's Trade Mark," a Paramount picture with Gloria Swanson

"A Wide Open Town," a Selznick picture starring Conway Tearle

Gladys Walton in "A Wise Kid," a Universal release

"Her Social Value," First National

FEATURE REVIEWS

"Beyond the Rainbow"
R-C Pictures—6800 Feet
(Reviewed by Matthew A. Taylor)

MR. CABANNE, in presenting "Beyond the Rainbow," gives a powerful argument for production in the East. He has assembled a remarkable cast—one which it would be difficult to duplicate on the Coast.

It is easy enough to know that the picture is good entertainment, but how to classify it is another matter. It starts like heart interest drama; then, when a girl is hired to make another girl jealous, we almost suspect farce. Then comes a murder mystery. This is the best part of the picture, for Mr. Cabanne holds a fine surprise for his climax of this sequence. He does not, however, attempt to establish any horror or fear. Instead he keeps injecting comedy, and emphasizing the ludicrous characters. The crime, it is finally discovered, was committeed by a man who has had himself handcuffed early in the evening, for fear of being accused of a petty theft which he suspects is to be attempted. A handcuff artist, he has freed himself to commit murder.

But Mr. Cabanne does not stop here. He resumes his heart interest drama, takes his characters into some snow scenes and stages a physical thrill for a finale. This theme supplies the title. An invalid little boy wants to go "beyond the rainbow."

The lack of compactness forces the introduction of very many characters. The production is so many-sided that it should have a very wide appeal, and if this is Mr. Cabanne's intent, he has succeeded admirably. His staging of the several incidents is very well done. The murder sequence by itself would make a splendid mystery picture. The cast, as can be seen from the list below, is of the highest class. Enough to say that each member does as well as we have a right to expect from him or her.

The Cast

Edward Mallory ..... Harry Morey
Marion Taylor ..... Lillian (Billy) Dove
Henrietta Greeley ..... Virginia Lee
Frances Gardener ..... Diana Allen
Louis Wade ..... James Harrison
Count Terrion ..... Macy Harlam
Mrs. Burns ..... Rose Coghlan
Dr. Ramsey ..... Wm. Tooker
Mrs. Gardener ..... Helen Ware
Mr. Gardener ..... George Fawcett
Esther ..... Marguerite Courtot
Inspector Richardson ..... Edmund Breese
Robert Judson ..... Walter Miller
Col. Henry Cartwright ..... Charles Craig
Virginia Gardener ..... Clara Bow
Bruce Forbes ..... Huntly Gordon

Produced by Wm. Christie Cabanne. From the story "The Price of Fine Feathers," by Solita Solano. Adapted by Mr. Cabanne and Miss Loila Brooks. Directed by Mr. Cabanne. Billy Tuers and Philip Armand, cameramen.

The Story—Pretty typist, to help invalid brother, attends ball with a strange man to make his fiancee jealous. Children at ball start excitement by sending notes: "Consult your conscience; your secret is common gossip." This is the cause of an attempted murder, of which the hero is accused. He is vindicated and the real criminal arrested. The hero befriends the little brother at an Adirondack sanitarium and saves the heroine when she is lost in the snow.

Classification—Mostly a "murder mystery" melodrama, ending with heart interest drama, and well seasoned with comedy touches throughout.

Production Highlights—An elaborate ballroom scene with some hundred couples dancing; the murder scene, staged in the dark; the "burning out" of the handcuffed man in a locked closet; sleighing scenes in a good snow locale.

Exploitation Angles—A fine opportunity for a teaser campaign is offered, making use of the note: "Consult your conscience; your secret is common gossip." The use of this fine catch line can be varied. Scenic effects and lobby displays are suggested by the title. Cast is another fine opportunity. George Fawcett and Rose Coghlan are old-timers known to thousands.

Drawing Power—Should be very wide. There is love interest, plenty of human interest, and excellent suspense in the murder sequence. Should be equally popular in any house, except those who demand physical thrills.

"Shattered Idols"
First National—5850 Feet
(Reviewed by Laurence Reid)

THIS spectacular, fast-moving drama offers several thrills, and action releasing a find brand of suspense. Because of its richness of incident, atmosphere, melodramatic movements, pathos, heart interest and the other elements which compose the story there is no reason to doubt its appeal for the average theatregoer. The players have been wisely chosen for the various impersonations and they have been splendidly guided by Edward Sloman, who has furnished a picture marked for its finished technique.

The theme is based upon self-sacrifice and naturally offers a fine vein of heart interest. Your sympathy is attracted to the little native girl who, because she is not accepted by English society, returns to India and incites the natives to rebellion. The picture mounts with a crescendo of exciting scenes, all of which are charged with appropriate atmosphere. Thousands of extras are used as idol worshippers in the sequance of the human sacrifice and the production indicates that everything has been done to make it vivid and memorable. The hero is hated by his mother because he is born a deformed weakling. He is sent to England to be educated but returns to the Orient to fall in love with a native girl, the betrothed of an idol. He marries her but she returns to her beloved India to incite the fanatics. Her husband follows and attempts to save her but she shields him and receives the fatal thrust.

The picture ends with the English girl finding the youth, whom she scorned, weeping over the slain girl's body. The weird scenes give it a deep interest for audiences everywhere.

The Cast

Sarasvati ..... Marguerite De La Motte
Rama Pal ..... William V. Mong
Lieut. Walter Hurst / David Hurst ..... James Morrison
David Hurst (child) ..... Frankie Lee
Jean Hurst ..... Ethel Grey Terry
The Judge ..... Alfred Allen
Liana Chichester ..... Louise Lovely
Colonel Chichester ..... Harvey Clark
Mrs. Chichester ..... Josephine Crowell
Dick Hathaway ..... Robert Littlefield
Ethel Hathaway ..... Mary Wynn
The High Priest ..... George Periolat
Rev. Dr. Romney ..... Thomas Ricketts

By I. A. R. Wylie. Scenario by Edward Sloman and Wm. V. Mong. Directed by Edward Sloman.

The Story—Hero, an English youth born in India, is hated by his mother because he is a deformed weakling. Becomes interested in native girl and when he returns from England after receiving an education, marries her. Takes her to England but society shuns her. So she permits Hindus to take her back to India where she incites the natives to rebellion. Her husband attempts to save her and his own life is imperiled. The girl-wife shields him and receives the fatal thrust. And the youth is broken-hearted.

Classification—Adventurous melodramatic r
mance, tinctured with spectacular actions, thri
and heart interest.

Production Highlights—Thousands of ic
worshippers participating in human sacrific
David's exciting attempt to pillage sacr
temple; his defense of his Hindu sweethea
when natives attack them. Carries spectacul
scenes marked for first rate atmospher
Weird scenes give it deep interest. Acting
cast very good. Able direction.

Exploitation Angles—Gives exhibitors chan
to exploit local color for lobby display ar
prologues. Thrills and spectacular scenes su
gest ideas for "copy." Theme of self-sacrifi
and noble love is appealing everywhere. Ca
well known and competent. Great picture f
atmosphere exploitation.

Drawing Power—Because of theme of sel
sacrifice and noble love, story should draw wel
It carries spectacular appeal, rich action an
heart interest. Will draw in every locality r
gardless of tastes.

"The Cave Girl"
First National—Five Reels
(Reviewed by Laurence Reid)

THIS semi-humorous romance presents
variation of the primitive love formul
Instead of representing a city-bred girl fin
ing a cave-man for a mate in the wilds th
authors have reversed the pattern. Othe
wise the picture follows the regular, orthode
channels, depending upon a wholesome story
worked out logically, although coincidenc
creeps in here and there to give it a dramati
flavor. The heroine, the daughter of a scien
tist, is living in the north woods and is mor
or less ignorant of the artificial life of civ
lization. It takes two reels to introduce th
love interest and three more to bring
some action which has to do with a rescu
scene, fairly well staged.

Some may wonder how a canoe can glid
forth in a swiftly moving stream dotted wit
rocks without being smashed to pieces, es
pecially when the occupant is unable to us
the paddle. The romance enters when th
youth, who has gone into the woods to avoi
marital entanglements, discovers the cave gir
stealing a ham from his host. A conflic
develops between his mercenary fiancee an
the primitive maid, the latter delighting i
tormenting her at every opportunity. Thi
touch reveals some delicate humor. Th
offering is largely presented with exterior
and the snow country of the Yosemite re
veals some highly colorful backgrounds
When the hero learns that his fiancee is faith
less, he wooes the cave girl, who is attired be
comingly in a man's outfit. And he has oc
casion to effect her rescue from an arbitrar
villain. A tame fight ensues and the latter i
duly punished. Then comes the rush of th
youth to reach the girl before the canc
tumbles over the waterfall. Teddy Gerar
makes an appealing heroine. Her pouty ex
pression wins quick sympathy.

The Cast

Margot, the Cave Girl ..... Teddy Gera
Divvy Bates ..... Charles Meredi
J. T. Bates ..... Wilton Tayl
Mrs. Georgia Case ..... Eleanor Hanco
Elsie Case ..... Lillian Tucke
Rufus Patterson ..... Frank Colem
Baptiste ..... Boris Karl
Prof. Orlando Sperry ..... Jack Abraha
Rogers ..... John Be

By George Middleton and Guy Bolton.

The Story—Treats of girl reared in primitiv
surroundings who develops into a "child o
nature." Heroine meets an attractive youth
and through her colorful personality is able t
steal him away from his fiancee—a girl wh

een sacrificed upon the altar to please an ious mother. Story depicts conflict be- the two girls and emphasizes that civiliza- annot cope with primitive life.
ssification—Light comedy-romance.
duction Highlights—The conflict between ity-bred girl and the primitive maid of oods. A story strong in romance with tempt to inroduce much melodrama. A sequence showing hero punishing villain ushing to prevent heroine in canoe from over a high waterfall. Offers excep- snow scenes and a picturesque shot of a Mostly exteriors with clear photography. ling work of Teddy Gerard in title role.
ploitation Angles—This being a picture re- g a lot of snow it will be appreciated in ies which are denied this seasonal touch. nts winter season in the Yosemite. Au- are well known playwrights and featured has a big reputation in England. A e is provided to capitalize their names. The and theme offer possibilities because of y, romance, and the fact that it is a clean holesome story.
wing Power—Should go well in most locality. Romance is pleasing and snow s highly colorful.

"A Wide Open Town"

Selznick—4650 Feet

(Reviewed by Matthew A. Taylor)

TYPICAL high-class program feature is "A Wide Open Town," starring Con- Tearle. The story has been carefully ed and it is kept thoroughly interesting dward Montage's scenario and a cap- cast. It is of the "reform" variety, is never trite or dull. There is action rough its five reels and Director Ralph while he has no spectacular scenes with to impress, nevertheless knows how to the situations which are presented.
re is a child sequence to open the pic- It is an interesting incident, rich in s. The two newsboy pals, separate, oing to the reformatory, and the other, ng away to escape the orphan asylum. we come to the story proper. The re- tory lad is Conway Tearle, evolved by assing years into a "square gambler" iterary tendencies. The reform element town is trying to clean things up and mbler meets and is impressed with the ter of the mayor, played by Faire y. The gambler gives up his job when oss of the establishment tries to make eal his cards in a crooked way.
rle is allowed some action when the brings him back to the gambling hall d out a beating to those who have been ng the girl. The climax is good for the The mayor's daughter has been se- into the gambling hall, and the mayor's s party is due any minute. Tearle s the girl, but has to kill the chief gam- do it. He is given life imprisonment, e governor is none other but his old oy buddy. The picture has a Horatio touch, but has a wider appeal than the of this prolific author.
cast is satisfactory, with Faire Binney lly nice to look upon. Tearle handles pportunities as are given him in a cap- anner.

The Cast

ifford	Conway Tearle
forely	Faire Binney
Morely	James Seeley
son	Harry Tighe
tum	Claude Brooke
	Ned Sparks

ed by Selznick. Story by Earl Mitchell. o by Edward Montagne. Directed by Ralph Ince.
Story—"A square gambler" chucks his cause of his love for the mayor's r. He is trying to redeem himself. The plans a raid on the gambling den, but mblers kidnap the daughter so that she found in the den by the raiders. The e gambler" rescues her and kills the r in self defense. To save the girl's ion, he goes to prison, but the truth out, and the governor, an old boyhood cures his pardon.

Classification—Straight drama of redemption through love and self-sacrifice because of love. Action emphasized above romance.
Production Highlights—Truthful exteriors of a small residential city. Gambling den scenes. Thrilling raid by the police. Killing in the dark, explained later by flashback.
Exploitation Angles—Much can be made from the title, especially in small towns and cities. Agitation can be started over the evils of gambling. Faire Binney runs not far behind the star in popularity.
Drawing Power—Best in the small towns and cities. Will be well liked by the churchgoers. Should be entirely satisfactory as a program feature anywhere.

"Cardigan"

Messmore Kendall — American Releasing Corp.—Five Reels

(Reviewed by Laurence Reid)

A SLICE of the American Revolution is depicted in "Cardigan," adapted from Robert W. Chambers' stirring story. With much of the original atmosphere collected through the producers taking many of their exteriors around Johnstown, N. Y., those in charge have striven to make it authentic as possible. The story-interest is not as keen in the picture as in the novel, there being several jumps in the continuity and liberty has been taken with showing incidents of the time which sort of defy logic. For instance, the Colonists and Royalists living in Johnstown journey to Fortress Pitt, now Pittsburg, and double back, and even go to Boston with very little detail of the trips visualized. One knows they arrive in safety because of the subtitles.

The forepart of the story is taken up with planting the various characters and giving an inkling of the storm and stress of the period. This calls for much description. "Cardigan" is a romance colored by action which will excite and interest most anyone 100 per cent patriotic. It seems to us that more could have been done with the atmosphere. The hero enters into some vivid scenes when he is captured by the Indians. But you don't catch the suspense of the Chambers novel. It is as if the director spaced his scenes too carefully and allowed the introduction of too much arbitrary incident. The Indians are not good types and the Colonial scenes are too refined.

However, the picture carries some exciting sequences. There is a colorful battle when the Red Coats march on Lexington and Concord, and Paul Revere in his famous ride, will conquer every American. His horse steps as if it might be an ancestor of Man o' War. Again there is a stirring fight when Cardigan rescues the heroine from her oppressors, and the jail-breaking scene is a good one.

The Cast

Michael Cardigan	William Collier, Jr.
Silver Heels	Betty Carpenter
Sir William Johnson	Thomas Cummings
Captain Butler	William Pike
Lord Dunmore	Charles E. Graham
Marie Hamilton	Madeleine Lubetty
Lady Shelton	Hatty Delaro
Sir John Johnson	Louis Dean
The Weazel	Colin Campbell
Jack Mount	Jere Austin
Chief Logan	Frank R. Montgomery
Dulcina	Eleanor Griffith
Quider	Dick Lee
Colonel Cresap	Jack Johnston
Molly Brandt	Florence Short
Patrick Henry	George Loeffler
John Hancock	William Willis
Paul Revere	Austin Hume

By Robert W. Chambers. Directed by John W. Noble. Photographed by Max Schneider, John S. Stumar and Ned Van Buren. Produced by Messmore Kendall.

The Story—Treats in a romantic fashion the forepart of the American Revolution with hero, Michael Cardigan, an unwilling subject of the king, developing a love affair with the ward of the English governor. Youth is torn asunder from his young love and through fighting to regain her respect and confidence, he is almost burned at the stake. Learns of perfidy of Captain Butler and plot takes him into many exciting adventures with the Indians of the Iroquois nation.
Classification—Adventurous romance of the forepart of the American Revolution, picture being adaptation of Robert W. Chambers' novel of same name.
Production Highlights—Atmosphere revealing atmosphere of Colonial times around Johnstown, New York. Stirring ride of Paul Revere arousing the countryside; the fight on Lexington green between Colonists and redcoats. Cardigan's fight to rescue Silver Heels; his own escape from prison; youth's adventures with the Indians. The call to arms of the Minute Men.
Exploitation Angles—A well-balanced cast comprising some well known players, the author and his position in American literature. The fact that his Revolutionary series of novels are the best of their kind. The atmosphere, Paul Revere's ride and the battle of Lexington. The red-coats, the Indians who enlisted on the side of the British.
Drawing Power—Picture should draw well everywhere because of its appeal to patriotism. Children especially will find highly colorful.

"Tropical Love"

Playgoers-Assoc. Exhibitors—Five Reels

(Reviewed by Eugene Carlton)

"TROPICAL LOVE," featuring Ruth Clifford, is a mild, yet interesting little picture, the plot of which, however, is a trifle too brief for the length of the production. Condensed into three reels it would carry more spontaneity and the fault of appearing padded would be eliminated. The title is the greatest factor of success from an exhibitor's standpoint. The interest created at various stages of the picture lapses occasionally, but the natural settings more than offset the few technical faults. The production was made in Porto Rico and the tropical country lends a vast amount of color and atmosphere to the feature, quaint buildings and native scenes offering splendid opportunities for exploitation.

The story concentrates upon a romance which begins when the Drifter and the Seeker form a partnership. The latter meets Rosario, not knowing that she is his daughter, left there a baby twenty years previously when a tragedy had shattered his mind. The girl is about to sell some land deeded over to her when the Seeker discovers gold upon it. The villain lures the girl to a cabin, the object being to force her to sell the land. The climax arrives when the Seeker and Drifter go to the rescue. The former is fatally wounded but lives long enough to learn that Rosario is his daughter and that she will be safe in the hands of the Drifter.

An obvious little story, but entirely wholesome. Miss Clifford makes an attractive heroine. Others who contributed good work are Reginald Denny, Huntley Gordon, Fred Turner, Ernest Hilliard, Paul Doucet and Carl Axzell.

The Cast

Rosario	Ruth Clifford
The Seeker	Fred Turner
The Drifter	Reginald Denny
Clifford Fayne	Huntley Gordon
Carlos Blasco	Ernest Hilliard
Miguel	Carl Axzell
Mercedita	Margaret Fitzroy
Pedro	Paul Doucet

By Guy McConnell. Scenario by Reginald Denny. Directed by Ralph Ince. Produced by Playgoers, Inc.

The Story—Heroine is daughter of a man who lost his mind when a tropical storm killed his wife and wrecked his home. He leaves his baby in a native church and twenty years later meets her, not knowing that she is his child. Girl is about to sell some land when a plotter endeavors to get it away from her. Her father and sweetheart go to the rescue and the former is fatally wounded. Before he expires he identifies his daughter and dies happy in the knowledge that she is in safe hands.
Classification—Romance laid in tropical country, revealing touches of melodrama, heart interest and sentiment.

Production Highlights—Being a romance laid in a tropical country the picture reveals some colorful backgrounds. Picture was taken in Porto Rico and the atmosphere is faithfully recorded. Pathos and heart interest center upon father finding long lost daughter but not knowing her identity until his dying moment. Little action, but plenty of romance. Some mystery building fair suspense. Ruth Clifford attractive as heroine.

Exploitation Highlights—Carries appropriate atmosphere in the shape of local color. Picture was made in Porto Rico which affords spectator real tropical country. Enhances the story and makes the action logical. Title good for advertising purposes. Cast fairly well known. Includes Fred Turner. Will be remembered for vivid performance in title role of Vidor's "The Jack-Knife Man." Reginald Denny, a popular leading man. Ruth Clifford, a pleasing personality for the featured role.

Drawing Power—With proper lobby displays and exploitation the picture will attract crowds, especially in neighborhood houses.

"Give Me My Son"

Geo. H. Hamilton, Inc.—State Rights—5 Reels

(Reviewed by Laurence Reid)

THIS is a welcome variation on the familiar mother-love theme because sticky sentiment is not emphasized to apply a heavy note of heart interest. The picture is almost tragic in places and its climax borders upon an unhappy ending which is totally unexpected. It tells simply and dramatically, with no recourse to false notes of humor—an element which would be entirely out of place, of a mother's search for her boy whom she has not seen since he was an infant. Taken away from her by an angry father who never encouraged her marriage she lives her life with the hope of some day finding him again.

A youth appears and to all intents and purposes he is the missing son. The mother encourages him, looks after him, and gives him tender devotion but he mistakes her attentions for an infatuation. The woman has a daughter by her second marriage and the youth falls in love with her. Finally it is revealed in a startling conclusion that her own boy perished years before. The situations are quite unusual and marked for some effective drama. There is heart interest a plenty, but of a quality which is genuine. The plot may be involved but it is coherent because the scenes are well handled to make the action thoroughly progressive.

Lesley Mason deserves credit for his able editing and titling. It is due to his careful arrangement of the sequences that the story maintains a steadily increasing interest. "Give Me My Son" is a Swedish picture. Naturally it is finely acted by a cast that squeezes every possible touch out of the dramatic situations. The scenes offer a welcome variety.

The Cast

Richard Brenner, a wealthy shipowner.
Bertha Brenner, his wife, played by Pauline Brunius.
Alice, their daughter.
Howard, the boy.
Anna, the old nurse.

Directed by John Brunius. Produced by Sewdish Biograph.

The Story—Woman makes a marriage disagreeable to her father. When son is born, the infant is taken away. The husband dies and the woman marries again and is blessed with daughter. Youth enters her life and she mistakes him for her long lost boy. Showers him with love and devotion which he mistakes for an infatuation. Boy falls in love with daughter Eventually woman learns that own son was killed.

Classification—Mother-love drama revealing heart interest of a logical kind. Mother finds son only to learn that he is not her child.

Production Highlights—Fine exteriors taken in Sweden thus offering variety of scene. Fine acting of Pauline Brunius who plays with considerable depth and understanding, and who is able to wear modern styles. Scene when mother is reunited to boy. Her anguish to learn that her son was killed years previously. Clever suspense.

Exploitation Angles — Mother love theme treated from a new angle. The fact that it is a Swedish picture, thus assuring patrons of splendid acting. Variety of scenes offering novelty to picturegoers. Good story interest and suitable suspense. The title for "copy."

Drawing Power—It all depends whether your crowd is willing to accept foreign players in a pathetic story bordering upon tragedy. Picture is strong in dramatic elements which will interest those patrons eager to get away from the stereotyped story. Title should attract. Exploiting the mother-love theme will arouse interest.

"Her Story"

Second National-State Rights—5 Reels

(Reviewed by Laurence Reid)

AN interesting picture is put forth in "Her Story," which reveals the tragedy in the life of a young wife burdened with a past. Written and directed by Dion Titheradge, with his sister, Madge, being featured, it tells in dramatic shape her persecution as the heroine. After the introductory scenes are eliminated, which take a slap at yellow journalism it swings into a narrative style, the action being told in the shape of a general flash-back with occasional inserts of the wife acquainting her husband with the facts of her adventurous career to emphasize her story.

A convict has escaped from Sing Sing and finds safety in her boudoir although he is eventually captured. The heroine rushes to the city to stop the publication of the damaging evidence that the criminal is the man responsible for her persecution. Unable to accomplish her mission she explains all to her husband. It is a dramatic tale, starting out in a Russian port with the girl trusting a scoundrel who intrigues her into a mock marriage. The scene shifts to New York and the unhappy woman experiences a deal of sorrow before she meets her husband. The man who brought about the tragedy of her early life is convicted and is later revealed as a bigamist.

The action discloses several tense scenes which hold the interest notwithstanding that coincidence enters here and there. Particularly rich in suspense is the sequence showing the capture of the criminal at the manor of a wealthy resident of the community —the heroine being a guest at a masquerade ball. "Her Story" carries a definite appeal through its heart interest, melodrama, pathos and romance.

The Cast

Ralph Ashlyn.....C. M. Hallard
Mrs. Ashlyn .....Madge Titheradge
Oscar Kaplan .....Campbell Gullan

By Dion Titheradge. Directed by Dion Titheradge.

The Story—Woman is confronted by shadows of the past which she thought eliminated from her life. Rushes to stop publication and fails. So she proceeds to tell her terrible secret to her husband. Years previously she had been intrigued into a mock marriage, brought to New York and deserted. Finds employment and is happy when love comes to her. Then the man responsible for her persecution re-enters her life, but she has enough faith to inform her husband.

Classification — Domestic drama bordering upon tragedy. Reveals unhappy past of wife who tells her husband of her previous adventures.

Production Highlights—Appearance of well-known English actress in featured role. Scene in which criminal escapes and finds refuge in wealthy home where a masquerade ball is being given. His prison garb gets him by safely as one of the guests. His capture. Good story interest and novelty of production.

Exploitation Angles—Title and theme which detail the past of an unhappy woman. Plot indicates teaser campaign capitalizing title. Masquerade ball suggests mask dance for prologue. Opportunities for catch lines.

Drawing Power—Sure to please feminine fans everywhere. Essentially a woman's picture. Should draw well in neighborhood houses. Name of star doesn't mean much to the majority of American audiences. Good exploitation might attract a crowd which will like it as it contains dramatic elements.

"The Loves of Pharaoh"

Hamilton-Paramount—7565 Feet

(Reviewed by Laurence Reid)

THE superlatives heaped upon Ernst Lubitsch for his masterly production of "Deception," are in order again with his newest achievement, "The Loves of Pharaoh." When the season is complete this spectacular drama of Egypt and the fall of a king will stand near the top. It carries color, bizarre sets, perfect atmosphere and detail, splendid acting, thrills in abundance, real dramatic incident and massive backgrounds against which are assembled thousands of extras. And from inception to conclusion the story mounts with a crescendo of action, revealing intimate slices of Oriental lust and passion, intrigue and deception, sentiment and real romance.

Many will remark upon its similarity to "The Queen of Sheba," since the theme and locale are quite identical. Where Lubitsch surpasses his previous pictures is in his effort to reveal cause and effect. Panoramic outlines for the sake of sheer spectacle, are quite eliminated in order to show thought as it passes through the minds of the characters. And here is where Paul Wegener as the Ethiopian king and Emil Jannings as Egypt's Pharaoh score with impressive studies. Henny Liedtke as the youth who saves Egypt and Dagny Servaes as the slave girl whose possession brings on a war also contributes noteworthy performances.

Massive are the sets, the throne room occupying a huge floor space. Spectacular is the scene when thousands of Ethopians swoop down over the hills in every direction to give battle to thousands of Egyptians. And Pharaoh falls. And Ramphis escapes his bondage to deliver his country and becomes the consort of the slave girl, now queen of the Nile. The spectacular appeal is caught by the spectator. Color and movement are everywhere.

The Cast

Pharaoh Amenes.....Emil Jannings
Ramphis.....Harry Liedtke
Theonis.....Dagny Servaes
Samlak, King of Ethiopians.....Paul Wegener
Makeda, his daughter.....Lyda Salmonova
Sotis, architect.....Albert Bassermann
High-priest.....Friedrich Kuehne
Menon, intimate to the King.....Paul Biensfeldt

By Norbert Falk and Hanns Kraely. Directed by Ernst Lubitsch. Produced by Ernst Lubitsch.

The Story—Samlak, king of the Ethiopians visits the Pharaoh of Egypt. Gives his daughter to cement friendly relations, but Pharaoh has eyes only for Theonis, a slave girl spirited away by Ramphis, an Egyptian, from the Ethiopian suite. Pharaoh thrusts the youth into bondage in order to separate him from Theonis. Samlak threatens war unless the Egyptian king gives up the girl. When the latter refuses to obey the Ethiopians give battle. But Ramphis delivers his country and Theonis is made queen of the Nile.

Classification—Spectacular drama of Egypt during reign of the Pharaohs. Passion, intrigue and romance dominating elements.

Production Highlights—Excellent acting of Emil Jannings, Paul Wegener and Dagny Servaes. Splendid direction. Massive sets and atmosphere. Throne room when Ethiopians arrive to pay homage; interior of secret tomb. The storming of the city by the Ethiopians; the battle. Authentic slice of Egyptian life and customs.

Exploitation Angles—Opportunities for colorful prologue. Fame of director and leading players.

Drawing Power—This one will draw better in large cities than in the towns. Certain to be appreciated by the discriminate who enjoy good acting. Special exploitation will probably attract them even in the small communities. Title carries drawing possibilities since it suggests glory of ancient Egypt. Will get over in big houses which feature extended runs.

"The Rosary"

First National—7045 Feet

(Reviewed by John E. Kennebeck)

A PICTURE embracing all the elements to stir the emotions—a picture calculated to reach the deepest chord of the heart through its human attributes is "The Rosary," inspired by the famous stage play by Edward Rose, which Bernard McConville has adapted. It contains a deep interest which carries the spectator along unconscious of time and place. Melodrama, pathos, romance, picturesque settings, thrills, spirituality, humanity—all these requisites are found here and make it a well nigh perfect achievement of its kind.

All its qualities are evenly balanced. The note of pathos is blended with stark melodrama and the action is so heightened that the patron watches the unfolding of the story with the deepest attention. The locale is a peaceful little fishing village which is upset by the malicious activities of one Kenwood Wright. There is a tremendous denouement when the cannery is blown up, with the brutal character discovered as the perpetrator of the deed. A posse sets out to capture him in a blinding storm. He seeks refuge in a church and the priest tries to hold off the mob to prevent bloodshed. From this scene the picture mounts with a crescendo of action unfolding scenes which sweep forward with vigorous power.

Jerome Storm's direction is masterly. The cast is a notable one, comprising Lewis Stone, as the priest; Jane Novak, as the heroine, and Wallace Beery, as the villain. A realistic drama is "The Rosary." There would be little talk of censorship if more of its type were produced.

The Cast

Father Brian Kelly	Lewis S. Stone
Vera Mather	Jane Novak
Kenwood Wright	Wallace Beery
Bruce Wilton	Robert Gordon
Widow Kathleen Wilton	Eugenie Besserer
Isaac Abrahamson	Dore Davidson
Donald MacTavish	Pomeroy Cameron
Captain Caleb Mather	Bert Woodruff
Alice Wilton	Mildred June
Skeeters Martin	Harold Goodwin

Play by Edward Rose. Scenario by Bernard McConville. Directed by Jerome Storm. Produced by Selig & Rork.

The Story—The little fishing village of Sandy Bay is upset over malicious activities of Kenwood Wright. The cannery is blown up and Wright is discovered as the perpetrator of the deed. A posse pursues him through a blinding storm. He seeks refuge in Father Brian Kelly's church. The hero's mother receives bullet intended for priest. While eluding posse, Wright plunges to death in swollen stream.

Classification—Adaptation of Edward Rose's famous play of same name. Human document with mixture of melodrama and heart interest, sentiment and pathos.

Production Highlights—Notable work of cast, particularly the performances of Wallace Beery, Lewis Stone and Jane Novak. Picturesque settings of fishing village; rush of posse through blinding storm after villain; a mother receives fatal shot intended for villain; the latter's plunge to death in swollen river. Suspense.

Exploitation Angles—Adaptation of famous play. Fine direction of Jerome Storm. Splendid work of cast—the principal players being well known. Vivid action. Spiritual motif. The song by Nevin to be used as musical theme.

Drawing Power—There is no question of this feature drawing in every locality—city and town and country village. Should be exploited weeks in advance.

"Her Social Value"

First National—Six Reels

(Reviewed by Pearl Gaddis)

KATHERINE MacDONALD as a salesgirl in a big department store—Katherine MacDonald as a society beauty who will not be accepted by the ultra-ultra set affected by her husband, and who gradually believes that she is ruining his career by "sticking to him"—thus you find the charming star in "Her Social Value." Nothing very original about it and quite a favorite plot the past few years. The story is a little far-fetched and overdrawn, though it has its moments when a flash of drama is revealed bringing with it a heart chord or two.

The star's undoubted beauty and her grace in wearing clothes—these will probably suffice with the audience who patronized the feature. Surely they will not be tempted, if they are dyed-in-the-wool fans, to revel in a dramatic feast. The star is not that kind of an actress. "Her Social Value" is entertainment of a type that proves popular with romancers. And Miss MacDonald has her following. So the picture is likely to get over in select neighborhoods.

You see the star finding her home life unendurable because of the vulgarity of her family and the unwelcome suitor thrust upon her. Adventure and romance arrive when a rich youth restores a purse which the heroine is accused of having stolen. You see the girl happily married but misery appears when she believes she has brought her husband to the brink of ruin. She even leads him to believe that she is unfaithful. The husband goes West ,suffers an illness and encounters a terrible accident. A final reconciliation restores the happy ending.

The Cast

Marion Hoyte	Katherine MacDonald
James Lodge	Roy Stewart
Clifford Trent	Bertram Grassby
Bertha Harmon	Betty Ross Clark
Shipley	Winter Hall
Joe Harmon	Joseph Girard
Gwendolyn Shipley	Lillian Rich
Leroy Howard	Vincent Hamilton
Ruth Lodge	Helen Raymond
Belle	Violet Phillips
The Baby	Arthur Gibson

By B. P. Fineman and J. A. Barry. Directed by Jerome Storm. Produced by Katherine MacDonald Pictures Corp.

The Story—Shop girl finds home life unendurable. Is accused of having stolen a purse from a customer, and is about to lose her position when young architect finds it. Meeting results in love affair and they are married. Believing later that she is the cause of ruining her husband's career she leads him to believe her unfaithful. He goes West, becomes ill and she nurses him back to health.

Classification—Romantic drama of shop girl who marries above her station. Her ideals bring much misery before happiness is found. Strong love interest.

Production Highlights — Katherine MacDonald's beauty and her grace in wearing clothes. Picture does not reveal any dramatic highlights. Cast is competent with players well known to steady patrons.

Exploitation Angles — Miss MacDonald's beauty is set off in close-ups and a variety of shots. Wears clothes in graceful manner. Well known cast including Roy Stewart, often a star in his own right. Plot improbable and if detailed will likely keep people away.

Drawing Power—This picture depends upon a high class patronage. Star is well liked for her beauty. Her pictures always need heavy exploitation. Mentioning cast might attract them. Title valueless.

"Her Husband's Trademark"

Paramount—5,101 Feet

(Reviewed by J. S. Dickerson)

HERE is a picture that registers pretty nearly 100 per cent. It has a well developed logical story, is flawlessly acted, carefully produced, presents the star in an exceptionally good role and develops at various times especially at the climax, plenty of action.

Clara Beranger wrote the story, Lorna Moon did the continuity and Sam Wood directed. All have done their work well. It is a picture that carries interest from the very first sequence and builds its suspense to the very last foot of film.

Gloria Swanson is presented in one of her most appealing roles, and she does it better than anything we can remember. She is ably supported by Richard Wayne, and Stuart Holmes. Mr. Wayne is especially good. His personality is distinctive; his acting flawless. Mr. Holmes, capable player that he is, has never appeared to better advantage.

Good sets, some extra fine scenic shots, excellent titles nice photography and artistic lightings where needed, with all minor roles played by a capable cast of types, also aid in making the production noteworthy.

There is plenty of variety to the offering, also lots of "clothes" and an occasional bit of comedy. Among the minor roles that deserve mention, is that of "Slithy" played by Lucien Littlefield and a bandit portrayed by Clarence Burton.

The Cast

Lois Miller	Gloria Swanson
Allan Franklin	Richard Wayne
James Berkeley	Stuart Holmes
Slithy Winters	Lucien Littlefield
Father Berkeley	Charles Ogle
Mother Berkeley	Edythe Chapman
Mexican Bandit	Clarence Burton
Henry Strom	James Neil

Produced by Famous-Players Lasky Corp. Directed by Sam Wood. Story by Clara Beranger. Continuity by Lorna Moon.

The Story—An unscrupulous New Yorker uses his wife's beauty and charm to promote his business affairs. To this end he throws her in the society of an old lover whom he desires to exploit in connection with oil property in Mexico. They fall in love with each other; the wife learns that she has been used as a catspaw, and frustrates the business deal. A Mexican bandit attacks the party, the husband is killed while the other two make a thrilling escape with the idea that later they will be married, implied.

Production Highlights—The general excellence of the story, pleasing portrayals of the various roles, Gloria's display of pretty clothes, some excellent Mexican locale scenic shots, a convincing fight on a stairway and a thrilling escape of the hero and heroine from the bandits.

Classification—Domestic drama until the last real or so when the production becomes exciting melodrama.

Exploitation Angles—The story, theme, intriguing title, star, melodramatic action of last reel.

Drawing Power—Suitable for any class of house, even where thrillers are ordinarily preferred.

"The Ghost City"

Associated Photoplays—Five Reels

(Reviewed by Laurence Reid)

THAT Helen Holmes stages a "comeback" in "The Ghost City," a five-reeler exploiting the erstwhile serial star in adventurous outdoor action, will be surprising to many who thought that she had permanently retired. Far from it. Miss Holmes demonstrates that she still retains a knack for feminine dare-deviltry, which made her name a household word a few seasons ago. Undoubtedly it has been written with the star in mind, for every sequence, every incident revolves around physical action.

The story itself is weak insofar as any logical plot construction is concerned. It tells of a girl, vacationing on the Mexican border, being attracted by a mirage to an undiscovered silver mine and her adventures in foiling the villains determined to outwit her in gaining title to the property. There is a slight love interest woven into the melodramatic action, most of which exploits Miss Holmes, who again displays her skill in the saddle. "The Ghost City" relies upon a series of thrills, a few of which build good suspense, although the outcome of the plot is easily anticipated.

The star is the serial queen in this picture. She is compelled to engage in several encounters, indulge in hard riding and several other outdoor activities. The plot may be time-worn, but it carries enough melodramatic thunder to pass as more or less surefire. There is a burning of the shack in which the hero and heroine are imprisoned and the climax reveals a hectic fight on the edge of a cliff. The cast comprises Leo Maloney, Anne Schaefer, Leonard Clapham and Jack Connolly.

The Cast

Nada Mayhew.....Helen Holmes
Desert Meg.....Anne Schaefer
Jim Hendricks.....Leo Maloney
Bob Clark.....Leonard Clapham
Dick Carroll.....Jack Connolly

By George Rix. Directed by William Bertram.

The Story—Heroine is vacationing with her father on the Mexican border and is attracted by a mirage. Following it she journeys to a sparsely settled community and discovers a secret silver mine. Plot takes her through many adventures with villains. Girl outwits them with the co-operation of youth. She encounters many thrills before she triumphs.

Classification — Western picture detailing physical action of the outdoor variety. Melodramatic adventure throughout the footage.

Production Highlights—The work of Helen Holmes, who demonstrates that she has not forgotten her "stunt" activities during absence from screen. Heroine's many adventures in protecting herself from villains; the fight on the cliff, which brings the finish; the burning of the shack, with hero and heroine imprisoned.

Exploitation Angles—The name of Helen Holmes, which at one time was a household word for daring exploits. Her return to the screen in a vest-pocket edition of a serial. The rapid-fire action and physical encounters. The title and its possibilities.

Drawing Power—In localities where the western is supreme this picture will draw well. The name of the star and the fact that she returns to the screen is certain to inspire patronage among the dyed-in-the-wool fans. Not good for high class houses or for select neighborhoods, but certain to draw where public is not discriminate of screen fiction.

"The Wise Kid"

Universal—Five Reels

(Reviewed by Laurence Reid)

IF there is one star who is finding appropriate vehicles for expression—that star is Gladys Walton. Her personality fits exactly the type of role which she has been portraying of late—a type of role which may find her as some ragamuffin Pollyanna or East Side Cinderella. In "The Wise Kid" she portrays the part of a cashier in a cheap hash-house and develops a romance with a boob lover who drives a bakery wagon. The picture is mostly local color, revealing some sure-fire incident which has to do with entertaining the advances of a tea-hound. Thinking that he represents a Prince Charming in disguise she plays him against the honest clerk unschooled in the ways of society.

It takes five reels for the girl to discover that her new ideal is a four-flusher, and, obvious as the action is, it, nevertheless, spins along building a pleasant interest. The scene in which the heroine and the bakery boob return their simple gifts in a love tiff will doubtless be enjoyed by everyone who has experienced the throes of romance. The 24 karat fraud borrows money and attempts to steal from his employer and place the blame upon his rival. The girl, realizing his villainy, turns to her boob sweetheart, rescues him from jail and it is all over.

The action is helped by snappy titling and a genuine atmosphere. The restaurant scene and the simple interiors of the girl's boarding house—these and other sequences will be highly appreciated. Miss Walton plays her role with her customary verve and vivacity. David Butler, occasionally a star in his own right, plays the boob with understanding. He doesn't attempt to show comedy or exaggerate his scenes.

The Cast

Rosie Cooper.....Gladys Walton
Harry.....Hallam Cooley
Mr. Haverty.....C. Norman Hammond
Jefferson Southwick.....Henry A. Barrows
Jimmy Smith.....David Butler

By William Flavens McCutt. Scenario by Wallace Clifton. Directed by Tod Browning. Photographed by William Fildew. Produced by Universal.

The Story—Rosie Cooper is cashier in a cheap restaurant and among those whom she favors is Jimmy Smith, the bakery boy. Rose is a "wise kid" all right, but it takes her some time to see through a shiny young thin model gent by the name of Harry. The girl entertains his advances because he means romance to her. But he proves his shallow character and Rosie is glad to turn to Jimmy, the bakery youth.

Classification—Romantic drama revealing conflict of poor girl in love with two men—one from own station in life, the other from a higher level. Reveals much local color.

Production Highlights—Story which will be recognized as true. Conflict of love when girl is unable to decide, although finally throwing over her steadfast lover for shallow character. Love tiff when the sweethearts return their gifts. Local color and atmosphere. Miss Walton's adaptability for the role.

Exploitation Angles—Title is snappy and star is colorful. Miss Walton is finding good stories of late. Tale of romance and its conflict. David Butler, occasionally a star himself, appearing as leading man. Breezy captions.

Drawing Power—This picture will surely draw wherever Miss Walton is known. If she is not known in certain localities, picture is certain to appeal just the same. Will be liked in any city neighborhood. Local color will charm the small town audiences. Title and still of star will aid in collecting a crowd.

"Travelin' On"

Paramount—Five Reels

(Reviewed by Pearl Gaddis)

BILL HART bobs up here in a story of his own composition. Appearing in the role of his famous good-bad man, he has given his following a picture which, while of obvious design, is still novel enough in certain ideas to pass as something quite different. He is still the well known western "stranger," with a desperate past hinted at—but we don't recall having seen him before when he was sentimentally interested in the other man's wife and scheming all sorts of more or less vicious plans to entrap her.

"Travelin' On" may be recorded as a typical Hart production, which acted by another masquerading in "chaps" and toting a gun or two, would pass as something quite ordinary. There is nothing unusual in plot or action. However, the Hart fans are sure to enjoy it. The backgrounds are effective and the titles release some rather good comedy. Bill is excellent in the role of the stranger who confesses that he "takes what he wants." He arrives in town and covets the patient, long-suffering wife of the local parson, a reformed crook.

He rescues her from the dance hall proprietor and when her parson-husband holds up the stage coach to get money to finish building his church, is caught and about to be hanged—well you don't have to guess that the stranger shoulders the guilt and travels on. The storm scene is splendidly done, although unnecessarily prolonged. Ethel Grey Terry does good work as the parson's wife.

The Cast

J. B., The Stranger.....William S. Hart
Hi Morton, the parson.....Brinsley Shaw
Susan, his wife.....Ethel Grey Terry
Mary Jane, "The Toddler".....Mary Jane Irving
Jacko, the Monk.....By Himself
"Dandy Dan" McGee.....James Farley

By William S. Hart. Scenario by Lambert Hillyer. Directed by Lambert Hillyer. Photographed by Jeo August. Produced by Famous Players.

The Story—Hi Morton, a semi-fanatical parson and reformed crook, comes into Tumble Bluff, determined to convert it. Susan, his wife, is coveted by "Dandy Dan" McGee, owner of the local dance-hall. He is hampered in his efforts to build a church—and the Stranger arrives in town and also covets Susan. He rescues her from the saloon-keeper, and when her husband holds up the coach and is about to be hanged, the Stranger shoulders the guilt.

Classification—Melodramatic western carrying a strong romantic vein. Typical Bill Hart picture.

Production Highlights—Bill Hart as author in type of story which has made him famous. Combination of Hart and Hillyer know how to put over a western. Good action and fair suspense. First rate performance of Ethel Grey Terry as heroine. Dramatic storm scene. Effective backgrounds.

Exploitation Angles—Name of star whose following is immense. Lights and publicity concerning his appearance all that is necessary. Role of good-bad man—role that made him famous as best delineator of the Westerner. Title suggests quaint adventurer.

Drawing Power—The Hart fans whose numbers are legion will flock to see the star here. Is popular in the cities and small towns. Still retains his popularity. Fans know what to expect, so flock to see him.

"The Unfoldment"

Associated Exhibitors—Six Reels

(Reviewed by D. J. Gest)

A PHOTOPLAY which develops the psychology of the inner self is revealed in "The Unfoldment." There are many surprising features in the picture, not the least noticeable the return of Florence Lawrence to the screen. Let it be said that she retains the attributes that once made her popular. The offering unfolds an unusual plot which is well handled, directed and photographed. It is not a ballyhoo or spectacular film, but should have a strong home appeal. Thus to the people who flock to the neighborhood house—who go in search of amusement to "kill" an evening—it should find a healthy response.

Perhaps the title will be over the heads of many and with the careless passerby is apt to be taken as something heavy. If he cares to see the picture he will go away fully satisfied that he has witnessed good entertainment. The story revolves around an unkind fate which forces the heroine to work on the staff of a metropolitan newspaper where she is thrown into contact with all sorts of people—the self-centered owner; a despotic city editor and other unique and familiar types.

A counterplot discloses the romantic vein with the heroine's brother in love with a girl who suffers an injury which prevents her from walking. The newspaper woman writes a photoplay, "The Unfoldment," which shows each one to himself in his true light. A melodramatic flavor is introduced and a miracle results when the crippled girl recovers her power of locomotion. The picture may be overdrawn but it carries a punch.

The Cast

Katherine Nevin.....Florence Lawrence
Martha Osborne.....Barbara Redford
James Osborne.....Charles K. French
Charles McLaughlin.....William Conklin
Angus.....Albert Prisco
Mrs. McLaughlin.....Lydia Knott
Jack Nevin.....Raymond Cannon
"Mayor of Avenue A".....Murdock McQuarrie
Ted Peckham.....Wade Boteler

Scenario by James Caludwell and Reid Hustis. Directed by George Kern. Photographed by Allen Mohr and Edward Gehler.

The Story—Newspaper woman is thrown into close contact with all sorts of people and by seeing life is able later to influence people's lives. Her brother is in love with girl whose father does not encourage the affair. She suffers an injury. Newspaper woman writes a photoplay and witnesses discover their inner souls. Inspiration of story enables girl to walk again.

Classification—Dramatic heart-interest story which reveals psychology of the inner soul. Reveals much melodrama and a distinct romantic vein.

Production Highlights—Osborne surprises daughter with youth and attempts to beat him. Girl, in attempting to intervene, falls down stairs and is hopelessly crippled. Surprising portrayal of their inner souls as the principals witness the premiere showing of "The Unfoldment." This shows a motion picture within a motion picture. The climax when cripple, unaided, walks again. Good acting.

Exploitation Angles—This being an unusual plot will interest once people are inside. How to get them in is the question. Title won't do it. Should be exploited for human attributes, heart interest, powerful melodrama and fine acting. Cast familiar to steady patron.

"Her Own Money"

Paramount—Five Reels

(Reviewed by Peggy Park)

AN appropriate vehicle has been found to fit Ethel Clayton's personality and talent in "Her Own Money." Her last previous offerings have not done her justice from an emotional standpoint. But in this contribution by Mark Swan, a playwright who has been at the game long enough to know situation and climax, the star has a role which gives her some expression. There is nothing very emotional or exciting about the story. In its favor, however, is a decidedly refreshing note. And this after all is what makes the picture a satisfying one.

The plot is founded upon a wife's self-sacrifice and her old-fashioned ideals. She wants nothing better than a snug little home. By saving industriously, she is able to pull her lazy and extravagant husband out of a financial scrape. This is her first denial. The scene precipitates a quarrel and after a violent fit of temper her unappreciative spouse leaves her. So she becomes the working woman again. In due time she saves enough to purchase the cottage.

A surprise twist enters when it is discovered by the forsaken bride that her husband is already in possession. Naturally a reconciliation follows. The picture is marked for its intimate domestic touches which somehow seem to ring genuine. It preaches a little sermon without making itself obvious. Thus its appeal is made more effective. There are no morbid sex moments. The picture holds the interest without the added help of expensive settings and sartorial display.

The Cast

Mildred Allen.....Ethel Clayton
Lewis Allen.....Warner Baxter
Harry Beecher.....Clarence Burton
His Wife.....Mae Busch
Allen's Sister.....Jean Acker
His Sweetheart.....Roscoe Karns
Mr. Hazelton.....Charles French

By Mark Swan. Scenario by Elmer Rice. Directed by Joseph Henebery. Produced by Famous Players.

The Story—Young woman gives up her secretarial position to become wife of lazy and extravagant youth. She pulls him out of a financial scrape by saving her money. A quarrel ensues and he leaves her. So she becomes a working woman again and eventually saves enough to buy a home. When she goes to look over the house she finds her husband is already the owner. He asks forgiveness and there is a reconciliation.

Classification—Domestic romantic drama in which wife practises self-denial to capitalize upon her ideals. Story carries conflict.

Production Highlights—The acting of Ethel Clayton. Total absence of any morbid sex material. Clean and wholesome story carrying genuine touches of life. Good plot interest well developed.

Exploitation Angles—Not much to plot which is very simple. But story is real and offers fine sermon. Indicates teaser campaign with title and theme. Miss Clayton in effective role. Author and scenarist are well known playwrights.

Drawing Power—This one will have to be shown to select audiences of refinement to be appreciated. Good for society houses everywhere. Good moral established. Should appeal to young married couples and exhibitors should map out their campaign to attract them. Where star is known, people will patronize.

"Pardon My Nerve"

Fox—4092 Feet

(Reviewed by Laurence Reid)

ADOPTED from a regulation pattern with the characteristic flavor of the western revealing gun-play and the other accepted ideas, "Pardon My Nerve," reaches the screen as Charles (Buck) Jones' latest opus. It provides weak entertainment because the action centers upon a single shooting scene with the identification of the villains. The interludes are taken up with planting characters and atmosphere. The ever-present gambler and his vicious henchmen, the dance hall girl, who provides a refreshing touch because she is not placed in a honky-tonk scene, the careless stranger, who discovers that she is a woman and not a plaything of passion, and the ranch owner's daughter—these familiar types are present. They have been shaken up a bit, but they find their places.

When the heroine's father becomes the prey of gamblers and a skinflint lawyer, it is the hero who rides to the rescue and punishes the ringleader. The latter's followers kill him and attempt to fasten the guilt upon the cowpuncher. But his innocence is established and the picture is over. Many of the scenes are crude because the picture carries little story interest. Hence the director has been forced to build it up with regulation stuff, and his action is draggy as a result. Jones has a trick horse like Mix's. And the animal will win admiration. There is also a dog who knows a thing or two. In fact the climax pivots around him and his detective work is a big aid to the sheriff.

Jones engages in a fight scene which is not hefty enough to color a western. The acting is adequate with the possible exception of Otto Hoffman who plays the lawyer as if he might be a Dickens' character. The scenes are few, with long shots, exposing scenery, entirely eliminated.

The Cast

Racey Dawson.....Charles (Buck) Jones
Molly Dale.....Eileen Percy
Henry Dale.....Robert Daly
Bill McFluke.....G. Raymond Nye
Jack Harpe.....Joe Harris
Nebraska Jones.....William Steel
Luke Tweezy.....Otto Hoffman
Marie.....Mae Busch

By William Patterson White. Scenario by Jack Strumwasser. Directed by Reeves Eason. Photographed by Geo. Schneiderman. Produced by Fox.

The Story—Cow-puncher wanders into town and saves dance-hall girl from injury at hands of vicious gambler. Meets the ranch-owner's daughter whose father is persecuted by gambler and his henchman. He rides to the elder man's rescue but the father is killed. Suspicion points to hero as assassin of gambler but his innocence is established by a dog who brings in the evidence.

Classification—Familiar type of Western based upon overpowering of villains whose scheme is to foreclose mortgage. Usual gun-play and romance.

Production Highlights—There is nothing conspicuous in the shape of outstanding features in this offering. Cast does good work with one or two exceptions. Few long shots.

Exploitation Angles—Title suggests comedy and exhibitors should make plain that it is western. Jones is liked in some communities. Plot too old to present many opportunities for novel advertising. Eileen Percy in cast. Trick horse and dog.

Drawing Power—This one will doubtless be run on double feature day. Does not contain any story interest. Program houses might find it profitable where westerns are enjoyed. Star and Miss Percy should draw where known. Better in small towns than in cities.

"A Homespun Vamp"

Realart-Paramount—Six Reels

(Reviewed by Laurence Reid)

JUST as its title indicates this picture features May McAvoy as a truly rural, homespun vamp, a little drudge, who after she suffers unpleasant experiences, is able to find love and happiness. The picture is cut to order and made to measure, so that it will fit the personality of the star. Some will catalogue it in its separate cubby-hole as a familiar formula—that of the quaint pathetic orphan who smiles when the shadows are the darkest. There is exacted from the spectator enough sympathy to make the oering successful regardless of its naivete of plot and characterization.

For once the city folks are held up as possessors of human qualities while the homespun characters are depicted as more or less mean and crabby. One sees two harsh old "nicks" browbeating their orphan niece into many unpleasant slavery tasks. She is compelled to entertain an engagement with a hand-picked yokel and when the crabby uncles depart to purchase things in a neighboring town the story picks up its substance and reveals a pleasant romance and no little humor. The girl, sensing the tragedy about to engulf her, brings about a scandal by secreting a strange man from the city—a youth accused of robbing the postoffice. While the real thief is apprenhended the scandal is enough to compel the uncles to marry her off to the city fellow. He promises to have the marriage annulled.

The romance is delicately treated and furnishes a mild surprise when the heroine uses her ingenuity to rescue him from the clutches of a passionate admirer. In order to test his love she gives an alarm of fire to see if she will be rescued in preference to her rival. Naturally she wins. The marriage is annulled to be followed by a second one. The picture reveals some first rate atmosphere and some homely touches. Miss McAvoy fulfils the demands of the role and her support is adequate.

The Cast

Meg Mackenzie.....May McAvoy
Stephen Ware.....Darell Foss
Joe Dobbs.....Lincoln Stedman
Mrs. Dobbs.....Josephine Crowell
Donald Craig.....Charles Ogle
Duncan Craig.....Guy Oliver
Mrs. Ware.....Helen Dunbar
Beatrice Carlisle.....Kathleen Kirkham

By Hector Turnbull. Scenario by Harvey Thew. Directed by Frank O'Connor. Photographed by Hal Rosson. Produced by Realart.

The Story—Country Cinderella drudges for a pair of stingy uncles. A loutish yokel lover forms an excellent foil to a city sweetheart who appears and rescues the girl from her distress, though his path to happiness is not smooth. The uncles, seeing what they think is a compromising situation, compel the man to marry her. He is under suspicion as a thief, but clears himself. Marriage is annulled but contracted again when youth and girl discover themselves deeply in love.

Classification—Rural comedy-drama depicting orphan girl finding happiness by never losing faith in romance. Picture reveals sufficient local color and sentiment.

Production Highlights—The acting of Miss McAvoy, who reveals a quaint and colorful character sketch. Cast is good, the work of Charles Ogle, Guy Oliver and Josephine Crowell standing out conspicuously. Rural touches revealing plenty of local color and comedy. Surprise touches in climax.

Drawing Power—Picture, being rural comedy-romance, is certain to please the average theatregoer of the neighborhood house. Will even draw well in small towns because the atmosphere is authentic and not unduly stressed. Miss McAvoy, if performance in "Sentimental Tommy" is remembered, will act as magnet if name is prominently featured in lights.

"Midnight"

Realart-Paramount—Five Reels

(Reviewed by Laurence Reid)

THEY have tacked a nifty title on Constance Binney's latest release. The man in the street is liable to mistake it for a crook melodrama or a mystery farce. However he takes it he is certain to accept it as first rate entertainment—what with its fair degree of suspense, the charming backgrounds, the rather novel twist to an old idea, and the clever work of the cast. Miss Binney asserts her pleasing personality in a role which calls for much romantic expression and an opportunity to flash some emotional characteristics.

Harvey Thew's plot takes up the marriage, made in haste and repented at leisure, and shows an aristocratic girl suffering the pangs of disillusionment when she finds that her husband is a worthless scamp. The heroine is too young and spirited to mope about her

tragedy. Furthermore, that is not Miss Binney's way. So she smiles and engages in a flirtation with the youth of the adjoining estate. This title is used as an art background to illustrate the captions, a clock with the hands pointing to midnight suggesting some suspense. It also forms the base of the climax as the heroine elopes with the Senator's son and is married promptly at the stroke of twelve.

Then her fugitive husband appears to put over a blackmailing scheme. The girl is horrified to find his dead body upon her return to the house. But the butler saves her from being a bigamist by declaring that he shot him at ten minutes to twelve. The romantic element is dominant throughout the major part of the action. It is well directed and photographed, the exteriors being genuinely enchanting.

The Cast

Edna Morris.....Constance Binney
William Morris.....William Courtleigh
Dodd.....Sidney Bracey
George Potter.....Arthur S. Hull
Bishop Astor.....Herbert Fortier
Grace Astor.....Helene Lynch
Senator Dart.....Edward Martindel
Jack Dart.....Jack Mulhall

By Harvey Thew. Directed by Maurice Campbell. Photographed by H. Kinley Martin. Produced by Realart.

The Story—Young girl contracts a hasty and unwise marriage with scapegrace. He disappears and is given up for dead. Later girl falls in love with worthy young man and they elope and are married at midnight. Returning home, the bride is horrified to discover dead body of her former husband. Butler shoots him for attempted burglary. His death occurs at ten minutes of twelve thus saving girl from bigamy.

Classification—Romantic drama of a hasty marriage which results in disillusionment. Develops complications when bride falls in love with worthy youth.

Production Highlights—Charming acting by star and good work by Jack Mulhall, Edward Martindel and William Courtleigh. Beautiful exteriors. Novel twist to climax as husband, thought dead, returns and is killed.

Drawing Power—This one is a good bet for the select neighborhood. Will be enjoyed by feminine fans. Star has a definite following and story is certain to be appreciated in small towns. Not big enough for the larger houses.

"Woman, Wake Up"

Associated Exhibitors

(Reviewed by Elsie Loeb)

A PICTURE revealing a wealth of action, much of which is of the outdoor variety and some of which presents society interiors, is "Woman, Wake Up," starring Florence Vidor. It is a feature that exposes a progressive plot with something doing most of the time. It is a story that is ever moving forward to well worked out conclusions. The spectator is certain to note that it contains adventure, adequate thrills, elaborate indoor and cabaret sets, as well as charming exteriors. The plot is plausible and applies to both men and women who find difficulty in adjusting themselves to the newly married state. The sub-titles are particularly snappy.

Miss Vidor gives a conspicuously good performance in the role of the mountain girl who is so old-fashioned that her husband leaves her. Not being one of the jazzy creatures and decidedly plain in her dress, she stands a poor chance in the city against the super-sophisticated types. However, the family friend takes her out to cabarets where she learns to dress and "do the steps." A dramatic touch is next introduced when the husband is inspired to jealousy. Eventually he learns to appreciate his wife's fine qualities.

"Woman, Wake Up!" judging from its plot, has been used several times upon the screen. Just at present there is a vogue in presenting this type of story. The cry for jazz and more jazz has become a timely one. And the boys and girls with the scripts are having little trouble in reaching the producer. However, this is beside the point. The picture carries enough highlights to succeed. It isn't a knockout, by any means, but a decidedly entertaining feature.

The Cast

Anne Clegg.....Florence Vidor
Monte Collins, her husband.....Louis Calhern
Henry Mortimer, the family friend...Charles Meredith

By G. B. Manly. Directed by Marcus Harrison.

The Story—An aeroplane accident brings Monte Collins to the mountains where he is rescued by Anne, a native girl. While convalescing he falls in love and they marry. In the city Monte tires of her because of her old-fashioned appearance and manners. The family friend takes her out to cabarets where she learns to dress and dance. Eventually a reconciliation is effected when the husband appreciates her fine qualities.

Classification—Adventure-romance tinctured with dramatic moments. Presents martial conflict because of wife's inability to keep pace with husband.

Production Highlights—Action from beginning to end. Aeroplane accident and a forest fire in introductory reels. Beautiful exteriors taken in the vicinity of the Cataline Islands off the California coast. Progressive plot. Charming interiors. Acting of Florence Vidor.

"A Motion to Adjourn"

Arrow-State Rights—Six Reels

(Reviewed by D. J. Gest)

WHILE the plot of this picture is a familiar one, it being the old tale of a self-sacrificing youth shouldering the guilt of a weak brother, nevertheless it is entertainingly presented. Certainly it carries an appeal to the finer sentiments and aside from its influence upon the conscience there is enough balance to keep it from being a lesson in mannerly deportment. Indeed the comedy element is refreshing in its novelty and does much to add the interest. Two players in the cast are well known—Roy Stewart and Marjorie Daw. And they fulfil the demands of their roles in adequate fashion.

The youth who performs the self-sacrifice strikes out for the West. When the tramp who steals his clothes is killed, the hero naturally is considered dead. A comedy spirit enters when he arrives in a Western community and is initiated into the "Onery and Worthless Men of the World." He meets the girl who is caught in a compromising situation when she hides in his bed during the battle for the gold-dust. This melodramatic moment arrives when his club-fellows plan to rob him.

The girl is sent East to boarding school and the coincidence of the sequence is established when she recognizes the picture of her hero—the youth being the brother of her room mate. A family reconciliation is effected. The picture reveals some good Western action which moves along briskly enough to keep one interested. The backgrounds suffice in dealing out a colorful sample of first rate atmosphere and photography.

The Cast

Silas Warner, a wealthy broker.....Harry Rattenburg
Silas, Jr., eldest son.....Roy Stewart
Archie, youngest son.....Sidney D. Albrook
Louise, the daughter.....Evelyn Nelson
Doc Bleecker, owner "Stagger Inn"..Norval McGregor
Sally Bleecker, his daughter.....Marjorie Daw
Valentine, the maid.....Peggy Blackwood
Joe Selinsky, the Desert Rat.....William Carroll
Jim, the bartender.....Charles King
Faro Dan.....Bill White
Butterfly Kid.....Jim Welsh

By Peter B. Kyne. Directed by Roy Clements.

The Story—Youth shoulders guilt of brother when the latter steals father's securities. Driven from home, his clothes are stolen from him by a tramp who is later killed. Thus youth is given up for dead. Wanders into western town, meets the daughter of hotel keeper and inherits claim of old prospector. The girl hears of plans to rob him and is compromised. Sent East to finishing school she recognizes youth as brother of her room-mate. Family reconciliation follows.

Classification—Romantic drama of self-sacrificing youth who encounters adventures and romance before shadows in his life are replaced by sunshine. Has comedy twist.

"Welcome to Our City"

S. A. Pictures Corp.-State Rights—5100 Feet

(Reviewed by Laurence Reid)

A WELCOME farce-comedy containing all the characteristics which spell snappy entertainment is "Welcome to Our City," featuring Maclyn Arbuckle. This able player, remembered for his sterling character study of the Prodigal Judge in the picture of that name, demonstrates his pantomimic ability in terms that cannot be questioned. Years of experience upon the stage have equipped him with a finesse, a polish that should make his services in wide demand. He is an ideal choice for the role of the good-natured visitor in our midst who becomes the victim of a frame-up so that he may relent and permit his son to marry a chorus girl.

Arbuckle dominates the action. His humor is so abundant, his mobile expressions so unconsciously funny that even though the plot carried no spice at all he would be able to lift it and make it enjoyable. But the fact that it is rich in humor and situation makes it doubly attractive. The incident is well conceived and executed in true farcical measure, there being no lapses in the action which flows along like a well oiled machine. Much of this credit belongs to Robin Townley for his able direction. With a well prepared scenario from the hands of Basil Dickey, the director has brought out the whimsical touches, emphasizing the sparkling situations with the correct tempo.

The scenes are productive of humor, but so are the characters. And they all fit perfectly in the pattern. The chivalrous hero attempts to aid a young woman in distress and finds himself in a deal of complications before he is able to square himself with his wife. There is no apparent let-down in the scheme, the action building humorous scenes in consecutive order. "Welcome to Our City" will be accepted as one of the most delightful offerings of the season. It is charmingly acted and adequately staged.

The Cast

Jim Scott.....Macklyn Arbuckle
Geraldine.....Bessie Emerick
Luigi.....Fred Dalton
Agnes Scott.....Bessie Wharton
Richard Scott.....Jack Crosby
Eleanor Scott.....Gertrude Robinson
Bert Scott.....Charles Holleman
Dolly.....Joyce Fair
The Maid.....Gene Baker

By George V. Hobart. Scenario by Basil Dickey. Directed by Robin H. Townley.

The Story—Treats of a good-natured, middle-aged man who comes to the city with his wife and becomes the victim of a frame-up. He goes in search of adventure and helps a weeping woman in distress. Suffers a deal of embarrassment before he is able to square himself with his wife. His son establishes the frame-up so that his father will consent to his marrying a chorus girl.

Classification—Domestic farce-comedy exploiting a visitor to the city who becomes compromised.

Production Highlights—The excellent interpretation of Macklyn Arbuckle as a visitor to the city. Reveals true comedy talent and gives one of the best performances of the season. A gifted farceur. Company excellent. Story carries novel situations.

Exploitation Angles—Title possesses great value for any kind of "copy" or stunts. Star well known throughout country. Old-timers will remember his role in Ade's "The County Chairman." Coming into popularity after his work in "The Prodigal Judge." Fast and funny farce-comedy traveling on high.

Drawing Power—Is good for any house that appreciates snappy farce-comedy. First class houses should book it. Might acquaint patrons with a real actor if they don't know his ability. Exploited for title and star should give the exhibitor a good bet. Needs campaign to put it over, after which there should be no trouble in collecting a crowd. A great bet for the downtown house.

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Ben Wilson, who has arrived in New York to deliver Arrow some of his productions, which will be released by them

"Story Most Necessary" Says Ben Wilson

Ben Wilson, the West Coast producer, is now in New York having brought with him the first prints of several productions upon which he, his staff of directors, writers, actors, actresses and photographers have been busy during the winter months.

Mr. Wilson is one of the most experienced motion picture men in the world, with a list of successes the secret of which lies in the care which he always gives to the stories of his pictures.

"The public," says Mr. Wilson, "demands strong matter on the screen, by which I mean dramatic situations arising out of the play of the elemental passions. They want powerful heart interest, probable stories based upon occurrences of ordinary life.

"The older the pictures become in public knowledge, the more people take the photography, the spectacular, one might even say the acting for granted, and the more they are asking, What sort of story is it? The paths are strewn with the wrecks of million dollar productions for they have failed and are failing to attract because of their plots."

Hurst with Neal Hart

Paul Hurst, the well known director, has joined the staff of the Wm. Steiner productions at San Antonio, Texas, to direct Neal Hart in his new series of five-reel western feature pictures, Mr. Steiner is with the company and as soon as "The Lure of Gold" is completed, will leave for New York.

"Wandering Boy" Success

Second Week at Criterion Proves Better Than First for Equity

THE best way, according to Equity, to judge the box office power of an attraction, is to watch its drawing power during the second week of its run. After proving popular during its first week at the Criterion theatre, the Equity feature, "Where Is My Wandering Boy To-Night," opened its Monday show of the second week with a record attendance. On Tuesday and Wednesday it was equally good, and on Thursday, states Equity, the coldest day of the year in New York, a long line was waiting outside the theatre in the bitter weather. On Friday evening two policemen were required to handle the crowds.

This proves, states Equity, that while a huge advertising campaign attracted attention to the picture before its opening, it was the word of mouth advertising which filled the theatre during its second week. People waited until hearing reports of the feature from those who had attended during the first week of the run.

"No better test for any picture could possibly exist than mouth to mouth advertising," said J. I. Schnitzer, president of Equity. "It either makes or breaks your pictures. If you've got the goods it don't take long for the public to find it out, and when you do, you can count yourself across. If you haven't got the goods, then either one of two things must happen. Either you've got to literally pour money into advertising to get 'em in or take your loss and keep quiet.

"When you've got to stick baek every dime you take in, into advertising to keep your picture alive, then you've got a beautiul 'dyed-in-the-wool' failure, and the quieker you pull out the better.

"We would have given almost any price to have retained the Criterion theatre for a third or fourth week showing. Just the time we had them coming in droves, the lease expired and we had to make room for the next one that was practically stepping on our heels to get the Criterion. Simply proving that a winner is a winner and all that's necessary to get the money is to let your public know what you've got.

"They will carry the advertising message themselves, and the longer your picture plays the less advertising money need be spent on it if it's the goods, which in the case of 'My Wandering Boy' proved itself to be. Sales on the picture are progressing faster than any state rights production relcased in the history of the industry."

Equity reports inquiries still coming in from territories already announced as sold with other inquiries coming in from buyers in all quarters of the country. Special grand opening exhibitions are being planned for the pictures in all parts of the country the latest being Ben Amsterdam in the Phil. Territory.

Warner Bros. Buy "Brass"

Charles G. Norris' Popular Novel to Be Put in Production in Fall

THE screen rights to "Brass," Charles G. Norris' popular novel, have been purchased by the Warner brothers, according to an announcement this week. Production of the novel will be begun early this fall. This purchase is said to be the forerunner of several other big screen stories from popular sources to be acquired by the Warner organization. Hundreds of thousands of copies of this novel are said to have been sold, and the publishers, E. P. Dutton & Co., report a steady and increasing demand throughout the country.

"Brass" tells the story of the much married and the much divorced. It preaehes the doctrine that a marriage cannot be annulled. The real worth and test of the novel lies in the fact that its characters are real, red-blooded human beings, and in this respect it is speeially suited for adaptation to the screen. Another feature of the story is Mr. Norris's conviction that a girl should accept her first proposal, and that whatever men draw in the matrimonial lottery should not be changed by asking fate for another chanee.

It is expected that Harry Rapf and Will Nigh, producer and director respectively of "Why Girls Leave Home," "School Days," featuring Wesley Barry, and "Your Best Friend," with Vera Gordon, will bring forth "Brass."

William Alexander, president of Alexander Film Corp., and Eillie Norwood, character of "Sherlock Holmes," which will be released by Alexander

Anchor Films to Distribute from Coast

With an administrative and sales personnel eomposed of persons with long experience in the independent field, the Anchor Film Distributors, Inc., Morris Schlank, president, has begun its eampaign to make Los Angeles a distributing centre, as well as the producing capital of motion pictures. In a statement issued to the trade press Mr. Schlank says: "My associates and myself have arrived at the eonclusion that, by distributing productions direct from the west coast we would accomplish more for the producer in a financial way and could give exhibitors better pictures at a cheaper rate than concerns operating from the east, with their tremendous overhead expense. The many abuses in picture distributing which west coast producers have found to be a draw-back in securing financial support, will be eliminated by the Anchor entirely, or combatted from the start.

Market Interested in Mayer "Travelaughs"

The decision of Hy Mayer to release on the State Rights Market his "Travelaughs" which for more than a year have been an exclusive feature of the program of the Capitol Theatre, New York, and on which various program releasing companies have approached Mr. Mayer time and again, has aroused much comment throughout the fields.

With the announcement that the "Travelaughs" were to be States Righted, offers began to come in with greater rapidity than has ever been recorded by C. B. C. on any single reel and several of the more important territories are practically disposed of already, it is stated.

Larry Semon and some of his friends in his new Vitagraph comedy, "The Show"

Glavey Makes New Series

Edmund Lowe Engaged for Lead in New Nick Carter Featurettes

WHAT promises to be a remarkable series of featurettes is now in the course of production by the Glavey Productions under the personal supervision of John J. Glavey.

Mr. Glavey, who owns the motion picture rights to the famous Nick Carter's stories, has undertaken to make the second series of these well known sleuth pictures at the request and solicitation of State Right buyers throughout the country, who see in these stories an opportunity greater from every viewpoint than has been their lot in some time past.

To portray the role of Nick Carter Mr. Glavey has contracted for the services of the famous Broadway star, Edmund Lowe. Mr. Lowe is now starring in "Desert Sands," New York's newest sensational success. Mr. Glavey has not stopped at this coup; he has engaged Diana Allen to support Mr. Lowe in the role of "Patsy." Nick's first assistant, and has added new laurels to his organization by assembling other film celebrities with world wide reputations and who include the following: Anders Randolph J. Thornton Baston, Charles Eldredge, Bernard Siegel, Charles Slattery, John Carney, David Wall and Jack Newton.

For the production of these Nick Carter featurettes Mr. Glavey has leased the Este Studios and this week completed his first featurette.

Alexander Hall one of the youngest and rising directors in the industry, has been retained by Mr. Glavey as director in chief.

The camera man is Al Liguori, who has established an enviable reputation through his work with Cosmopolitan Productions.

To Finish Serial March 15

"The Jungle Goddess" to Be Ready Then; Work Started on Episode 13

LATEST reports from the Selig studios, where the Colonel is working day and night shifts on the production of his new chapter picture, "The Jungle Goddess," which the Export & Import Film Co., Inc., will distribute on the independent market, indicate that the entire fifteen episodes of the serial will be completed by March 15th.

Work on the thirteenth episode has now started. Chapters eleven and twelve are almost completed. The titles of the first twelve episodes have been definitely decided upon. Following the first three already announced there are: Episode 4, "The Terror Ship," in which Elinor Field and Truman Van Dyke, the co-stars, leave the African jungles and board an animal trader bound for India; Episide 5, "Wild Beasts in Command," wherein the cargo of jungle animals is liberated and overrun the ship; Episode 6, "Sky High With a Leopard," in which the ship is wrecked on the shores of India. A thrilling battle in an airplane caps the climax of this episode. Episode 7, "The Rajah's Revenge"; Episode 8, "The Alligator's Victim"; Episode 9, "At Grips With Death"; Episode 10, "The Leopard Woman"; Episode 11, "The Soul of Buddha," and Episode 12, "The Jaws of Death."

The names of the remaining three chapters have not as yet been decided upon. It will be noticed that in chapter eight, Selig will again use the alligators which he made famous by his spectaeular scene in "The Lost City," his previous serial.

Exhibitors' Ass'n Formed

Kansas City Showmen United: Several Arrow Pictures Approved

A NEW organization, known as the Exhibitors' Co-Operative Association, has been formed in Kansas City. At the first meeting, held there Monday, February 6, officers were elected for the coming year and various committees appointed.

The object of this association, as has been authoritatively given, is to better film conditions in this territory. And it is also its intention to effect an affiliation for the booking of certain classes of pictures approved by its purchasing committee.

A deal was made with Joe Fox, president of the Phoenix Film Corporation, whereby the Exhibitors' Co-Operative Association will accept three pictures a month for distribution through Phoenix. At the meeting Monday James Oliver Curwood's "The Girl from Porcupine," "Hills of Hate," featuring Jack Hoxie, and Peter B. Kyne's "A Motion to Adjourn" were accepted. All of the above are Arrow releases.

The following officers were elected: President, C. H. Burkey, Summit theatre, Kansas City, Mo.; first vice-president, H. A. McClure, Emporia, Kas.; second vice-president S. E. Wilhoit, Springfield, Mo.; third vice-president, W. W. Wertenberger, St. Joseph, Mo.; fourth vice-president, J. W. Watson, Benton theatre, Kansas City, Mo., and treasurer, R. A. Shelton, Ashland theatre, Kansas City, Mo.

The Purchasing Committee consists of the following: J. P. Everett, Paola, Kas., chairman; S. A. Davidson, Neodesha, Kas.; H. A. McClure, Emporia, Kas.; R. G. Liggett, Kansas City, Kas., and A. K. Boussad, Kansas City, Mo. On this committee, one member drops out every thirty days and is replaced by a new appointee.

The following members were present at the meeting: W. O. Burkey, Chas. H. Burkey, A. K. Boussad, Guy Shriner, J. W. Watson, M. J. Glauder, Barney Shultz, J. W. Stockdale, R. A. Shelton, Richard Stedman, of Kansas City, Mo.; R. G. Liggett, Kansas City, Kas.; S. A. Davidson, Neodesha, Kas.; J. P. Everett, Paola, Kas.; H. W. Carson, Osawatomie, Kas.; L. A. Wagner, Eureka, Kas.; Wm. Wagner, Independence, Kas.; H. A. McClure Emporia, Kas.; Jack Johnston, Augusta, Kas.; Fred Feess, Parsons, Kas.; C. A. Rehm, Winfield, Kas.; S. E. Wilhoit, Springfield, Mo.; Maurice Jencks, Junction City, Kas.; Wm. Thacher, Salina, Kas.; M. G. Kirkman, Hays; Phil Kreiger, Arcadia; Barney Hatke, Sabetha; C. C. Sterritt, Kinsley; Raymond Gear, Florence; C. N. Ewing, Arkansas City, and Mark Wilson, Chanute.

New Pacific Film Release

Author L. V. Jefferson Makes Debut as Producer With "Forest King"

AN additional release this month by the Pacific Film Company, John J. Hayes, manager, of Culver City, Cal., is the first independently produced L. V. Jefferson outdoor feature, "The Forest King," featuring Lillian Hall and Reed Chapman, supported by a well chosen cast.

With "The Storm King" L. V. Jefferson makes his first bow as a director-producer. An original screen author and adaptor of note, Mr. Jefferson claims to have written his best story for "The Storm King," which contains a plot that took five years to conceive and polish. Mr. Jefferson will be remembered as the adaptor of B. B. Hampton's Zane Grey photoplays, among which was "Desert of Wheat." He also wrote the screen version of "The Kentucky Colonel" for the National Film Corporation of America. His last successes were all five of the Irvin Willat stories for Hodkinson release. Mr. Jefferson is also an original writer of note, with years of experience in practically all of the larger Hollywood studios behind him.

The various locations used in filming "The Forest King" took the Jefferson production unit over many miles of California territory and into the great redwood forests north of San Francisco, where the principal scenes of "The Forest King" were photographed.

John J. Hayes of Pacific says he is so well pleased with the premier Jefferson feature that he has contracted for an additional five, to be produced this year.

Word has been received by Mr. Hayes from his New York representative, Julius Singer, and his field staff, that bookings for "The Girl from Rocky Point," with Ora Carew, and "The Able Minded Lady," with Henry B. Walthall, tend to demonstrate that business is on the upward grade, especially in industrial centres.

Varied Exploitation for Russell Feature

"Shadows of Conscience," the seven reel American classic produced by Russell Productions, Inc., admits of so many different exploitation angles that each state right buyer has devised something entirely original for the theatres in his district, announces Russell Productions.

The W. P. Gaskell Enterprises, owners of the rights to the film in Wisconsin, have arranged an elaborate herald for its exploitation as a road show. The herald is larger than those usually put out, even for unusual attractions, being a four page affair, ten by twelve inches in size, printed in brilliant red and black. There is a minimum of reading matter in the herald, the feature being more forcibly exploited by means of almost a score of stills from the play.

Friedman Buys Young Pictures from Equity

EQUITY announces another big sale of territory in the independent market this week—this time on the latest Clara Kimball Young pictures. These pictures were sold to the Celebrated Players Film Corporation of Chicago, of which J. L. Friedman is president. The productions involved are "Charge It," "What No Man Knows" and the latest Clara Kimball Young picture, "The Worldly Madonna," which has not as yet been released. The territory consists of Indiana and Illinois.

Mr. Friedman also closed for territory on the big Equity special, "Where Is My Wandering Boy To-Night?" and reports from the offices of the Celebrated Players Film Corporation reveal a booking of a minimum of not less than two weeks at the Randolph theatre, of the Jones, Linick and Schaefer combination of Chicago.

Novel Exploitation for Co-Star Features

Franklyn E. Backer promises an innovation in exploitation methods for his all-star, or as he terms it, co-star series, being handled by independent exchange franchise-holders as Amalgamated Productions. An elaborate two-color press book for "The Greater Duty" has just been completed, which outlines and illustrates the new idea method of bringing before the public the fact that the producers claim exceptional merit for the new G. M. Anderson production.

Advantage is taken of the casting of four well known players in the same picture to give each one of the notables one day of the time used to advertise the production. On this day he is featured as the big star of the drama. How best to do this is carefully outlined in the press book.

Pyramid to Produce in Astoria Studio

So as to have adequate space for the building of its second super attraction, the "Queen of the Moulin Rouge," Pyramid Pictures this week entered into contract with the J. P. and M. B. Construction Company of New York City, whereby the Astoria studios at 75 Mill street, Astoria, Long Island, would be taken over by Pyramid for the time needed in the building of "The Queen of the Moulin Rouge."

While Ray C. Smallwood, who has just finished "My Old Kentucky Home," is busy casting for Pyramid's second attraction, everything is ready at the Whitman Bennett Studios in Yonkers, where Kenneth Webb is making every effort possible to hasten Pyramid's third production, "The Mayor's Wife," in which Betty Blythe will be starred.

Comedy Attractions vs. Fillers

Stromberg Tells Why the Demand Exceeds the Supply

THAT superior, finely produced and wholesome comedies are becoming an insistent industry and public vogue, with demand far exceeding supply, is the digest of a detailed résumé of nationally investigated conditions, issued this week by Hunt Stromberg, who has withdrawn from the active production of the Doris May pictures to become the head and sole owner of his own independent producing organiaztion, with headquarters now established at the United Studios in Hollywood.

Under a new independent policy of production, Stromberg's first acquisition is Bull Montana, who, placed under a long-term contract, is to be starred in a series of elaborately produced two reel comedy attractions.

"Direct contact and intimate correspondenee with exhibitors and other authorities identified with the selling division of pictures reveals an excessive demand for two or three reel comedy attractions of the better class," says Stromberg.

"It is an established fact that while the industry is literally 'swamped' with dozens of brands of celluloid going out under the guise of 'comedies,' the majority of exhibitors, and particularly the first run theatres, have a most difficult problem in solving the comedy situation. A questionnaire which I recently issued broadcast brought a satisfactory number of intelligent replies. It disclosed the very important fact that a significant percentage of the larger first-run theatres catering to select showmanship and discriminate patronage are compelled to fill their programs with short subjects or prologues of questionable value and appeal, simply because the real need and desire for a bang-up comedy attraction was incapable of fulfillment. I repeat 'attraction,' because the enterprising exhibitors insists, or should insist, that every unit on his presentation should be sufficiently alluring and attractive to serve as a real entertainment feature, rather than as a 'filler' to make up a specified time schedule.

"The tremendous success of Harold Lloyd, Mack Sennett and Buster Keaton as comedy *attractions* bears concrete evidence of the facts at hand. There are, of eourse, other comedies and comedians proving of practieal worth to the box-office, but the natural question is: 'How many other comedies or comedians really make themselves felt at the box-office—as a tangible money-making asset to the showman?'

"The answer can best be supplied by the exhibitors themselves who, as their box-office proves, can point to very few comedies that actually jump profits.

"Many thinking exhibitors accustomed to a keen analysis of the pictures they play instantly sense the trouble with the comedy-releases of the day. They know that time, thought, preparation and a firm knowledge of 'mob psychology' is lacking in many so-called comedies. They also know that many producers positively side-track, ignore or don't know the immense responsibilities connected wtih comedy productions. The attitude sometimes prevails—and the exhibitors know it—to the effect that 'Oh, well, it's only a short-reel comedy—anything will go!'

"My investigations also disclose a lamentable 'sameness' in the average run of two reel comedies. There is little that is new and novel to keep pace with the discreet and 'shopping' motion picture public.

"The problem, therefore, is to regard two reel comedy seriously. To know, as exhibitors and the trade certainly know, that the field for comedy is as broad and big as the comedies themselves make it.

"Plausibility of story and humanness of charaeterizations ean and must be worked in as a foundation for the laugh situations, 'gags' and thrills to follow. The humor must be natural and original. The entire production must stand out as something delightfully diverting and wholesome. And unless a comedy becomes an actual money-making attraction, to be billed and exploited as such, its mission has failed.

"It is upon this platform that Bull Montana shall be launched as a star in his own right. Montana's worth as a definite, tried-and-true attraction is second to none in the whole industry. This is not a personal opinion, nor a publicity catch. It is an absolute fact, because the exhibitors and newspapermen have, by their own choice and business judgment, made Bull Montana one of the novelty idols of the show world."

Ora Carew telling Frederick Becker, her director, how she likes the script of "The Girl from Rockpoint," a Pacific Film release

"Felix" Cartoons Sold in Two Territories

Following close upon the heels of the announcement of the formation of the independent producing and distributing unit headed by Miss M. J. Winkler, and the subsequent acquisition by the company of the series of twelve "Felix" cartoon comics, animated by the Pat Sullivan studios, comes her first announeement with respect to the sale of her product in two large independent territories.

The series of twelve "Felix" eartoons have been disposed of for Greater New York and northern New Jersey to the Elk Photoplays, Inc.

Joseph Friedman, general manager of the Celebrated Players Film Corporation of Chicago, also closed this week for the series of "Felix" cartoons for physical distribution throughout Illinois, Indiana and Wisconsin.

Miss Winkler is at present in the midst of other deals involving the disposition of the "Felix" cartoons for important territories.

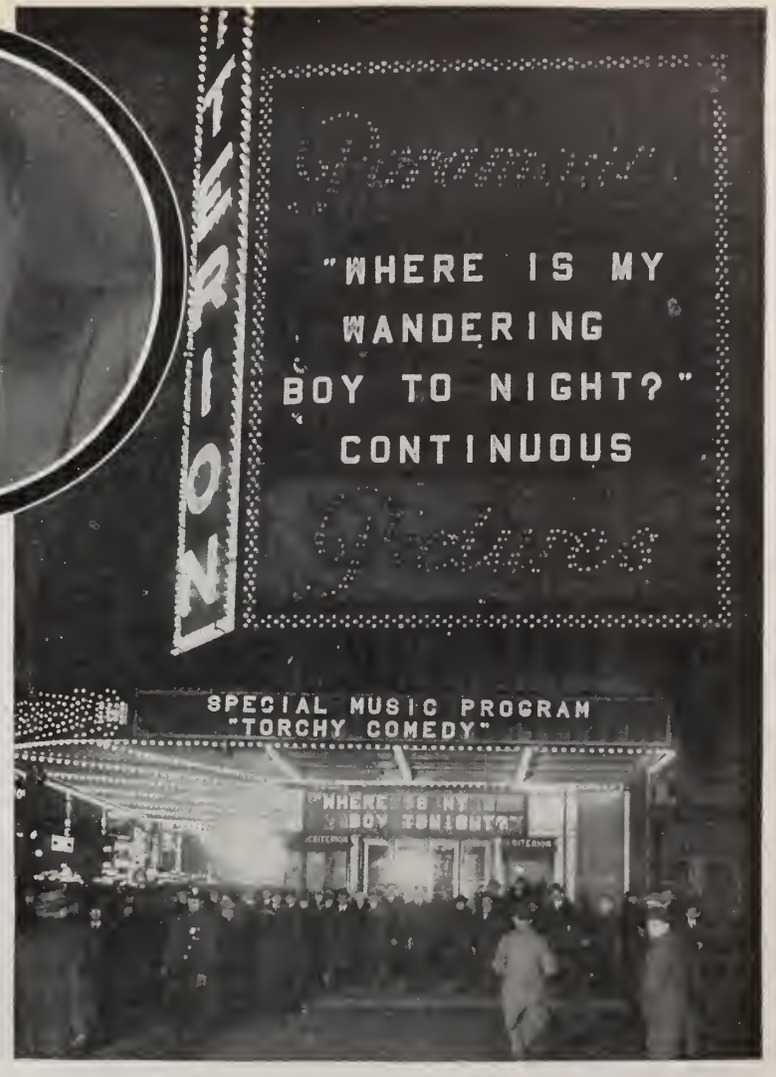
Sport Review Illustrates Winter Sports

The Sport Review, edited by Grantland Rice, and produced by Jack Eaton for Artelass Pictures Corporation, and released by Goldwyn, continues on the high plane of excellence of the first of these bi-weekly releases, announces Goldwyn. The newest sport review is called "Winter Pep" and illustrates in graphic fashion timely manifestations of the sporting instinct in mankind. The winter sports illustrated were taken in Montreal and at Lake Placid in the Adirondacks.

New Prisma Subjects

Prizma, Incorporated, announces three new subjects for release at once on its regular short subject service in Prizma color; "Away Dull Care," a picture of outdoor sports in various parts of the world; "Seeing the Unseen," a study of minute organisms, including two inches of living matter from the bottom of the ocean; and "Nippon," a new eolor study of Japan.

Times Square Night Scene at 44th St. & B'way



Overflow crowds requiring four uniformed policemen to keep the crowds in order

"We told you so"—

and what we said is true—

We told you that we had a winner

—a genuine smashing box office winner in "Where Is My Wandering Boy Tonight?" . . . we told you it would go over and play capacity . . . we told you it's what the public wants . . . And we have proven every statement . . . At the Criterion Theatre, N. Y., directed by Hugo Riesenfeld, the picture drew crowds that at one time required four special police to handle . . . and this while competitive B'way houses were playing to half their regular business . . . and we've gone still further in proof of its bigness, for the latest news at the time of the [illegible] announcement, is that

Jones, Linick & Schaefer, Chicago—have booked

"Where Is My Wandering Boy Tonight?" for an indefinite run in their Randolph theatre in Chicago. . . . No exhibitor nor exchangeman in America but knows that in order to do business with Jones, Linick & Schaefer, you've got to have the genuine merchandise. . . . pictures that get the money into the box office without any 'ifs' nor 'ands' nor 'buts'. . . . and every film man knows that Jones, Linick & Schaefer are as shrewd judges of the drawing power of pictures as any combination in the entire industry.

Exhibitors,—Communicate with your

exchange as follows for playing dates on "Where Is My Wandering Boy Tonight?" New York State and N. New Jersey territory, Commonwealth Pictures Corporation, 729-7th Ave., New York City (Upstate offices, NU-ART Pictures Corporation, Albany, No. 4 Clinton St.—In Buffalo, NU-ART Pictures Corporation, 221 Franklin St.), E. Penn. and S. New Jersey, Master-Piece Film Attractions, 1329 Vine St., Phil. New England States, Federated Film Exchange of N. E., 48 Piedmont St., Boston, Mass. Illinois, Indiana and Wisconsin, Celebrated Players Film Corporation, 810 S. Wabash Ave., Chicago, Ill. and 172 Second St., Milwaukee, Wis. Canada, Stephenson Attractions, Ltd., 28½ Adelaide St., E. Toronto. In Wash., Ore., Mont., Idaho, N. Mex., Wyo., Utah, Colo., Alaska, Arrow Photo Plays Co., Denver, Salt Lake City and Seattle.

EQUITY

Pictures Corporation, Aeolian Hall, N. Y.

Director W. Hughes Curran, "Big Boy" Williams, and their company on location during the filming of "Blaze Away," the first of the series to be released through DiLorenzo Productions, Inc.

Di Lorenzo Release March 1

"Blaze Away" Stars "Big Boy" Williams, Directed by W. Hughes Curran

FOLLOWING the recent announcement of the incorporation of Di Lorenzo, Inc., comes word that their first production, "Blaze Away," the first of a series of six special five-reel productions starring "Big Boy" Guinn Williams and directed by W. Hughes Curran, will be ready for release to independent exchanges on March 1.

"Blaze Away" is an original story by Bruce Boteler, a graduate of Princeton University and long a valued member of the scénario departments of Thomas H. Ince and Fred Niblo.

"Big Boy" Williams's leading lady in this production is Molly Malone, whose work in the support of such stars as Will Rogers, Tom Moore and Frank Mayo will be remembered.

The career of Guinn Williams in pictures has been short but meteoric. From his first introduction to pictures by Will Rogers, his vital and winning personality and his great gifts as an actor and a daring athlete have brought him quickly into a prominence which culminated in a starring contract with the Frederick Herbst Productions, which is the producing unit whose productions are being distributed by Di Lorenzo, Inc.

W. Hughes Curran, the director of the series, has had a rapid rise in the industry. After graduating from Fordham University, New York, Mr. Curran started his career in that city, where he was connected with Ordynski, the noted Russian producer of stage successes, in the direction of such famous stars as John Drew, Jane Cowl, Viola Allen and Robert Mantell. From this association it was a quick step to pictures, in which profession Mr. Curran was first associated with the Edison Company. Coming to Los Angeles, Mr. Curran was engaged by Thomas H. Ince for duties with the old Triangle Company. Mr. Curran was associated with Charles Ray and William S. Hart for many years.

Big "Ten Nights" Success

Further Sales and More Successful Openings Reported by Arrow

'TEN NIGHTS IN A BARROOM" is continuing its uninterrupted record of successes everywhere, announces Arrow. W. E. Shallenberger, President of the Arrow Film Corporation, this week not only announces a number of successful openings, but several important sales.

The picture played at the Mark Strand theatre, Albany, N. Y., last week to record business and according to wires received at the Arrow's home office, opened to a wonderful business in Fox's Washington theatre, Detroit, Fox's American theatre, Denver, and J. W. & W. J. Dusenberry's Grand theatre, Columbus, Ohio.

Among the many sales closed on this attraction are listed the territory comprising northern New York State, where the picture was purchased by Mr. S. H. Burce for the Courtney Theatre Co. William Conn, President of Premier Pictures Corporation, Charlotte, N. C., secured the picture for North and South Carolina, while J. J. Goodstein secured the rights to Colorado, New Mexico, Wyoming, Utah, Montana, Idaho, Oregon, Washington and Alaska for the Arrow Photoplay, Incorporated, of 1753 Welton Street, Denver, Col. Palmore and Homand of Baltimore, Md., secured the picture for Maryland, District of Columbia and Virginia, while the territory comprising western Pennsylvania and West Virginia was contracted for by Albert A. Weiland for the Standard Film Exchange of Pittsburg, Pa.

Dr. Shallenberger points out that in spite of the cry of bad business, not only among exhibitors but exchange men, a picture of the calibre of "Ten Nights in a Barroom" will be eagerly sought after by independent exchanges and will prove a profitable investment.

"His Nibs" Wins in Detroit

Exceptional Production Makes Fine Impression at Premiere

THE enthusiastic reception accorded "His Nibs," the Exceptional Pictures Corporation production in which Charles (Chic) Sale is starred, at its pre-view exhibitions, and the prediction that it would be a great public and box office favorite, has been fully borne out where the comedy-novelty has been released, claims Exceptional.

One of the recent showings was at the Colonial theatre in Detroit, and as well as drawing crowded houses, the feature elicited most enthusiastic comment from the critics of the leading newspapers, the Detroit Free Press carrying the following comment: "'Chic' Sale, whose characterization of the typical stage rube made him a vaudeville headliner for years, is shown on the screen at the Colonial this week in 'His Nibs,' the first photoplay he ever made. It is one of the most refreshing comedies seen since the advent of the cinema, clean and mirth-provoking and so absolutely different from the usual slap-stick comedy as to make its appearance as an event in the history of the photoplay.

"Sale is the same rube we have chuckled over on the vaudeville stage. Shown as the proprietor of the Slippery Elm Picture Palace, he is operator, chief announcer, janitor and head usher, enacting the various roles himself. He takes upon himself the job of editing the film sent him and cuts out the titles, claiming the people read them out loud and annoy the patrons. In place of the titles he lectures as the play proceeds, and his comment on the action is good for a laugh a minute. He doesn't believe in the usual fade-away with the heroine in the hero's arms, so he cuts the picture at the end of the fight where the hero bests the villains. 'The balance of the picture is too mushy,' he says. 'They get married and live happily forever more, and that is all you need to know.'"

The Detroit News reviewed the picture as follows: "Just as he is on the stage, Charles (Chic) Sale, in his first motion picture, is a whole show, a three-ring circus in himself. 'His Nibs,' which is making a visit to Detroit this week at the Colonial theatre, shows that there are rare possibilities in Sale as a film comedian, and any time he is ready, Chaplin, Keaton, Lloyd and the rest will probably be glad to move over and make room on the bench."

Critics Greet "Cardigan"

American Releasing Corp. Opens in New York to Capacity Business

"IT is high time that we had a motion picture like 'Cardigan' in which justice is done to the birth of the American republic," is the significant way in which the New York Herald hails the arrival of Messmore Kendall's presentation of Robert W. Chambers' famous historical romance, distributed by American Releasing Corporation and forming the backbone of Samuel L. Rothafel's All-American Week at the Capitol theatre, New York.

"Cardigan" opened to the biggest Sunday business in months at the Capitol, according to the distributors. Going further, the New York Herald scores its point heavier by saying that "after the deluge of foreign pictures spectators will come to feel that the whole American nation and especially the younger generations would love their country more deeply were the history and romance of the American Revolution portrayed as effectively as has been done in "Cardigan.'"

Officials of American Releasing Corporation feel that they have opened the career of this new Walter E. Greene—F. B. Warren sales organization with the most effective and powerful first release that has ever come into the possession of any new organization. For two weeks prior to its opening at the Capitol "Cardigan" has been heralded only by a skillfully constructed trailer and by three days of advance newspaper advertising in New York. At its opening Sunday matinees the theatre with its 5,100 seats played to turnaway business and at night several thousand persons were turned away. When the last night audience was seated the ribbons were still up at the rear of the house and as many persons were still standing as the police and fire laws of the city would permit.

"'Cardigan' seems quite authentic as to settings and costume," says the critic of the New York Times who hails this romantic melodrama as being full of "Colonials, Red Coats, Indians and action. It accepts the national tradition that all Tories were villains and all rebellious Colonists were heroic figures and finds it a fitting background for a melodrama based on the difficulties and dangers through which two young patriots pass before they get the villains out of the way and make ready for the minister."

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First National "Anniversary Week" Section

FIRST NATIONAL has asked us to state here our candid opinion of its place in this industry.

And we cheerfully do so, stating in print what we have frequently said and would now say to any exhibitor who asked us the question.

First: a fundamental policy of First National has been the encouragement of independent production.

The production map would be quite different today if First National had not entered this field.

We know, by contact, of many a producer who made his picture and brought it to New York in the hope that First National would accept it.

We know of many a director and many a star who create independently their pictures today largely because of First National.

First National provided a market and therefore a necessary incentive to individual creative effort in picture making.

And the future of this industry will always depend—very largely—upon this same widely developed creative effort.

Secondly, First National doesn't say: we are right and that is all there is to it. Its policy is not that of arbitrary judgment and action.

On the contrary its attitude is this: we are embarked upon a cooperative development, one that necessarily embraces forces that may be combative.

The institution belongs to its members.

Its welfare, therefore, is the welfare of the individual members.

Its policy therefore is one of conference and readjustment so that common and satisfactory ends may be arrived at.

These are two solid and very large planks under any motion picture organization.

Wm. A. Johnston.

Optimism Prevails Among Franchise Holders in Their Outlook for Coming Year

COURAGE, confidence and enthusiasm for the coming months of 1922 form the keynote of the attitude which prevails among the franchise holders of Associated First National Pictures, Inc.

The "Go-After-It-and-You'll-Get-It" attitude toward business is most emphatically expressed by Harry Crandall, of Washington, D. C., who declares that "there is just as much money for exhibitors today as there ever was but the exhibitor must get out and hustle for it."

"In my opinion the outlook for the coming year is very good," says Mr. Crandall, "and the one thing the exhibitors must not do throughout the country is to allow themselves to be stampeded into a general reduction of prices.

"The motion picture price as it stands today comes nearer to giving one hundred cents on the dollar in the way of entertainment than any other form of amusement, and there are two things that positively will not go together, and they are a reduction of price (with consequent reduction of film rental) and increase in the quality of shows—and to my way of thinking increased quality of shows is the most essential thing to the future success of the industry and is the exhibitor's only hope.

"There is just as much money in the business for the exhibitor today as there ever was, only it is distributed a little more thinly on account of the many large houses that have been built in recent years. Under present conditions the exhibitor can no longer take the road of least resistance to make money, but he must get down to it and hustle for every dime he gets, and take advantage of every opportunity and increase his efforts in every manner possible to make his house the most popular one."

Harry T. Nolan, original franchise holder of Denver, hits out straight from the shoulder and talks to his fellow exhibitors. Says he:

"1922 will be a year of the survival of the fittest. Producers, distributors, or exhibitors who cannot set, or keep up with the pace will pass out of the picture business through inefficiency, misjudgment or over-investment. More than half of the producers formerly with us have gone out of business through these causes. Those who have survived through talent and genius should be encouraged to continue so that we may all progress and capitalize our confidence in each other. Good pictures are the only ones now that get results and I am sure that from a survey of our 1922 program and prospects for the coming year that First National will have a greater number of real specials than ever before in the history of the business and every one of them real money makers."

"Good times may be several blacks away," declares Jack Truitt, of Sedalia, Mo., "but they're surely coming.

"I find myself comparing this week with the same one of last year, also analyzing why business was good during such a week and light on another one, and I want to say with all fairness and frankness, that most of my good weeks have been with First National pictures and from my analysis, find that First National had on an average of three box office attractions to all the balance of my services combined.

"I value my franchise as one of my best assets and many times have I relieved my mind of worries, by the protection a First National Franchise affords."

"It's a year of big stories," says Sol Lesser, of Los Angeles.

"It is with a sense of extreme optimism that I view the coming of the year 1922; its unlimited possibilities for the motion picture industry in general and for the prospects of the greatest year the industry has ever known.

"It is my firm belief that the industry is more firmly established throughout our great nation than ever before and there are several predominating factors for this, namely; the splendid productions that have flashed across the 1921 screens, particularly those of the Associated First National Circuit, the brilliant aggregation of stars now making such wonderful pictures for First National and the unswerving faith in our great organization."

"Forget 1921 and look to 1922," counsels Colonel W. S. Butterfield, of Grand Rapids, Michigan.

"I am thankful to state that the outlook in Michigan which is recognized as the automobile state of the universe, is brighter, and while we don't look for any big things in the production of automobiles for 1922, we do look for a steady growth of business which should be satisfactory to all of us who have made the readjusting period.

"As to the style of pictures the public desire; it has been thoroughly proven during the past year of hard times that the public will pay their money to see a first-class well-constructed picture with a consistent story and that smacks of real life, and it is a positive fact that the First National-produced pictures, as a whole, have been along this line and I am pleased to note that the producers are realizing this and, from all appearances are inclined to make less productions but better ones."

"Lift every screen offering out of the commonplace," is Joe Bauer's message from San Francisco.

"I consider the day has arrived when producer and exhibitor alike must exert every effort to lift each screen offering out of the commonplace—the producer building his story so that it reaches a peak that proves of vital interest to the audience—the exhibitor to employ every theatrical effect that will tend to impress the patrons of its worth. The day of the 'pretty' screen story has gone; the punch must be added; of course by that I do not mean a bombastic flurry in each story, but a sort of a snapper in the main theme that will make the audience realize they are not looking at the usual jellyfish variety of film story.

"Productions like 'Hail the Woman,' 'Molly O' 'The Silent Call' and of like calibre are the lash that will keep a steady stream of shekels flowing into the box office window."

"Get set for a showman's year," is the slogan of A. R. Zimmer, Maryville, Kan.

"If the year just passed had as its slogan '1921 will reward fighters,' the coming months would justify '1922 WILL REWARD FIGHTERS, ONLY," says Mr. Zimmer.

"1921 saw the passing of the 'program picture' in our theatre—the day has passed when we can simply announce a picture with music, and expect the rush crowds of the loose money days just gone.

"Bigger and better pictures, and longer runs, have come into their own at last. We have, only recently, abandoned a one-price policy, and will gladly raise the admission for any picture that has the box-office merit to justify the advance."

John H. Kunsky, original franchise holder of Detroit, who has just opened the new 4,500 seat Capitol theatre in that city, declares:

"I have seen the schedule of the productions for the next two or three months and, in my opinion, they will be superior to anything marketed by any other producer or distributor organization in the world, which certainly speaks well for those in charge of our Association and for the future profits of our franchise holders. I consider my franchise my most valuable thing I have in connection with my theatre operations and feel positive that all sub-franchise holders will feel the same as they continue to share financially in the benefits derived from the steady influx of high grade productions."

"To me the prospects for 1922 look exceptionally bright," writes A. H. Blank, original franchise holder of Des Moines. "We have secured a line-up of stars and producers who are the most prominent in our industry and these men and women have promised to give us their very best.

"I sincerely believe that First National will be the salvation of many exhibitors. In the past we have successfully combated the attempts of large film corporations to force us to play their product at rentals which spelled ruin and with the excellent pictures which we have coming from the season of 1922 we can still be more independent."

Colonel Fred Levy, original franchise holder of Louisville, Ky. is not only enthusiastic about the past year but confident of the present one.

"To my mind, Associated First National Pictures, Inc., has made wonderful progress during the year 1921. This year has been one which contributed more to the actual stabilization of Associated First National and its activities than any several years heretofore."

"What the public wants is good pictures at reasonable prices," is the conviction of Emanuel Mandelbaum, original franchise holder of Cleveland, Ohio. "You find where an exhibitor has followed this policy, he has succeeded much better than those who have showed a cheaper quality of pictures with added attractions. Instead of adjusting our expenses to our incomes, many of us have added extra burdens in the way of prologues, vaudeville, musical acts, extra music, etc., which we expected would stimulate business. The additional receipts, however, did not warrant this extra expense and did not stimulate a healthy condition; it only aggravated the situation. Expenses should be reduced with a view to possible reduction of admission prices, which would stimulate business to a greater extent than additional attractions."

Tributes to First National as a stabilizer of the industry and a "rock of Gibraltar" to the exhibitor are plentiful. Joseph Stern, of Newark, N. J., operating seven theatres in Newark, Bloomfield and Kearney, writes:

"As a holder of six franchises in the state of New Jersey, I find the franchise with all its faults a blessing to me. The 1921 pictures that First National put out had a very good average, and the avoidance of the strain of dickering when buying pictures separately against a competitor was surely welcome to me."

Frank Durkee, of Durkee's Palace and five other theatres, Baltimore, Md., declares:

"As we review the past year, 1921, through our moving-picture eyes and study the reverses our business has encountered, we cannot help but feel and look to First National for many of our brightest hopes and expectations for the new year."

Harry Thornton, of the Gaiety Theatre Company, Springfield, Ill., is unmistakably enthusiastic in his outlook.

"It gives me great pleasure to be able to state," says Mr. Thornton, "to the holders of First National franchises that the outlook for the coming year is exceedingly good."

"Ray for First National Week!"

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Miss Hampton's Latest Success, "STARDUST," Suggested by FANNY HURST'S Story of That Name, Is Making Box-Office History.

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a new and higher standard of merit—better stories, bigger productions, greater exploitation possibilities—

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SELIG-RORK

Offer

THE ROSARY

—that great dramatic symphony of human emotion
—with an unexcelled all-star cast:
Lewis Stone, Jane Novak, Wallace Beery, Robert Gordon, Eugenie Besserer, Dore Davidson, Mildred June, Bert Woodruff, Pomeroy Cannon and Harold Goodwin.
Original story by Bernard McConville inspired by the theme of Edward E. Rose's stage play. Directed by Jerome Storm.

Associated First National Pictures, Inc.—Distributors
Released on the open market. Available to all exhibitors.

—Read what that great San Francisco showman Eugene Roth says about THE ROSARY

William A. Johnston's editorial in Motion Picture News recently on "The Rosary" brought the following telegram from Eugene H. Roth: "Your splendid editorial on 'The Rosary,' produced by Selig-Rork, arrested our attention, with the result that we had the world's premier showing at our Imperial Theatre on January 23rd. The box office verified your good judgment and ours. 'The Rosary' is splendidly cast and superbly directed and is proving a high class entertainment for all classes."

—Read what the San Francisco critics say—about the premiere of THE ROSARY at the Imperial Theatre.

THE CALL:

Another picture which is destined to score a success in every nook and corner of the land, for it will appeal to all manner and classes of audiences, had its first showing on any screen at the Imperial yesterday.

It is "The Rosary," an original story for the screen, but inspired by the famous stage play of the same name, a story of plain people and told by dynamically powerful episodes that will find an answering throb in the heart of every film fan.

"The Rosary" is a great "audience" picture. It was evidently written to do just exactly what it will do—please, and please unmistakably the picture goer from every walk of life. It is frankly melodramatic in spots, its heart appeal will find an answering throb in the hearts of its viewers, and its humor is of the homely sort that will bring a smile to the lips and a glad feeling to the soul.

And it is an example of rare judgment in the selection of cast. For every character in it is distinctly a type.

Lewis Stone gives a wonderful performance as the priest which is in fact the principal role of the story.

THE BULLETIN:

"The Rosary" began its world premiere showing yesterday to crowded houses at the Imperial. The stage play of Edward Rose, upon which the film is based, enjoyed a wide success in America.

Without any preachment, rather clothed in the most delightful of romances—the love of two young couples—the drama is an eloquent example of how readily the distinctions of race and creed can be wiped away through a love of humanity.

THE CHRONICLE:

Good and evil wage a decidedly vigorous battle in "The Rosary," now being given its world premiere at the Imperial, and faith, both peaceful and militant, wins an equally decided victory

Lewis Stone plays Father Brian Kelly, kindly priest and vigorous man. Stone makes him a well-balanced character, neither too remote nor too worldly. Jane Novak has just the touch of spiritual gentleness needed for Vera, and Robert Gordon is an admirable selection for young Bruce Wilton.

Wallace Beery handles the villain's role with a nice sense of its gradual development. Eugenie Besserer, Dore Davidson, Mildred June and other well-known players complete a carefully chosen group.

THE DAILY NEWS:

It looks as if Selig-Rork had a winner in the picture, which has all the elements that go to make a popular success—humor, pathos, a happy love affair, fine charactered men and women, justice for evildoers.

A very excellent cast, evenly balanced and capable, is headed by Lewis Stone as the priest.

THE EXAMINER:

World premiere of THE ROSARY reveals a play of beauty and melodrama.

The principal roles are faultlessly played every one of them.

Father Kelly, his non-conforming friend, Isaac Abrahamson, and the old sea captain give the greatest value to the play, being a trio of extraordinary interest in unique brotherhood and exemplifying a beautiful phase of village life. The romance of the play is skillfully and dramatically interwoven, and it holds interest constantly.

GLANCE AT THIS

list of pictures

It tells more effectively than could be expressed in fifty pages of words, what Marshall Neilan Productions represent to the exhibitor.

It also immediately establishes a record for consistency in the production of entertainment that brings big profits to the box office.

"Penrod"
"Dinty"
"Go and Get It"
"The River's End"
"Don't Ever Marry"
"Bob Hampton of Placer"
"Bits of Life"
"Fools First"

Distributed through First National

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These First National Stars and Producers are now proving the plan.

Joseph M. Schenck
presenting
NORMA TALMADGE
CONSTANCE TALMADGE
and
BUSTER KEATON
is doing it.

J. L. FROTHINGHAM
is doing it.

ALLEN HOLUBAR
presenting
DOROTHY PHILLIPS
is doing it.

RICHARD WALTON TULLY
presenting
GUY BATES POST
is doing it.

SOL LESSER
presenting
JACKIE COOGAN
is doing it.

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The new united plan of co-operative production control, studio-space, organization and production facilities are available at a *flat fee per picture* with labor on an *hourly basis, at cost,* and material at wholesale cost.

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"RED HOT ROMANCE"

A First National Attraction

"I've made my fortune insuring the King's life. Let's get married."
"Carissima! Let's start a revolution and kill the King."
"Now be reasonable, King. If they find you were broke!"

Here's a Few of Their Other Pictures:

for CONSTANCE TALMADGE

"Polly of the Follies"
"Woman's Place"
"The Virtuous Vamp"
"In Search of a Sinner"
"The Love Expert"
"Dangerous Business"

for DOUGLAS FAIRBANKS

"The Americano"
"Wild and Woolly"
"Down to Earth"
"Reaching for the Moon"
"His Picture In the Papers"
"In Again, Out Again"

First National's Four Year Record of Box-Office Attractions

FROM its earliest days, First National has been recognized and relied upon by exhibitors as a constant and regular source of sure box office attractions. This statement does not mean that every First National attraction has been a 100 per cent. record-breaker. It does not mean that First National has given to the exhibitor an uninterrupted series of "world's greatest pictures."

It does mean, however, that First National attractions, from the beginning to the present, have maintained a higher consistent average of entertainment value, by the testimony of the exhibitors who have played them, than any other distributing organization—and that First National can probably show more "record breakers" and "smashing hits" to its credit than any other single organization.

Let's go back into history for a moment. It isn't so long ago since "My Four Years in Germany," the film dramatization of James W. Gerard's remarkable narrative of his experiences as ambassador to Berlin, electrified motion picture audiences everywhere, and became, during its day, the most talked-of war picture in America. That was one of the first of First National's big pictures. At least three other important contributions to the pictorial side of the war were made by First National. The first two were "Pershing's Crusaders" and "Italy's Flaming Front." Both were features of the allied armies in action, made from official picture archives, and released while the war was at its height, to meet and satisfy the demands and interests of the moment. The third, more sensational than the others and unique in content and character as a film document, was "Auction of Souls," the picturization of the Armenian massacres by the Turks during the Great War, and made from the story of the youthful eye-witness and survivor of these massacres, Aurora Mardiganian. It was almost a foregone conclusion that this picture would have the startling success that it did, and that its appeal to all classes of audiences would be phenomenal.

But while Firt National was earning incidental distinction as a disseminator of authentic motion picture documents on fundamental phases of the great conflict that was then engaging the attention of the entire world, it was becoming equally conspicuous in fulfilling its major function as a purveyor of high-class entertainment to the theatres and the public of the United States.

The furore created by the first two Chaplin comedies, "A Dog's Life" and "Shoulder Arms" hardly needs to be recalled to the exhibitors who played them. The expressions of satisfaction that have been received from all over the country at the announcement

"Red Hot Romance," an Anita Loos-John Emerson production, released through First National

recently that First National would re-issue these classics, and their two immediate successors, "Sunnyside" and "A Day's Pleasure" are evidence that these inimitable pictures are as fresh in the minds of the exhibitors as if they had played them only last week.

Shortly afterward began the mobilizing of the various series of star attractions which have given First National a unique position in the distributing field. Mary Pickford, Anita Stewart and Jack Pickford appeared under the First National banner, and among their productions were some of the most conspicuously successful, not only of that season, but of their entire careers. "Daddy Longlegs," Mary Pickford's initial First National attraction, ranks high among the box office successes of motion picture history. Although Anita Stewart had then been absent from the screen for some time, "Virtuous Wives," her first production, proved her a prime favorite almost over night. "In Old Kentucky," which came along soon afterward, was one of those sure-fire box office successes that exhibitors still talk about wherever they foregather. Both "In Old Kentucky" and "Daddy Longlegs," by a coincidence, were directed by Marshall Neilan—this, of course, being in the days before "Dinty," "Go and Get It" and "Bob Hampton."

Constance Talmadge appeared as a scintillating star on the First National horizon about this time. The brilliancy of such comedies as "A Temperamental Wife," "A Virtuous Vamp," "In Search of a Sinner" and "Two Weeks" created a tremendous demand for these feature laugh-containers, and secured her the position she has held so easily as Americas foremost comedienne.

With "The Thunderbolt," Katherine MacDonald made her debut as a star and as "The American Beauty," following this with "The Beauty Market." "The Turning Point," "Passions Playground," "Curtain" and others that served as apt vehicles for her signal loveliness.

Not long after Connie became a First National attraction, Norma Talmadge, then and since acknowledged as America's most accomplished and most versatile screen actress, added her strength to the growing array.

"A Daughter of Two Worlds," "The Woman Gives," "Yes or No," and "The Branded Woman," were the first four of the distinguished line of photoplays which Miss Talmadge gave to the American public through First National.

Charles Ray productions were presently added to the attractions available to First National exhibitors, the first of these being "Forty-five Minutes From Broadway," a screen adaptation of the George M. Cohan musical comedy success.

Marshall Neilan had earlier demonstrated his ability as a producer of First National attractions in his creation of "Daddy Longlegs" and "In Old Kentucky"—so much so that it was only natural that he should devote his entire time to pictures of this calibre, once such a distributing outlet as First National was available. "The River's End," his first special production, has a double significance in First National history. It was a sensational box office success, leaping into the first rank almost immediately, and it was the first "franchise picture" to be offered the franchise holders by Associated First National Pictures, which had just been formed to supplant First National Exhibitor's Circuit. "Dinty," "Go and Get It" and "Don't Ever Marry" came immediately afterward. "Dinty" proved from the start a "bell-ringer" at the box office, and a picture that became a favorite among showmen because of its exploitation possibilities. Moreover, it made Freckles Barry, the "Penrod" of 1922, a national screen favorite.

The year 1921 was an exceptionally fruitful one for First National franchise holders on the score of box office attractions. "Passion" was the first of "The Big Five" to reach the theatres after the opening of the year, and instantly became a box office favorite. "The Kid," Charlie Chaplin's six reels of joy, started its career of smashing box office records early in the spring, and by the summer had demolished everything in sight. More than two hundred and fifty prints were required to fulfill the demand for the picture; more than thirteen hundred booking days in Greater New York were rolled up; between fifteen and twenty theatres in first-run cities played "The Kid" from ten days to six weeks.

Other outstanding successes of the past year—it is impossible to do more than enumerate them—were "Peck's Bad Boy," starring Jackie Coogan; "Sowing the Wind," the Anita Stewart special; "The Oath," the R. A. Walsh special; "The Child Thou Gavest Me," the John M. Stahl production, with "Itchie" Headrick; "The Old Swimmin' Hole," Charles Ray's production from the James Whitcomb Riley poem; "Bob Hampton of Placer," Marshall Neilan's dramatization of the Custer Massacre; "The Sky Pilot," King Vidor's production of the Ralph Connor novel; "Man-Woman-Marriage," Allen Holubar's special, and Norma Talmadge's "The Sign on the Door."

The opening of the fall season brought with it the announcement that First National would thereafter distribute the entire output of Associated Producers, which added another twenty-five features to the programs of the First National exchanges, and brought the productions of Thomas H. Ince, Mack Sennett, Maurice Tourneur, J. L. Frothingham, J. Parker Read, Jr., and H. O. Davis into closer connection with First National franchise holders.

"The Divorcee" Given Special Pre-View

Producer Joseph M. Schenck, Norma Talmadge and Constance Talmadge were hosts to J. D. Williams, general manager of Associated First National Pictures, and Mrs. Williams at a special preview of Constance's latest photoplay, "The Divorcee," held Friday night at the California theatres, Venice. Mr. and Mrs. William pronounced "The Divorce" Constance's finest picture.

First National Offers Exceptionally Fine Array of Box-Office Attractions

LOOMING over the horizon are a series of pictures which First National believes will eclipse even those attractions bearing its trade mark which have made such sensational box office records since the inception of the company. The current releases of the company have been exceptionally excellent and have won the practically unanimous praise of critics everywhere, and the quality of the coming productions promises such a high calibre of entertainment that capacity houses are looked for universally.

"Bigger and Better Pictures"—the aim of the First National—is the principle which has imbued all the independent producers, directors, stars and minor employes, and all are straining every effort to carry it out. The past and current releases, remarkable as they were, are but milestones showing the progress made by the independent producers, in elevating the standard of motion pictures.

Probably no other picture has won such a chorus of encomiums as "Tol'able David," Richard Barthelmess' initial starring vehicle for First National release, and it is credited with breaking many house records. The stark simplicity of the story, the tense, vivid acting and the strength of the story have combined to make it a masterpiece. It was directed by Henry King and adapted from the Saturday Evening Post story by Joseph Hergesheimer.

The next Barthelmess production will be "The Seventh Day," written by Porter Emerson Browne and directed by Mr. King.

Under the auspices of Producer Joseph M. Schenck, Norma Talmadge has embarked on a plan to make only pictures of a superlatively high standard. Mr. Schenck has announced his intention of sparing no expense or effort in this direction, and he has carried out the new plan in the production of "Smilin' Through," which was one of the most successful plays on the legitimate stage. In every way, the picture is a remarkable one. The cast includes Wyndham Standing, Harrison Ford, Alec B. Francis and Glenn Hunter.

Even more spectacular will be her next picture, "The Duchess of Langeais," which is now being produced in Hollywood. The sets being constructed for this production are declared to be the largest ever filmed, some of them representing the exterior and interior of the palace at Versailles.

Marshall Neilan's current offering is "Penrod," based on the famous Booth Tarkington stories, and it is meeting with extraordinary success in the first run theatres. The star of the production is "Freckles" Barry, who makes an ideal "Penrod Schofield" and portrays in vivid manner the trials and tribulations of the average American boy.

Neilan is now making "Fools First," a Saturday Evening Post story. Featured in the cast are Richard Dix, Claire Windsor and Claude Gillingwater.

"Red Hot Romance," which played two highly successful weeks at the Criterion theatre in New York, was written and produced by that talented pair, John Emerson and Anita Loos. It is delightful satire, and an innovation in motion picture making.

"Polly of the Follies" is the current Constance Talmadge production, and it likewise was written by Mr. Emerson and Miss Loos. Constance is now at work on the Pacific Coast on "The Primitive Lover," a sprightly comedy with a dramatic twist. In the cast are Harrison Ford, and Kenneth Harlan. Sidney Franklin is directing it.

Guy Bates Post, one of the most famous of actors on the legitimate stage, will make his screen debut as a First National star in "The Masquerader," in which he played many years on the stage. It will be produced by Richard Walton Tully, the writer and impressario of a number of notable successes on the boards. Supporting Mr. Post are Herbert Standing, Barbara Tennant, Marcia Manon, Lawson Butt, Kenneth Gibson, E. M. Kimball and Ruth Sinclair. James Young is handling the directorial megaphone.

In addition to the two reel comedies bearing his name, Mack Sennett is producing feature length subjects. "Molly O," his current production, is one of the "high spots" of the season. His next will be "For Love or Money," which is packed with laughs and thrills. Next in order will be "Suzanna," starring Mabel Normand, now in the course of production.

"Hail the Woman," the Thomas H. Ince masterpiece, which has created more favorable comment than most pictures within a decade, will be followed by a series of productions from the Ince studios, which is destined to make box office history.

The first of this series will be "Skin Deep," the story of the reclamation of an enemy of society as the result of a facial transformation by plastic surgery, and the love of a good woman. Lambert Hillyer directed the story, and the cast includes Milton Sills, Florence Vidor, Marcia Manon, Frank Campeau, Charles Clary, Joe Singleton and Winter Hall.

The next Ince feature will be "The Hottentots" featuring Douglas MacLean, the most elaborate and funniest comedy Ince has ever produced. The cast includes Madge Bellamy, Truly Shattuck, Lila Leslie, Dwight Crittenden and Raymond Hatton.

The third of the series will be "Jim," a highly dramatic story of the California plains, San Francisco and New York. It is an original screen story by Bradley King, with Milton Sills, Marguerite De La Motte and John Bowers in the cast.

"The Brotherhood of Hate" is an Ince drama of the Kentucky hills, with Lloyd Hughes playing an important part, aided by Marguerite De La Motte and Frank Keenan. Lambert Hillyer is the director.

Maurice Tourneur is now producing "Lorna Doone," from R. D. Blackmore's immortal novel. The settings will be elaborate and include a replica of Westminster Abbey and Doone village in England a century ago. The featured players are Madge Bellamy, Frank Keenan, John Bowers and Donald MacDonald.

The next Hope Hampton production to follow "Star Dust," the famous tale whose picturization has been highly successful all over the country, will be "The Light in the Dark," declared to be a novel peculiarly adapted to filming. It is now in the course of production.

Encouraged by the great success of their first dog story, "The Silent Call," featuring Strongheart," a Belgian police dog, Laurence Trimble and Jane Murfin, the producers and authors, have begun work on another picture in which this canine actor will be "starred."

Among the current productions, which are meeting with unprecedented popularity, are "My Boy," in which little Jackie Coogan is starred, and the Selig-Rork production, "The Rosary," an original story based on the theme of the famous song.

"Pay Day" will be the next contribution of Charles Chaplin who is keeping the nature of the production a dark secret. "Pawned" is the subject which will reach the screen from the J. Parker Read, Jr., studio.

John M. Stahl is now at work on "One Clear Call. "One Clear Call" is laid in a small Southern town, where two men of strangely contrasting natures are in love with the same woman. The cast is of all-star calibre, including Henry B. Walthall, Claire Windsor, Milton Sils, Irene Rich, Joseph J. Dowing, Shannon Day, Fred Kelsey, Annette De Foe, Doris Pawn, Donald McDonald and Albert McQuarrie.

J. L. Frothingham is to contribute "The Man Who Smiled" on the spring schedule. Allen Holubar, the creator of that massive spectacle, "Man-Woman-Marriage," one of the real successes of the screen, is to make two more pictures for First National. The first of these is "The Soul Seeker," starring Dorothy Phillips.

In "The Beautiful Liar," the first of a new series to be released, Katherine MacDonald plays a dual role—that of an actress and stenographer. The plot is distinctly original and novel, and it is enhanced with some extraordinarily good acting. "The Woman's Side," the second of the series, is a political drama, filled with exciting moments. The tense drama is offset by some rare touches of humor. In "The Infidel" Miss MacDonald has a role unlike anything she has attempted before. An adventuress, who has become an agnostic because of the wrongs suffered by her mother at the hands of her father, a minister, she eventually reaches a South Sea Island. She becomes a willing tool in a conspiracy to rob the natives, but rights matters after a desperate battle against odds, and marries the man she tried to ruin.

The next picture in which Anita Stewart will be seen is "A Question of Honor." The picture, filmed in the Sierras, has some remarkable scenic shots. "The Woman He Married" and "Rose o' the Sea," both of which are based on stories of rare strength and appeal, are others in which this star will entertain movie fans.

Miriam Cooper, the pensive young star, will be seen in "Kindred of the Dust," picturized from the famous novel by Peter B. Kyne. It was produced by R. A. Walsh, who gave "The Oath" to the screen and thereby added fresh laurels to his name.

There will be five Charles Ray features, which are to be released on the open market plan. These include "The Barnstormer," "Gas, Oil and Water," "The Deuce of Spades" and "Smudge.' The fifth of the series has not yet been titled.

Buster Keaton, who has made the best comedies of his entire career since he joined the First National fold, will come to bat regularly with his mirthquakes. In the immediate future there are "The Paleface' and "Cops."

The Mack Sennett short comedy forces are working at a high rate of speed turning out the two-reel gloom chasers which have made Sennett internationally famous as "the comedy king." Chief among his fun-makers is Ben Turpin, the gent of the criss-cross eyes. And there are Billy Bevan, the nervous fun-manufacturer, and his pretty foil, Mildred June. Under their auspices will be seen "The Duck Hunter," "On Patrol," "The Robin's Nest" and a host of others still unnamed.

Motion Picture News
Booking Guide
Is Next Issued in March
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FIRST NATIONAL PICTURES

Scenes from Current First National Releases

Scenes from current First National releases: Top row, from left to right, Constance Talmadge in "Polly of the Follies"; centre, Hope Hampton in "Stardust"; right, "The Rosary," a Selig-Rork production. Centre row, left, Wesley Barry in "Penrod"; right, Mabel Normand in "Molly O." Bottom row, left, Richard Barthelmess in "The Seventh Day"; centre, Jackie Coogan in "My Boy"; right, "Hail the Woman," a Thomas H. Ince special

Stars, Producers and Studios Associated with Making of First Nat'l Pictures

Katherine MacDonald Production

DURING 1921 Katherine MacDonald made rapid strides up the ladder of popularity, and her productions have scored decided hits. Many of her pictures have been classed among the most successful from the box office standpoint, and 1922 finds her firmly entrenched in the hearts of the millions of motion picture theatre fans.

"Stranger Than Fiction," "Her Social Value" and "The Beautiful Liar" are among her recent releases which have found favor with the "fans," and those planned for the future are to be made greater in every respect. In order to find the proper vehicles for this star, the Preferred Pictures Corporation, the producers of the MacDonald series, have organized a special scenario reading staff, which is making an intensive search for the best stories obtainable from any source.

The pictures in which the "American Beauty" will appear during the current year include "The Woman's Side," a political drama; "The Infidel," a thrilling tale of the South Sea Islands and the bounding main; "Domestic Relations," depicting the contrast between the classes; and "Conquer the Woman," said to be an exceptionally strong plot.

John M. Stahl Unit

John M. Stahl has made an enviable record in the short time he has been an independent producer under the Louis B. Mayer banner. He has produced three pictures thus far, and each of them has met with unusual success.

"The Woman in His House" was the first. The second of these, "The Child Thou Gavest Me," has broken records in many of the theatres, and has won the praise of critics everywhere as a production without a superior. Enacted by an all-star cast, the perfect direction and acting and a powerful story have combined to make it excellent entertainment.

Katherine MacDonald, beautiful First National star, in "The Infidel"

A scene from Norma Talmadge's new release for First National, "Smilin' Through"

"The Song of Life," which also contains an all-star cast, is duplicating the success of the first Stahl production, and has drawn an avalanche of bookings. It has received the endorsement of many prominent women as a tale of real life, with heart appeal and a gripping plot.

Mr. Stahl is now at work on "One Clear Call," another story of "life as it is." A Southern town is the locale of the action, and thrilling incidents and a tender love story abound in the script.

Hope Hampton Company

Hope Hampton is now at work in her New York studio on "The Light in the Dark," declared to be one of the strongest stories ever written from the viewpoint of picturization. It contains situations which have never been shown on the screen, and unusual success is predicted for it.

"Star Dust," Miss Hampton's current feature, has created a furore in film circles. Its showing was at the National Theatre in Louisville, Ky., where it proved so popular that it was held over for a second week. It has been just as successful in other cities where it has been shown thus far. Miss Hampton has been making personal appearances in the larger cities in connection with the showings, and in this manner has added considerably to her popularity.

"Stronger stories; perfect pictures," is the announced policy of the Hope Hampton Productions for the future.

Marshall Neilan Unit

Nineteen-twenty-one was a "Neilan Year," for nearly all of the productions bearing his name which reached the screen proved extraordinarily successful. Neilan has reached the status where his name on a production has as much potent drawing power as that of the most famous stars, because the public knows that his pictures are entertainment in the 'nth degree.

Starting with "Bob Hampton of Placer," the 1921 releases have set new marks for popularity with the fans. This massive spectacle was one of the year's biggest money makers. "Bits of Life," which followed it, demonstrated the master directors' versatility and daring, for it was a feature production containing four separate stories. Next came "The Lotus Eater," starring John Barrymore, and it, too, is now making history in the theatres as one of the most unusual of attractions. But, strong as all these were, Neilan's current picture, "Penrod," based on the famous stories by Booth Tarkington, is expected to exceed them all. "Freckles" Barry is the star of this tale of American boyhood, and all in all it is one of the most remarkable pictures ever filmed.

Neilan is now engaged in directing "Fools First," and has some gigantic plans in prospect for the future.

R. A. Walsh Company

R. A. Walsh, the producer of "The Oath," contributed "Serenade" to the First National schedule during the fall of 1921, with Miriam Cooper and George Walsh in the leading roles. It was a tale of Old Spain, and it won considerable praise for its vivid acting and general excellence of settings and directions.

His current production is "Kindred of the Dust," a picturization of the famous Peter B. Kyne novel of the same name, which ran serially in the Saturday Evening Post. Mr. Walsh is now engaged in seeking stories and has announced his intention of producing only "Big" pictures hereafter.

Selig-Rork Productions

Selig-Rork have entered the dramatic feature field with "The Rosary," an original story based on the theme of the famous song. It has been well received in the first run houses, where the strength of the story and of the all-star cast have proven highly entertaining.

Emerson-Loos Features

John Emerson and Anita Loos, the best known "team" of photoplaywrights in the business, have become producers also, and have made their bow in that capacity with "Red Hot Romance," a picture which satirizes the "mushy romantic" type of drama. This talented pair is at present turning out further stories with the intention of undertaking the production of them also.

Charles Ray Productions

The Charles Ray studio is without a doubt one of the busiest places in filmdom, for the star is one of the hardest working in the business. He is now engaged in producing his last picture for First National release, in the meantime editing and cutting another.

United Studios

With its acquisition by a group of motion picture producers, headed by Joseph M. Schenck, the United Studios in Los Angeles, formerly the Brunton Studios, have become the center of the film production activities on the West Coast. Containing the largest indoor stages known, the studios are in great demand by independent producing units, and are practically "sold out" constantly.

Many of the largest of productions made in recent years were filmed in this mammoth plant, which is now housing some embryo masterpieces. The Norma Talmadge and Constance Talmadge productions are now being made in the studios, as well as "The Masquerader," in which Guy Bates Post will make his screen debut.

Anita Stewart in "The Woman He Married," a First National release

Special Service Section on

"The Jungle Goddess"

"THE JUNGLE GODDESS" is a wild animal serial, in which nearly five hundred of the best performers of Col. William Selig's zoo and a large cast of players, headed by Elinor Field and Truman Van Dyke, appear in fifteen episodes of two reels each.

The production is a thriller on the order of Colonel Selig's previous serial pictures, "The Lost City," and "Miracles of the Jungle." It is directed by James Conway, photographed by Harry Neuman and Ed Beesley. The story is by Agnes Johnston and Frank Dazey, both well established scenarioists, and responsible for such successes as "Checkers" and having written for such players as Fairbanks, Pickford and Charles Ray.

Besides the leading players, Miss Field and Mr. Van Dyke, the cast is composed of well selected types and capable people. Marie Pavis plays a mother role, H. G. Wells is a character heavy, while Olin Francis, George Reed, William Platt have important parts as members of the savage tribe where the heroine is kidnapped. Vonda Phelps plays "Lady Betty" in the first sequences.

The story is of the heiress of a wealthy English nobleman, kidnapped through the connivance of an avaricious uncle, thrown into the basket of a stolen army balloon, drifting for days and finally landing in the heart of the African jungle.

There she is found by the friendly chief of a tribe of savages and grows up to "The Jungle Goddess," causing the savages to substitute kindliness for the wicked and idolatrous worship taught by the native witch doctors. This, of course, gains her the enmity of the witch doctors. Her boyhood sweetheart, now grown to manhood, sets out in search of her, and finds her with the jungle tribe. After a series of thrilling adventures he rescues her and they escape through the jungles of Africa, during which they have encounters with wild animals and savage tribes, the witch doctors being responsible for much of the trouble.

Exploitation Possibilities

Exploitation of "The Jungle Goddess" is a matter where there may justly be a decided difference of opinion. If you have played "The Lost City" and "Miracles of the Jungle" then your problem of getting patrons interested in "The Jungle Goddess" should be easy. All you will have to do is to plug away with your advertising until you let everybody know that this is another from the same source as the above mentioned productions and convince them that it is as good or better. In fact, Colonel Selig's serials have made a reputation for themselves.

However, if you didn't play the productions mentioned, you will need to spend some time, effort and money, probably, to get the production off to a big start, a most necessary thing in assuring a successful run for a serial.

It has become a well accepted exploitation rule in starting a serial, to hunt around for something that can be sold to every fan for the first episode even if an actual loss is shown. Of course what you use for this purpose depends on how much money you feel you can afford to spend and what you have pulled in the past.

It is always safe to direct exploitation for a serial largely to the children. They like the thrills, and in this case especially the wild animals will have a great appeal.

For this particular class of patronage, we suggest such stunts as contests, ballyhoos, stunt shows, like the potato, horseshoe, and tin can shows, animal cut-outs, balloon ascensions, etc.

A contest that would be appropriate would be one that dwells on the history of the savage races, showing their customs, characteristics, religion, etc. In this sort of a contest it is reasonably easy to tie up with a newspaper and get a lot of free publicity for the picture and considerable institutional exploitation for your theatre.

As a ballyhoo, the "savages" and wild animals of the picture offer suggestions. Suppose you build a float with all the stuffed or wild animals you can find grouped on it and a reasonable number of "savages" made up to look as near to the real thing as possible. In some sections getting real colored people for the float will go all right.

In dressing the lobby, there is a fine idea in the scenes showing the idol the natives worship. With papier-mache and chicken wire it would be possible without any great expense to duplicate this idol, even to the "clutching hand." The rest of the display should be of the tropical variety, waving palms, jungle stuff, stuffed wild animals, and cut-outs from the stock paper showing the Selig zoo animals in action.

In presentation, it is not usual to attempt any effects with a serial production, but in this case an advance prologue in which you use cut-outs, jungle shrubbery and a tropical canvas as a background can be recommended. This same idea can be carried out in window displays, too.

In newspaper advertising, perhaps the best way of selling this picture to anyone except young America, it should be billed as a thriller, with plenty of scene stills used to illustrate the selling talk. Big space should be used for the opening episodes and the feature played on the bill subordinated. For catch lines and selling talk, stress the action, thrills, animals, without paying much attention to the actual plot, or the cast unless some of the players are more than usually popular.

Co-operative newspaper ads are possible on this production and a good scheme in connection with this idea would be the distribution of tickets in some manner other than just the ordinary "free show."

Scenes from the early episodes of "The Jungle Goddess" which will give a good idea of the action and animal stuff in the serial

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Screen Artists Guild Well Represented

IN Los Angeles five theatres presented attractions made by members of the Independent Screen Artists' Guild during First National Week, February 18-25.

At the Kinema theatre Norma Talmadge in "Love's Redemption" was the feature. At the Alhambra Mabel Normand in Mack Sennett's "Molly O" resumed the long run it began recently at the Mission theatre. At Clune's Anita Stewart was seen in "The Invisible Fear," while at Loew's State theatre Katherine MacDonald was the star attraction in "Stranger Than Fiction." "The Silent Call," H. O. Davis' unique photoplay, in which "Strongheart," the famous wolf-dog, is the star, was featured at Miller's theatre during First National Week.

Convict's Story Wins Wide Publicity

The amazing amount of publicity which has been credited to Herbert Rawlinson's next Special Attraction, provisionally called "Peterman," has induced Universal to make an unusual departure. "Peterman" was written by Louis Victor Eytinge, the famous life prisoner in the Arizona State Penitentiary.

From his prison cell he has been sending all over the world to newspapers, magazines and individuals who are interested in his remarkable story information about this photoplay. In addition to that, the story of how he came to a full realization of the fruitlessness of his misspent life is carried in the current issue of Outlook Magazine. This story was the outcome of Outlook's offer of a prize for a six-hundred word letter on the turning point in an individual's life.

Gladys Walton Stars in "Second Hand Rose"

Gladys Walton, working in harmony with a strong cast of players under the direction of Lloyd Ingraham, has achieved an appealing and human characterization as the pathetic figure, "Second Hand Rose," in a story that is not by any means a typical comedy drama, states Universal. It is full of pathos and the real "kick" of drama, a picture that calls for more real histrionic ability than any vehicle Miss Walton has ever had.

Hammons Goes to Coast

Conferences with Branch Heads en Route to Shape Production Policy

E. W. HAMMONS, president of Educational Film Exchange, Inc., left New York on Saturday, February 18, for a trip to the coast and a tour of many of Educational's branch exchanges, that will require at least six weeks. While in Los Angeles Mr. Hammons expects to close most of his contracts for next year's product for Educational, as well as to discuss the possibility of Educational taking over later the distribution of several popular series of pictures.

Mr. Hammons's plans called for stops in Chicago and Kansas City on his way West to conduct regional sales conventions such as the one held in New York for the Eastern branch managers on Monday, January 30. Henry Ginsberg, domestic sales manager, left New York with Mr. Hammons and was to accompany him this far, leaving him at Kansas City for the South, where he will visit several exchanges.

The Chicago district convention was held on Monday and Tuesday, February 20 and 21. Among the district managers present were: I. M. Schwartz, manager of the Chicago exchange; H. R. Skirboll, Cleveland; O. E. Watson, Cincinnati; M. H. Starr, Detroit; Harry Hollander, Minneapolis; H. J. Fitzgerald, Milwaukee; Carl T. Lieber, Indianapolis, and Lee Goldberg, Louisville.

Mr. Hammons and Mr. Ginsberg went on to Kansas City after the two-day session, where the third and final convention of the series was held on Wednesday, February 22, with the following in attendance: H. E. Schiller, Kansas City; Harry Hynes, St. Louis; C. L. Peavey, Omaha; A. W. Kahn, Des Moines; E. J. Drucker, Denver.

Immediately after this meeting Mr. Hammons departed for Los Angeles. Here he will spend two weeks in conference with producers and the management of the Educational branch.

"Our product next year probably will be much the same as this year," said Mr. Hammons before leaving New York. "Of course, our negotiations with producers depend largely on the sentiment of the branch managers expressed at the conventions. These meetings were called for the purpose of getting an accurate consensus of the opinion of exhibitors, as obtained by the managers in the various districts. They have been making a close study of the exhibitors' requirements and of their attitude toward various subjects, so that, I believe, I will arrive in Los Angeles with a pretty accurate knowledge of what the exhibitors want most in the way of short subjects next year. I expect to be guided by their needs in any changes made in our product."

More Economy Necessary

Readjustment Period Still Exists Declares Paramount Chief

"I AM principally interested in bringing about a better economic condition in the production of Paramount pictures," was the reply of Adolph Zukor to Los Angeles interviewers who questioned him as to the purpose of his present visit to Paramount's West Coast studios. Mr. Zukor recently arrived at Hollywood with Sidney R. Kent, the company's general manager of distribution, to consult with First Vice-President Jesse L. Lasky on the matter of productions for release next fall.

"Like every other industry," said Mr. Zukor, "the motion picture business is today going through a period of readjustment. While we know and fully realize the insistent public demand for better pictures, and that its taste has been developed to accept only the best, it is also incumbent upon producers to realize the necessity for curtailing unnecessary productional extravagance. This, however, must be accomplished without affecting the quality of the productions in the slightest degree, and we are prepared to meet the conditions and maintain that quality for which Paramount has always stood pre-eminent."

Concerning the agitation against the film industry at this time as a result of the recent untoward happenings, Mr. Zukor has the following to say:

"We all deplore the recent unfortunate occurrences, but I have the utmost faith in the men and women in the profession who are working earnestly and giving the best that is in them.

This is a big industry but I am sure that the percentage of wholesome, God-fearing men and women must be as large as among those engaged in any other line.

"Sailor Made Man" in Forty-Nine Day Run

ASSOCIATED EXHIBITORS announces what is claimed to the establishment of a new world's record for the continuous showing of a comedy production in one theatre. The announcement follows the completion of a forty-nine day run of Harold Lloyd's "Sailor-Made Man," at the Symphony Theatre in Los Angeles. During this engagement the picture occupied a feature position on the program.

The Symphony Theatre openly announced that it was out to beat the long-distance mark established by the previous Associated-Lloyd comedy, "Never Weaken," which ran for forty-four days. Previous to that time the honor was held by Chaplin's "Shoulder Arms," for six weeks at Tally's theatre.

Strong Century Array for March Release

Julius Stern, president of Century Film Corporation, who has just arrived on the Coast reports that considerable work has been accomplished at the studio since his last visit.

An unusual number of comedies are scheduled for release in March and the Century lot is working full time with a little extra thrown in for good measure. There is a steady demand for the Century two-reeler in its improved form and at same low prices.

Lee Moran's release is "Upper and Lower." Harry Sweet is starred in "One-Horse Town" and "Two of a Kind." Baby Peggy is featured in "Peggy Behave," and Brownie is the hero of "Mutts," a canine comedy.

Mabel Normand to Star in Spanish Role

Mack Sennett is producing "Suzanna," a period costume play typical of California in the days of 1833, with Mabel Normand in the stellar role. The story, the plot, the costumes and the atmosphere are all Spanish, which gives the selfish little Mabel opportunity to throw off the Irish mask she wore in "Molly O" and to assume the more romantic and picturesque character she will portray in "Suzanna."

F. Richard Jones is directing the production, assisted by the same staff which aided so materially with "Molly O'." The continuity and production will be personally supervised by Mack Sennett.

A scene from the feature soon to be released by Metro, "Missing Husbands"

Fox Names March Releases

"A Stage Romance," Starring Wm. Farnum, Heads List of 5 Features

FOX FILM CORPORATION'S list of March releases include productions featuring William Farnum, Charles Jones, Shirley Mason, Johnnie Walker, Edna Murphy and Al St. John.

Heading the list of feature presentations is "A Stage Romance" with William Farnum. "A Stage Romance" is the story of a spirited chapter in the life of Edmund Kean, the great English tragedian. The picture was directed by Herbert Brenon and the screen version adapted by Paul H. Sloane from Alexandre Dumas' famous play. Among the prominent actors supporting Farnum are Holmes Herbert as the Prince of Wales, Paul McAllister as Count Koefeld, Etienne Gerardot as Salomon, and Peggy Shaw as Anna Damby. Myrta Bonillas appears as the Countess Koefeld.

Dustin Farnum's production will be "Iron to Gold," from the story by the noted author of western tales, George Owen Baxter. It concerns the life of a gold prospector who has been dealt with unjustly by his partner and who, in his search for revenge, is diverted into the righteous path by his love for the woman married to a false friend. The cast includes Margaret Marsh, William Conklin, William Elmer, Lionel Bellamore, Glen Cavender and Robert Perry.

"Pardon My Nerve," written by William Patterson White, will be the March vehicle for Charles Jones. It deals with a wandering boy whose romantic nerve enables him to save the fortune of a beautiful girl and win her love. Jones is capably supported by Eileen Percy, Mae Busch, G. Raymond Nye and Joe Harris.

In "The Ragged Heiress," Shirley Mason essays the role of a motherless girl whose father has been sent to prison and whose future is left to the case of parsimonious and scheming relatives. The story is by Jules Furthman. Harry Beaumont directed.

"Extra! Extra!" the Murphy-Walker picture, presents an intensely absorbing story of newspaper life and carries the co-stars through a series of lively experience in which, of course, romance develops between them.

The Clyde Cook release will be "The Studio Rube." The Sunshine Comedies are "The Barnstormer" and "The Shcik."

Arliss Scores in "Philly"

Reviewers Praise Actor's Work in His "Ruling Passion" Role

GEORGE ARLISS in "The Ruling Passion" scored a sweeping success in the new Aldine theatre, Philadelphia, opening there on Monday, February 20. The newspaper critics commented almost without exception on the marked difference between this comedy and the previous work done by Mr. Arliss on the stage and in photoplays.

Messrs. Fred D. and Maurice E. Felt, owners and directors of the Aldine, through Manager Ray C. Browne, furnished an excellent program to accompany the feature. Charles P. Garde, director of publicity for Felt Brothers' Enterprises, did not exceed his usual total in advertising, the management relying in no small degree upon the popularity of the star in the Quaker City.

The Philadelphia North American said: "'The Ruling Passion,' starring George Arliss, which is the feature at the Aldine this week, may safely be called a perfect picture. For refined and refreshing entertainment it would be exceedingly difficult to find a picture as flawless and at the same time as interesting as this one. . . . Arliss, without doubt, stands alone in the screen world. The camera has in many cases effectively ironed out any individuality or artistic ability of legitimate artists, but Arliss, instead, brings all of the intelligence and fineness, for which he is so famous, to the screen without the slightest mitigation."

The Evening Public Ledger said: "Some film fans express a dislike for the intensely serious or unusual; that barred 'The Devil' for them. Others are averse to costume pictures; that kept them away from 'Disraeli.' Both were great pictures, dominated by a really great actor, as supreme on the screen as he is on the stage. Now, this same star is featured in a picture that is neither serious nor costumed. Instead, it is a rollicking, smile-fetching comedy, and if the fans do not like it they brand themselves as forever wabbly and wavering in their tastes."

The Public Ledger said: "Those who remember the many dignified and distinguished roles played in his day by George Arliss will be somewhat surprised to find him in his new picture at the Aldine, 'The Ruling Passion,' as an overalled keeper of a California garage. He is quite as successful in this portrayal as he has been in his many other varied characterizations on both the stage and screen. It has accuracy, convincing qualities, picturesqueness and a genial comedy atmosphere."

Vitagraph Feature Finished

"The Man From Downing Street," Starring Earle Williams, Ready

THE latest motion-picture of Earle Williams, entitled "The Man From Downing Street," has reached Vitagraph's Brooklyn plant from the West Coast studios where it was completed a couple of weeks ago.

While "The Man From Downing Street" was at first regarded only as a working title for this picture, queries sent to Vitagraph branch managers and exhibitors resulted in the retention of this title for a final one.

The star appears in a role which will delight his admirers. In addition to the natty costume of a British officer, Williams has adopted the brillian and bizarre garb of an East Indian Rajah. The story calls for its hero to enter upon a mission in which a disguise is necessary. His errand is to discover a leakage of English code messages. For this purpose Williams appears in the aristocratic English and Anglo-Indian social circles as a Rajah in search of the clue which will clear up a mysterious leak from that famous street from which England governs her far-flung possessions.

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An action still from "Tracked to Earth," starring Frank Mayo. Released through Universal

Universal Signs New Comedy Players

Roy Atwell and Ethel Ritchie, popular players of comedies and comedy dramas, have been signed by Universal and are co-starring in Star Comedies under the direction of Craig Hutchinson.

Their first effort is in a burlesque on motion picture life, entitled, "A Movie Mixup." The fun that comes along with the serious business of making pictures will be shown.

Supporting players are Laura La Plante, Charles L. King, J. B. Russell and C. M. Belcher.

Goldwyn to Film Kathleen Norris Story

Kathleen Norris, who was placed under contract to write screen stories for Goldwyn some months ago and who spent several weeks at the Culver City studios studying screen technique, recently put the finishing touches to her new novel, "Sis," which is about to be serialized in one of the national women's magazines. The filming of Kathleen Norris's new story will be started shortly by Goldwyn.

"The Man Who Smiled" Is Completed

Producer J. L. Frothingham is personally supervising the final cutting and titling of his latest production for release through Associated First National Pictures, Inc., temporarily titled: "The Man Who Smiled." It is a comedy drama full of heart interest and enacted by an all-star cast including William V. Mong, Marcia Manon, Mary Wynn, Eddie Sutherland, little Bruce Guerin and others.

Paramount Announces Change of Titles

Announcement is made by Paramount that "The Crimson Challenge" has been finally decided upon as the title of the Dorothy Dalton picture recently completed by Paul Powell under the working title of "Tharon of Lost Valley."

The title of the George Melford production recently started under its original name, "The Cat That Walked Alone," from the novel by John Colton, has been changed to "The Woman Who Walked Alone."

"Foolish Wives" for Capitol

Two Weeks' Run for Feature at Big B'way House

AFTER negotiations which had been carried on by telegraph between S. R. Rothafel and Carl Laemmle, Universal announces that its super-Jewel, "Foolish Wives," will play at the Capitol theatre for the week of March 5th. Negotiations were not conducted over the matter of price, but the matter of date only. Mr. Rothafel states Universal was extremely anxious to have the picture for two weeks and was able to play the picture the last week of March and the first of April.

Mr. Laemmle, however, was very anxious to release "Foolish Wives" for the New York territory as early in the Spring as possible. Furthermore, he was mindful of his promise to exhibitors that he would not road-show or unduly exploit "Foolish Wives" before giving it to exhibitors. For that reason, states Universal, he was willing to interrupt the picture in the very midst of its popularity at the Central and let Mr. Rothafel have it for one week—after which it would go to the hundreds of exhibitors who are clamoring for the picture in New York City. In order not to interfere with the Capitol booking, it was thought wise to terminate the run of the picture at the Central on Sunday, February 26th.

Although the Priscilla Dean Jewel, "Wild Honey," will not be ready for release in the exchanges for some time yet, the Universal will put this latest Dean picture into the Central for a pre-release run on Monday, February 27.

"Wild Honey" has just come into the New York office and is considered by Universal a greater picture even than "Conflict" was. "Wild Honey" was directed by Wesley Ruggles from Cynthia Stockley's novel of England and South Africa.

In this production Miss Dean has the services for the first time on the screen of the two Beery brothers. Noah Beery plays the villain in the first part of the picture, and when Lady Vivian gets lost in South Africa she meets up with Wallace Beery in the person of an uncouth slave driving half-cast teamster. Others in the cast are Robert Ellis, the leading man; Lloyd Whitlock, Percy Challenger, Carl Stockdale and Landers Stevens.

"Wild Honey" will run indefinitely at the Central.

In addition to the booking at the Capitol, Universal announces the early showing of "Foolish Wives" at the Imperian theatre, San Francisco, for five weeks; the Lyric theatre, Minneapolis, for three weeks; the Garrick theatre, St. Paul, for two weeks; the Lyric of Duluth; the Eckel theatre of Syracuse; the De Luxe theatre of Utica, and the Olympic of Watertown, N. Y., also the Broadway theatre of Tulsa, Okla.

The openings at the Criterion in Buffalo, the Roosevelt in Chicago, and the Mission in Los Angeles, and the Butterfly in Milwaukee have been record breakers in these several localities for enthusiasm and capacity.

Edward Armstrong, who attended the opening at the Mission theatre, which was the most magnificent ever pulled off in Los Angeles, telegraphed the next morning as follows:

"Presume others have wired you reference opening 'Foolish Wives' Mission theatre last night. Most auspicious opening history Los Angeles. Crowds completely blocked traffic. Necessary to have police handle crowds most critical audience ever assembled both professional and layman. Applause during and at finish of picture. Everyone agreed should be greatest box office attraction ever released because everyone goes away talking about picture. Hundreds turned away at ten thirty this morning. Line half block long waiting buy tickets. House opened eleven o'clock. At eleven thirty house full."

Harry Hait, manager of the Butterfly theatre in Milwaukee, wires:

"Opened with 'Foolish Wives' today. How to express the success of same I do not know, as the picture went over greater than anything ever before attempted in this city. Forced to close the box office several times in order to keep traffic from being blocked. There is no question that Mr. Laemmle's great expenditure will come back several times, as he is deserving of same. The picture pleased everybody and there is no question of today's success being continued."

Assd. Exhibitors' Mar. Releases

First Florence Vidor Vehicle Heads List of 3 Features

THE releases of Associated Exhibitors for March include features which are declared to be of unusual value. The first is "Woman, Wake Up," on March 5th, in which Florence Vidor makes her debut as a star in her own right. She is supported by George Meredith and Louis Calhern. "Woman, Wake Up" is in six reels and is announced as a high class drama of splendid appeal to all first run theatres and in perfect keeping with the high quality and popularity which has characterized Florence Vidor's features.

On March 12th comes "Don't Doubt Your Wife" with Leah Baird and a special cast, which includes Edward Peil, Emory Johnson, Mathilda Brundage and Katherine Lewis. This is announced as a heart interesting story of marriage and divorce, in which the jealousy of a husband wrecks a home, and drives an innocent wife to the discovery of a new solution for the divorce evil.

Associated Exhibitors say that Miss Baird's extravagant gowns, the intimate nature of the story and the appeal of its emotional moments, combine to make "Don't Doubt Your Wife" an exceptional audience picture.

March 19th is announced as the release date of "Lady Godiva," taken from the famous poem by Lord Alfred Tennyson. This is a Wistaria Production, and is said to be an unusual production. Added to the fundamental appeal of the well known poem and the name of Alfred Tennyson, is the visualization of his work transferred to the screen, "with all the pomp and pageantry, all the historic detail, all the sumptuous costumes of the court and the vast throngs of retainers; in short, a perfect and amazing reproduction of England in the eleventh century," declares Associated Exhibitors. The entire action is built around Lady Godiva's ride through the town of Coventry, which has been done with the delicacy of Alfred Tennyson's genius, it is declared, and the subtitles, which are exquisitely hand-colored, have been taken direct from his poem.

Associated Exhibitors say that their March schedule is in line with their policy of providing first run theatres with attractions which are based on box office value and which have such a diversity of interest to make them suitable for every theatre. They point with pride to the acquisition of their new star, Florence Vidor, to the intimate human appeal of the Leah Baird feature, "Don't Doubt Your Wife," and to the splendor of the great spectacle "Lady Godiva."

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ADAPTED FROM JEAN RICHEPIN'S FAMOUS GYPSY STORY
MIARKA
The Child of the Bear
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A scene from "The Man from Downing Street," a Vitagraph picture, starring Earle Williams

"Peacock Alley" in Demand

Wide First-Run Showings; Extended Engagements for Mae Murray Film

ONE week runs proving insufficient to accommodate the picture-goers in the major cities of the country desiring to see Mae Murray in "Peacock Alley," engagements for the exhibition of this Metro release, presented by Robert Z. Leonard, have in practically every case been extended, according to word from the Metro headquarters in New York.

Representative instances this week of holding over "Peacock Alley" for prolonged periods of exhibition are those of the Stillman theatre, Cleveland; the Columbia theatre, Washington, D. C., and the State theatre, Los Angeles. In all three playhouses more than a capacity business was done, it is declared. "Peacock Alley" was given on the screens of all three of these photoplay palaces for two weeks.

The list of first-run houses in key cities to book "Peacock Alley" is growing faster than it can be complied. Among the latest to sign up this feature, which was chosen by B. S. Moss for the opening attraction at his beautiful new Cameo theatre in New York, are the following:

The Republic, Jacksonville, Fla.; the Howard, Atlanta, Ga.; the Strand, Birmingham, Ala.; the Mozard, Elmira, N. Y.; the Regent, Rochester, N. Y.; Shea's Hippodrome, Buffalo; the Strand, Binghamton, N. Y.; the Strand, Providence; the Strand, Worcester, Mass.; the Strand, Taunton, Mass.; the Colonial, Brockton, Mass.; the Palace, Lawrence, Mass.; the Empire, Portland, Me.; the Capitol, Springfield, Mass.; the Majestic, Hartford, Conn.; Poli's, Meriden, Conn.; the Park, Boston; the Imperial, Pawtucket, R. I.; the Colonial, Haverhill, Mass.; the Auditorium, Dayton, O.; the Rialto, Louisville, Ky.; the Walnut, Cincinnati; the Majestic, Columbus; the Rialto, Charleston, W. Va., and the Stillman, Cleveland, O.

Two Paramount Releases

Pola Negri and Bebe Daniels Star in Features to Be Issued Feb. 26

TWO features are on the release schedule of the Famous Players-Lasky Corporation, for February 26, Pola Negri in the UFA production, "The Red Peacock," released as a Paramount picture, and Bebe Daniels in the Realart picture, "A Game Chicken."

"The Red Peacock" is the second modern drama in which Miss Negri has been presented to American audiences. Originally seen here only in big spectacular productions, she was revealed, however, as an motional actress of great force and charm. This impression was strengthened by her work in "The Last Payment," recently released by Paramount. In "The Red Peacock" she is said to have still greater opportunities for the exercise of her emotional talent.

The story is said to be not unlike that of "Camille." It was written under the title of "Poor Violette," and the work of Hanns Kraly. It attracted much attention in European dramatic circles and when it was decided to adapt it to pictures, Paul Stein, one of the foremost European directors, was chosen to produce it.

Nina Wilcox Putnam, one of the best known American fiction writers, was the author of "A Game Chicken," the Realart picture in which Bebe Daniels is starred. Fred Myton wrote the scenario and Chester Franklin directed.

Doris May in "Boy Crazy"

Film Set for March 5th Release Said to Be Unusual Comedy Drama

R-C PICTURES announces "Boy Crazy," starring Doris May, for release on March 5th. The picture, according to advices from the R-C headquarters, presents a greater number of genuinely laughable comedy situations than any other production which Miss May has yet appeared in.

The scenes of the story are laid in the little town of "Santa Barbara," which is distinctly a nine o'clock town. Miss May as Jackie Cameron, is away ahead of her town as to vim, vigor and virility. She develops more means for waking the people up than a Chamber of Commerce could devise.

Her father is on the verge of failure in his merchandising business, because he is away behind the times even for his slow-going town. He owes more money than he can ever hope to get, to the richest old penny-pincher in that part of the country—Old Man Skinner.

Along comes J. Smythe and opens an up-to-date gown shop, which threatens to take away what little business Jackie's father has left. Then Jackie gets a real inspiration. She induces her father to let her run the business. She refits the store on borrowed money, and reopens it as a haberdashery shop—for cash only. The young men and the old men flock to her new shop, even as the women flock to Smythe's place, with the result that business is good, and there is fair prospect of lifting the mortgage.

But unusual complications develop that throw a thrill into the story. Jackie is kidnapped by two desperadoes in mistake for Skinner's daughter. There is a thrilling rescue in which Jackie herself captures the villains, with Smythe's help, and she claims the reward that Skinner has offered for the arrest of the crooks who robbed his safe.

Fred Gambold has the role of Mr. Cameron, Jackie's father; Jean Hathaway plays the mother role; Frank Kingsley has the role of Tom Winton, an inept suitor; Harry Myers, of "A Connecticut Yankee," has the role of J. Smythe; Otto Hoffman has the "mean man" role of Mr. Skinner; Gertrude Short adds a strong comedy element as Evelina Skinner; Eugenia Tuttle is Mrs. Winton, mother of Tom; while Ed Brady and James Farley appear as two as villainous cutthroats as ever graced a screen in the roles of the kidnappers.

William A. Seiter directed "Boy Crazy" from a scenario written by Beatrice Van. The length is five reels.

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Critics Laud "A Doll's House"

Viola Daniel and Earl Rodney in a scene from "'Twas Ever Thus," an Educational-Christie comedy

Nazimova's Acting Is Hailed as Best She Has Ever Done

PRAISE for the star and her splendid acting, for the high-class work of the entire cast, for the direction, photography and settings, and for the close adherence to the original story, is given by newspaper and trade journal critics to the Nazimova film version of Henrick Ibsen's "A Doll's House" the first independent production of this celebrated actress for United Artists Corporation, which had its initial Broadway showing at the Strand theatre, New York.

"There are many points of interest in the screen version of 'A Doll's House'," said Heywood Brown in the New York World. "In the closing scenes of the picture Nazimova did as fine acting as we have ever watched. It is an interesting performance throughout."

"One cannot tire watching the untiring Nazimova," wrote Joseph Mulvaney in the New York American. "She is an artist in pantomime scoring a deep impression with every lightning-like change of mood."

"The Nazimova picture is good food for the eyes," said the critic for the Daily News. "Nazimova's performance is, as always, highly entertaining and as richly colored as a batik screen."

"Nazimova pleases in the screen version of 'A Doll's House,'" said the reviewer for the New York Herald, "and shows to advantage in the screen adaptation of Ibsen's play. When the wife realized that the husband thought primarily of himself, despite his pampering of her, one saw the shadow of disillusionment in Nazimova's face, and watched 'a silly little lark' turn to a woman before one's eyes."

"Nazimova is quite sincere and appealing, and her face has taken on real charm," wrote the reviewer for the New York Sun. "She set forth the story of the butterfly wife who won her emancipation with a simplicity and directness that make 'A Doll's House' one of the unusual pictures of the year—one which every woman will demand to see, as her natural right."

"Nazimova in 'A Doll's House' is one of the very good reasons for going to the Strand theatre," said the New York Globe's review. 'Nazimova acts the part of the childish but self-sacrificing and finally rebellious wife with an undeniable authority and conviction. Praise is due also for the worthwhile results attained in this picture to Charles Bryant, the director."

"One cannot doubt the sincerity that inspired Nazimova in her efforts to transfer Ibsen to the silver-sheet in 'A Doll's House,' said the New York Evening Mail critic. "She has entered into the presentation of the Ibsen play via the silent drama with enthusiasm, and the cast which supports her was unquestionably imbued with the same earnestness that actuated her. 'A Doll's House' treats the marriage question in a most unique manner."

"Nazimova is a creature of shimmering emotionalism in 'A Doll's House,'" wrote the critic for the New York Evening Journal. "She is a child-woman, now somersaulting over sofas, lurking in leopard rugs beneath a table cover to pounce out on her two chuckling children; now torn with fear that her deception of her husband will be discovered. Fearless, unafraid, vibrant and beautiful with the spirit of youth; harrowed into a hag-like aspect with dread of calamity. Alan Hale, as superficial, unappreciative husband, makes much of his part, and serves to stir Nazimova to unguessed depths of her art—for she acts in this picture as she has not acted before on screen or stage."

"The Rosary" Praised by University Staff

Through the courtesy of Joseph Desberger, manager of the Associate First National exchange at St. Louis, "The Rosary," Selig-Rork's production, was shown to the faculty of St. Louis University. Following the showing, the educators issued the following statement:

"After reviewing 'The Rosary,' we feel free to recommend this film to all as a very interesting entertainment, and one that combines true sentiment with high spiritual values.

"Faculty of St. Louis University."

The story of "The Rosary" is an original one by Bernard McConville and is based on the theme of the famous song. It is meeting with exceptional success everywhere, being held over for one week during a recent showing in San Francisco.

August Ilg, manager of the Wonderland Theatre in Lorain, O., has booked "The Rosary" for a run during Lent, and many other showmen have done likewise, as the production is one that will be particularly appealing at this season.

Wm. DeMille Plans Four Trips East Per Year

Henceforth William de Mille will make four round-trip journeys between Hollywood and New York each year. The Paramount producer is now in New York on the first trip of 1922.

This traveling schedule is the result of the new arrangement existing between William de Mille and his scenarist, Clara Beranger. The producer will continue to produce photoplays in California but they have agreed that more satisfactory results can be obtained if Mrs. Beranger remains at her home in New York, where she will write the scenarios which Mr. de Mille will subsequently produce on the other side of the continent.

By this arrangement, the scenarist is enabled to see the New York stage productions and keep in close touch with the publishers in order that William de Mille may have the first call on the best stories of the season.

Changes in Selznick News Staff

L. J. Darmour Is Named Editor; Innovations Are Promised

SECRETARY DAYID O. SELZNICK, in his capacity of managing director of Selznick News, has appointed Lawrence J. Darmour and Lewis Allen Browne as heads of the editing staff of the reel. Mr. Darmour will be editor and Mr. Browne news editor.

Mr. Selznick also announces the appointment of E. V. Durling, formerly editor, as sales manager for the news reel. Thomas A. Ruddy, as special representative, and Dan Hart, as laboratory representative, complete the staff of the News.

Secretary David O. Selznick has been gradually assuming direct personal control of the News, and now takes hold as active publisher and managing director. He will devote much of his time to it in future, and promises several pronounced changes.

One of these changes, recently made, was the adoption of the new and unique sub-titles, which have created much talk throughout the country. The idea has been enlarged upon, and in its new form marks a still further advance in news reel make-up.

The second announcement of the development of the reel concerns the women's fashions. These will continue to be arranged by the noted authority, Sally Milgrim, but instead of being posed without any view to artist-photographer, Alfred Cheney Johnston, to direct and pose this feature. Also, beautiful women, renowned for their style, will be used in place of mannikins. The combination of Sally Milgrim and Alfred Cheney Johnston is one that is bound to be popular with women all over the country.

Selznick News will further cater to women's patronage by the inauguration of women's supplement. This is again something entirely new in a news reel. Part of the reel will be devoted to subjects of particular interest to women. It may be stated, however, that care will be taken to choose material that will not bore the men. This is shown by the fact that the women chosen for the fashions and the artistic manner in which they are posed, will be such that they will be of universal interest.

L. J. Darmour is one of the oldest men, in point of service, in the news reel publishing business. He was the editor of the old Gaumount News, and joined Selznick as associate editor. The news of his promotion will be welcomed by his many friends amongst the cameramen and others throughout the business.

Lewis Allen Browne has never before been connected with a news reel, but he has had wide experience both in newspaper work and motion pictures. He was for ten years editor-in-chief of a Boston paper before entering the picture business. He has been with Selznick for three years and is responsible for many scenarios, etc., etc., etc.

E. V. Durling is also well known in the business and his appointment to the new and highly important position as sales manager for the News is well merited.

Mary Astor Opposite Eugene O'Brien

In this new vehicle for Selznick release Eugene O'Brien will have Mary Astor as his leading woman. The picture temporarily titled "John Smith" was put into production last week at the New York studios of the Selznick organization.

GYPSY PASSION
ADAPTED FROM JEAN RICHEPIN'S FAMOUS GYPSY STORY
MIARKA
The Child of the Bear
VITAGRAPH
ALBERT E. SMITH PRESIDENT

WAKE UP!
YOU'E PASSING UP A BIG BET IF YOU'E NOT TYING UP TO
PERCY & FERDIE
HALLROOM COMEDIES

Results of Thos. Ince's World-Wide Survey

"THE picture public is a more efficient censorship authority than the censors themselves.

"The star system is in descent.

"Motion pictures are growing in public popularity.

"Pictures are safer for developing minds than the run of newsstand fiction.

"The picture theatre which selects its entertainment carefully is an influence for better citizenship."

These important facts are brought out in the first compilation of answers resulting from a world-wide survey of motion pictures conducted by Thomas H. Ince. They are established by answers, received by the research department of the Thomas H. Ince Studios, Culver City, Calif., from editors of newspapers and magazines in every part of the world where American motion pictures are exhibited.

They prove, most opportunely at a time when the whole motion picture business has been severely maligned, that motion pictures are exerting, in almost every community in the world, a tremendous influence for good citizenship and that the motion picture theatre itself is a power for good in its community.

Despite the fact that the columns of newspapers have been filled with the scandals of Hollywood and that the sensational press has run wild with its stories about the picture industry, it seemed very clearly to be the personal opinion of the editors themselves that the motion picture, as an institution, is a very positive force for betterment.

Mr. Ince submitted a set of thirty questions to the editors of newspapers and magazines in an effort to determine the public attitude toward pictures and the public reaction to various types of pictures. He announced at the time the questionnaire was issued that he was addressing his queries to the editors of newspapers and magazines because, of all professions, the editor was most closely in touch with the public taste.

The survey is announced as an unqualified success. The response to the questionnaire has been unanimous. In every instance keen interest and a spirit of cooperation have been revealed. The answers themselves, however, show a wide variance. Yet, while there are many sides presented to the same question and a variety of answers and as many differences of opinion as there are types of human nature, Mr. Ince believes that the results of the survey will make it possible to know very definitely what the public wants in its motion picture entertainment and education, and what the public really thinks of motion pictures.

Thomas H. Ince

One of the most important facts established by the results of the questionnaire is the descent of the "star system" which has been cherished at great expense by many producers since the early days of the motion picture industry.

While it has been more or less established during the last two years that the public would accept big pictures without outstanding stars, the Ince questionnaire is the first systematic effort that has been made to establish beyond dispute the new tendency on the part of the public.

To the question: "Does the public want productions featuring star players or productions featuring the story?" 790 answers were received. The result is a preference for story over star by a margin of 368 to 252. Of the total number of answers 170 were either non-committal or gave answers that were not in reply to the query.

More than fifty per cent of those who favored the star system declared that the story was fast gaining in popularity, that the star was not the sole attraction but a suitable and interesting story was also essential to perfect motion picture entertainment.

The consensus of opinion on the part of those who expressed a preference for stars was not that the public went to the theatre because of a particular desire to see the star but because the announcement of a certain player insured, in almost every case, a well acted and altogether enjoyable entertainment. They also emphasized the importance of the star in the public mind because of the fact that certain stars usually appear in certain types of pictures and for that reason the public knows what to accept in the production.

Many of those who answered in favor of the star qualified their statement with the word "unfortunately," and added that the story was rapidly commanding greater attention. The majority of those listed among the noncommittal answers, gave as their comment the fact that both the star and the story was essential, but these answers were not counted because the question sought to differentiate clearly between star and story.

The responses to the question give a smashing blow to the stock argument of censorship reformers who contend that the public cannot be trusted to censor for itself. The verdict was overwhelming. The question on this point was: "Do picturegoers make a more efficient censorship authority than a politically controlled committee?" The answers were: Yes, 245; No, 62; non-committal, 77.

Among other questions on which the answers have been tabulated, and the results, are the following:

"What has been the influence of the motion picture on home and community life during the past ten years?" Favorable influence, 490; unfavorable influence, 122; non-committal answers, 107.

"Does visualization of wholesome stories of life bring out appreciation of finer things in minds that probably would never be affected by any other agency?" Favorable answers, 731; unfavorable, 23; non-committal, 54.

"Is the motion picture theatre where productions are carefully selected an influence for better citizenship?" Yes, 695; No, 42; non-committal, 58.

"Is the popularity of motion pictures increasing in your community?" Yes, 522; No, 152; non-committal, 108.

"Do you consider the present high standard of screen drama more safe for minds in progress of development than the run of fiction literature offered for sale on news stands?" Yes, 376; No, 172; non-committal, 210.

"Is the general complaint of the screen treatment of well known stories justified?" Yes, 386; No, 294; non-committal, 131.

"Will the motion picture find its great field in being purely a visualized creation or will it be an imitation of a known stage play or novel, or historical incident?" Visualized creation, 369; imitation, 124; non-committal, 172.

The high esteem in which the motion picture is held as an institution is revealed throughout the answers as no other previous expression heretofore voiced.

The statistical department of the research bureau at the Thomas H. Ince Studios is continuing the compilation of answers, and it is expected confidently that the forthcoming reports will reveal many more facts of considerable importance to the motion picture industry.

Maude George Wins Favor in "Foolish Wives"

Maude George, whose work as Olga Petchnikoff in Universal's "Foolish Wives" won such favorable mention, claims California as her birthplace, but calls New York home.

Miss George, who is a cousin of Grace George, the dramatic star, was born in Riverside, some sixty miles from Universal City, and received her education at the Girls' Collegiate School in Los Angeles. However, during most of her dramatic career she lived in Manhattan and is satisfied to be called a New Yorker.

When the late Nat C. Goodwin arranged to appear in several photoplays he insisted that Miss George play in his support, and thus came about her debut before the camera. Among her most successful productions might be mentioned "Idle Wives," "Roads of Destiny," "Even As You and I," "The Midnight Stage" and "The Devil's Pass Key."

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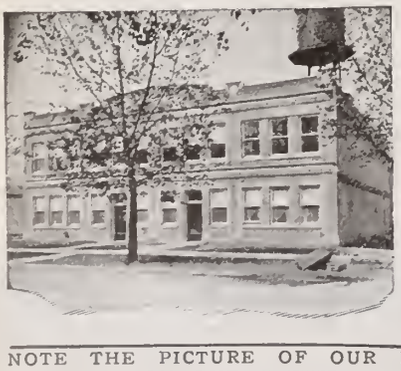

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OSCAR B. DEPUE IS IN PERSONAL CHARGE.

'Four Horsemen" Sets Record at Capitol

PLAYING to audiences of 20,000 persons a day, and surpassing the house records of the world's largest motion picture .theatre, Metro's "The Four Horsemen of the Apocalypse," went over big in the first week of its showing at the Capitol Theatre, New York, despite the disadvantage of snowstorms and extremely cold weather.

The second week's business, not yet fully computed as this is written, promises to raise still higher the attendance record set by "The Four Horsemen" during the first seven days of its triumphant return to Broadway.

Filming "When Knighthood Was in Flower"

Robert G. Vignola has begun the actual shooting of scenes for "When Knighthood Was in Flower," the extra special production, starring Marion Davies, which will be released by Paramount as a Cosmopolitan production. The interior scenes are being made at the International studios in New York, and no attempt will be made to take the exteriors until spring when the weather permits.

According to Mr. Vignola's plans, "When Knighthood Was in Flower" will be the biggest motion picture he has ever made. In all probability, it will be released in ten reels.

Joseph Urban, famous scenic artist who designed the settings for "Enchantment," and "Beauty's Worth," Mr. Vignola's last production which is scheduled for March release, will supervise the settings for "When Knighthood Was in Flower."

Mr. Vignola's assistant will be D. P. Carle, and the camera work will be handled by Ira Morgan.

EXHIBITORS HERALD

February 18, 1922

THE LITTLE MINISTER, with Alice Calhoun.—In all my years in this business I never received so many favorable comments, so much free spoken praise on any picture. It's there. It has a punch like dynamite. One of the greatest pictures of all times, and I've played the biggest of the big. This wonderful production is bound to make Alice Calhoun a big drawing card wherever played, and Dicky Daniels, the "Freckles" of this picture, is a riot. Watch this kid! Business excellent. Sir James Barrie's name a big factor, and story well known. Brother Exhibitors, there are two versions of this picture, but this is the big one, the one that will get the money and please 100 per cent. Don't fail to book it, and put it over as one of the biggest things in the history of motion pictures.—C. E. Waughop, Scenic theatre, Detroit, Mich.

P. S. This is a long report, I know, but having made such a big success with this picture, right in the midst of the toughest winter on record, I want to pass the good word along to every exhibitor that reads the HERALD.—C. E. W.

The Silver Car, with Earle Wil-

Pathe Wins Much Publicity

Try Outs at New York Hippodrome Get Liberal Spread in Daily News

THE first fourteen days of February registered a generous measure of newspaper publicity for the Pathe organization. The feat was accomplished through a double tie-up with the Hippodrome management and the Daily News in New York in the screen beauty try-outs at the big Hippodrome. The final choice of the judges rested with Winnifred Verina, who was immediately signed up for a prominent part in forthcoming Pathe serials.

By concentrating the selection upon some two hundred of the attractive and well-trained girls employed by Charles B. Dillingham in the current Hippodrome show and in his musical comedy success, "Good Morning, Dearie," the entire field of contestants was available from the beginning for personal display of their qualifications and for screen tests. In this way the elimination process was much more efficiently, expeditiously and fairly accomplished than through the customary practice of initial representation by photographs.

This arrangement also was calculated to offer extra opportunities to interest newspaper readers in the successive stages of the try-outs. In order to insure liberal daily publication of the progress of the contest, with pictures of the contestants, the tie-up was made with the Daily News, whose very large circulation is supplemented by those of several important newspapers in other cities to which its leading features are syndicated.

Commenting on the huge success of the contest, including the final public ceremony on the Hippodrome stage, Monday morning, February 13, before an enthusiastic audience that filled the big auditorium, Paul Brunet said:

"Big newspapers are always looking for news events of popular interest which develop fresh angles from day to day, but it is unusual for all of them to 'spread' on these serial news stories. It's a sort of specialty taken up by one in particular, the rest contenting themselves with giving their readers general results. In this instance the Daily News, with its liberal display of pictures and its large circulation, was the logical choice for a newspaper tie-up. It responded most efficiently with a serial news story of the contest in fourteen daily episodes filled with genuine Pathe serial interest for its multitude of readers."

Chaplin Subject Completed

Comedian Sticks to His Original Character in New Film, "Pay Day"

"PAY DAY" is the title of Charlie Chaplin's latest comedy, which has just been completed. Chaplin is now personally assembling and cutting the film at his Hollywood studios, and within a few weeks the new picture will be shipped to the New York office of Associated First National Pictures, Inc.

The star has not attempted to compile a story with a plot and all of that sort of thing in making "Pay Day." But it is a production replete with the cleverest kind of fun yet uncovered by Chaplin, declares First National. "Pay Day" is an original story by Chaplin and besides starring in it, he is also responsible for the direction.

Throughout the entire action of "Pay Day" Chaplin sticks to his original character. Just what he does will remain a secret until the film is exhibited for public entertainment. During the preparation of "Pay Day" the great secrecy was maintained by Chaplin and the members of his organization. With a few exceptions visitors were excluded from the studio grounds while the comedy genuis was in action before the camera. The majority of the scenes were filmed at night. "Pay Day" is the seventh production made by Chaplin for Associated First National Pictures, Inc.

Edna Purviance, who has been leading woman in the Chaplin organization for more than six years, has the leading feminine role in "Pay Day," although her part is small in comparison with what she has been called upon to do in the past. This is due to the nature of the picture.

Mack Swain, who joined the Chaplin forces during the making of "The Idle Class" and who for many years was one of the best known screen characters throughout the world, is ideally cast in "Pay Day." He is an excellent foil for Chaplin and shares much of the limelight of the production.

Sydney Chaplin, brother of the star of "Pay Day," has been active in the company during the progress of the production. Others in the cast are Phyllis Allen, Henry Bergman, Loyal Underwood, John Rand and Allon Garcia.

Irene Castle in Pathe Playlet for Mar. 5

"Sylvia of the Secret Service" is the latest Pathé playlet which has been scheduled by Pathé for release the week of March 5th. Irene Castle and an all-star cast, including such well-knowl players as Elliott Dexter, Eric Von Stroheim, Macy Harlan, J. H. Gilmore, T. Wigney Percival and Suzanne Willa. The offering is a re-edited feature success containing in its three reels all the mystery, thrills and romance of its original form. George Fitzmaurice directed the production which was adapted by Philip Bartholomae from the original story by Joseph H. Trant.

Short-Subject Programs for Educational Week

A FORCEFUL "broadside," arranged so as to provide in concise form vital information which the exhibitor will want to have about Educational Pictures, is one of the special helps being prepared by Educational in connection with Educational Pictures Week, which has been set for April 16 to 23, inclusive.

One side of this sheet will present photographs of the leading characters playing in pictures released by Educational, while on the other will be given a list of Educational Pictures available.

Eight suggested short subject programs will be a feature of this "broadside." These will include diversified programs, so arranged as to offer a suitable short subject entertainment for any theatre, no matter what its general policy, whether it favors light entertainment, with plenty of fun, or the heavier, more serious subjects.

Comic Favorite in Emotional Role

From comic roles to emotional leads is a big step. In Universal's "Foolish Wives," Dale Fuller accomplished this difficult feat and made the part of the maid one of the outstanding characters of the production.

Heretofore, Miss Fuller had played comedy parts both on the screen and stage, and it was with much misgiving that she accepted the tragic role. Von Stroheim finally convinced her that she was the type and could play the part. The result more than proved his conviction.

On the stage Miss Fuller played the comedy role in "The Flirting Princess" with Harry Bulger; in William Ziegfeld's "The Girl in the Kimona"; with Murray and Mack and in stock in Boston and Brooklyn. Being a California girl, born in Santa Anna and educated in Mills College in Oakland, she returned home for a visit in 1915. There she met Charles Murray and joined the Sennett forces appearing in the laugh winners for three years. Later, she appeared in other well-known quality comedies. Since her dramatic triumph she has received many new offers and her next move is being watched with considerable interest.

"Grand Larceny" Booked for N. Y. Capitol

Goldwyn's new big society photo-drama, "Grand Larceny," adapted from Albert Payson Terhune's famous short story of the same title, has been booked for one of its earliest showings at the Capitol theatre, New York, next week.

Wallace Worsley directed the production and the cast includes Elliott Dexter, Claire Windsor, in the opposite role. Others in the cast are Richard Tucker, Tom Gallery, Roy Atwell and John Cossam.

"Boy Scout" Serial Is Begun by Universal

DURING one of the preliminary conferences between Will H. Hays and the leaders of the motion picture industry, at which conference Carl Laemmle and R. H. Cochrane were present, Mr. Hays asked why the producers did not make a number of pictures along certain educative and institutional lines. He asked particularly why they did not make a comprehensive Boy Scout picture which would bring into proper relief the wonderful work being done by this organization among the boys of this country. Mr. Laemmle and Mr. Cochrane immediately resolved to adopt this advice of Mr. Hays. As a result they have already started at Universal City preliminary work on the serial. In connection with the new serial Mr. Laemmle spoke as follows:

"It will be our greatest and most heartfelt endeavor to make this serial as typical of scouting as it can possibly be made. We are earnestly seeking the assistance of the Boy Scout authorities and leaders, not only to prevent our producing on the screen something which will be colorless, neutral, neither helpful nor harmful, but to assist us in producing something which will be of actual assistance to this vitally active American organization."

Robt. Bruce "Wilderness Tales" at N.Y. Capitol

The Robert C. Bruce "Wilderness Tales," the remarkable new series of single-reel pictures in which this famous scenic artist has combined scenic beauty with novel and entertaining stories, sometimes whimsically comical, sometimes intensely tragic, had their premiere at the Capitol Theatre, in New York, during the current week of February 19.

"And Women Must Weep," the first of this series to be released by Educational Film Exchanges, Inc., was on the Capitol's program, and was announced with a special poster prepared to present some of the exceptionally favorable comments made about these pictures by critics and editors both in and out of the motion picture industry.

Lloyd Hamilton Starts Sixth of His Series

Lloyd Hamilton has begun work on the sixth of his comedies in the Mermaid series for Educational. This is the final picture of this season's program featuring Hamilton. Jack White is at work on the sixth of the Jack White productions and has one more to make. These pictures are featuring Lige Conley.

Hamilton is supported in his new comedy by Irene Dalton, as leading lady, and will have a cast including many other popular comedians.

Tribute to Hodkinson Films

St. Louis Club Women Land "Light in the Clearing" and "Jane Eyre"

THE Hodkinson product has again scored heavily with the St. Louis public, according to advices received from Mr. G. I. Bradford, sales manager of the Hodkinson branch in that city, who is in receipt of a communication from the president of the Federation of Women's Clubs of St. Louis, in which recent Hodkinson pictures, "Jane Eyre" and "The Light in the Clearing," are hailed as two of the screen's cleanest and most artistic productions.

The letter addressed to Mr. Bradford by Mrs. John S. Payne, president of the Federation of Women's Clubs of St. Louis, follows:

"The Federation of Women's Clubs of St. Louis wish to express their appreciation of the fine spirit of co-operation shown us by the management of the Delmar theatre, Mr. Hector Pasmazoglu, who is making every effort to give to the people of St. Louis an artistic clean entertainment such as 'Jane Eyre' and 'The Light in the Clearing,' which the club women were given an opportunity of seeing at advance private showings. Naturally the box office must be the only way of determining the demand for such pictures and while we believe the vast majority expect spectacular effects, we believe the the production of clean pictures can be made profitable if we make the sermon or lesson preached of sufficient entertainment in the telling. People go to picture shows for pleasure and amusement and the Federation of Women's Clubs have no intention or desire to take pleasure from any class, but rather to encourage the producer in giving to the public a higher standard of life story combined with the scenic excellence which the above named pictures portray.

"Very cordially yours,
"Mrs. JOHN S. PAYNE,
"President Federation of Women's Clubs."

"Glorious Fool" Scores Hit

Mary Roberts Rinehart's Story Is Praised by Los Angeles Reviewers

GOLDWYN has another big hit in "The Glorious Fool," Mary Roberts Rinehart's first story written directly for the screen, the reviews published in the Los Angeles newspapers indicate. This photoplay, featuring Helene Chadwick and Richard Dix and directed by E. Mason Hopper, had its first showing at the California theatre, Los Angeles, last week.

The Times said: "'The Glorious Fool' is an antidote for depression. It excites a genial feeling of good will towards the world. It is filled with most amusing incidents, and the acting is replete with life and humanness."

The Examiner said: "Mary Roberts Rinehart's sense of humor bubbles on indefatigably in 'The Glorious Fool,' a comedy that is downright funny, and a jolly little picture."

The Herald: "After a series of sex films with little or no plot, it is a pleasure to find a picture which unfolds a really interesting story, with regular people as characters. And when the story is one of humor, in which the comedy situations are created without undue exaggeration, it is all the more enpoyable. Such a picture is 'The Glorious Fool.'"

The Express: "Pageants are impressive because of massed crowds and lavish scenic investiture; comedies divert for the moment, but films touch the heart that delineate existence within our ken. Mary Roberts Rinehart deserves credit for a vibrant page torn from life's well-thumbed book; she evokes a flesh-and-blood personnel animated by surging complexes. Her comedy, 'The Glorious Fool,' is like a scintillant butterfly winging its way through mazes of sunshiny laughter-evoking subtitles."

The Record: "'The Glorious Fool' is a true classic; a tremendous depth of feeling, a dramatic tenderness is achieved without the use of moss-covered 'thrillers.' And there is a love story, replete with kindly pathos and interwoven with delightful humor."

"Mae Busch, "U" Star, an Australian

Mae Busch, who plays Vera Petchnikoff in Von Stroheim's "Foolish Wives," the Universal Special Production, was born in Australia. At the age of eight years she was sent to America and educated at St. Elizabeth's Convent in Madison, New Jersey.

She left there at sixteen to become leading lady for Eddie Foy in "Over the River." Some time later Miss Busch was playing a vaudeville engagement in Los Angeles when Foy called on her in her dressing room, and through him she obtained a motion picture contract for comedies. Most of her earlier experience was gained in the laughgetters, but henceforth she will devote her talents to the more serious work in the silent drama. Her list

Ingram Productions Are Box-Office Rivals

"The Conquering Power," the Rex Ingram production for Metro, is closing in as a box office attraction upon "The Four Horsemen of the Apocalypse," according to word from the Metro offices. Its showing in Detroit last week at the Adams Theatre brought business very close to the house record made during the run of "The Four Horsemen," it is declared.

Well-Known Conductor Negotiating Contract

Buel B. Risinger, well-known conductor and last year presentation director at Aschers' Cincinnati Capitol, has recently spent several weeks in Columbus, Ohio, where he has been in close touch with Max Stearn, owner of the proposed new Capitol Theatre of that city.

Mr. Stearn formerly owned the Majestic in Columbus and when he first inaugurated the present-day policy of high class musical presentations with the pictures shown at the Majestic Mr. Risinger was engaged to conduct the orchestra. This was in 1917 and Mr. Risinger retained his position until Mr. Stearn sold the Majestic in 1920, when he resigned and accepted a similar post at the Southern theatre, later leaving to direct the presentations and orchestra at the Cincinnati Capitol.

Two More Talmadge Revivals by Selznick

Two revivals of the Talmadge pictures will find a place in the distribution plans of Select for the ensuing six weeks—Norma, in "By Right of Purchase," released February 20th; and Constance in "Mrs. Leffingwell's Boots," to be released March 10th.

Margery Land May, now a member of Selznick's scenario staff, wrote "By Right of Purchase" and it was directed by Charles Miller at a time when Lewis J. Selznick was making the Talmadge girls screen stars. Of particular interest to showmen will be the fact that Eugene O'Brien appears as Norma's leading man.

"Mrs. Leffingwell's Boots" was based on the stage play by Augustus Thomas and was directed by the late Walter Edwards. Edith Kennedy furnished the scenario. The supporting company has Harrison Ford as leading man.

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The Silver Car, with Earle Wi...

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
ross the Divide	Special Cast	Pathe		
ter the Show	Special Cast	Famous Players	6 reels	Oct. 15
l's Fair in Love	Special Cast	Goldwyn	5 reels	Nov. 12
nazing Lovers, The	Special Cast	Jans-S. R.	5 reels	
rricade, The..	Special Cast	Robertson-Cole	6 reels	Oct. 15
e My Wife	Max Linder	Goldwyn	6 reels	June 25
ind Hearts	Hobart Bosworth	First National	6 reels	Nov. 5
ring Him In	Earle Williams	Vitagraph	5 reels	Nov. 12
e of Becky	Constance Binney	Realart	6 reels	Oct. 22
arge It	Clara K. Young	Equity-S. R.	6 reels	June 11
nderella of the Hills	Barbara Bedford	Fox	5 reels	Nov. 5
ay Dollars	Eugene O'Brien	Selznick	5 reels	Nov. 26
ngerous Curve Ahead	Helene Chadwick	Goldwyn	6 reels	Oct. 15
wn of the East	Alice Brady	Realart	6 reels	Oct. 22
rything for Sale	May McAvoy	Realart	5 reels	Oct. 8
olish Age, The	Doris May	Robertson-Cole	5 reels	Oct. 22
otlights	Elsie Ferguson	Famous Players	6 reels	Oct. 15
x, The	Harry Carey	Universal	6 reels	Nov. 26
ur Seasons, The	Kineto Review	Urban	4 reels	Oct. 8
om the Ground Up	Tom Moore	Goldwyn	5 reels	Oct. 22
rments of Truth	Gareth Hughes	Metro	5 reels	Sept. 10
od and Evil	Lucy Doraine	Wid Gunning, Inc.		Sept. 24
Straight	Frank Mayo	Universal	5 reels	Oct. 15
im Comedian, The	Special Cast	Goldwyn	7 reels	Feb. 4
r Social Value	K. MacDonald	First National	5 reels	Mar. 4
gh Heels	Gladys Walton	Universal	5 reels	Oct. 22
Accuse	Special Cast	United Artists	8 reels	
am. Miss Revell, The	Alice Lake	Metro	6 reels	Sept. 10
visible Power, The	House Peters	Goldwyn	6 reels	Oct. 8
kie	Shirley Mason	Fox	5 reels	Dec. 17
igment	Special Cast	World-S. R.	6 reels	Oct. 8
dyfingers	Bert Lytell	Metro	6 reels	Oct. 22
dy from Longacre, The	William Russell	Fox	5 reels	Feb. 4
an's Home, A	Special Cast	Selznick	6 reels	Oct. 8
an and Woman	Diana Allen	Jans.-S. R.	5 reels	Sept. 3
trimonial Web, The	Alice Calhoun	Vitagraph	5 reels	Nov. 5
sterious Rider, The	Special Cast	Hodkinson	6 reels	Oct. 29
ght Rose, The	Special Cast	Goldwyn	6 reels	Feb. 25
body's Fool	Marie Prevost	Universal	5 reels	Oct. 29
e Arabian Night	Pola Negri	First National	10 reels	Oct. 1
derly, The	Special Cast	Pathe	5 reels	
rdon My French	Special Cast	Goldwyn	6 reels	Jan. 7
rted Curtains	Henry Walthall	Warner Bros.—S.R.	5 reels	Oct. 29
ter Ibbetson	Elsie Ferguson	Famous Players		Oct. 29
or Relation, A	Will Rogers	Goldwyn	6 reels	
verty of Riches	Special Cast	Goldwyn	7 reels	Dec. 10
imal Law, The	Dustin Farnum	Fox	5 reels	Oct. 1
teenie,	Shirley Mason	Fox	5 reels	Oct. 1
ge of Paris, The	Miss Du Pont	Universal	5 reels	Oct. 3
d Courage	Hoot Gibson	Universal	5 reels	Oct. 8
p Van Winkle	Thos Jefferson	Hodkinson		Oct. 29
ough Diamond, The	Tom Mix	Fox	5 reels	Nov. 12
adows of Conscience	Russell Simpson	Russell	7 reels	Oct. 15
adow of Lightning Ridge, The	Snowy Baker	Aywon-S. R.	5 reels	Sept. 24
ark Master, The	Frank Mayo	Universal	5 reels	Sept. 10
n of Wallingford, The	Special Cast	Vitagraph	8 reels	Oct. 29
ranger Than Fiction	Catherine M'D'nald	First National	6 reels	Dec. 17
eed Girl, The	Bebe Daniels	Realart	6 reels	Nov. 26
ramp, The	Sessue Hayakawa	Robertson-Cole	6 reels	Nov. 12
eodora	Rita Jolivet	Goldwyn		Oct. 29
ree Musketeers	Douglas Fairbanks	United Artists	12 reels	Sept. 10
ree Word Brand	William S. Hart	Famous Players	6 reels	Oct. 8
underclap	Special Cast	Fox	8 reels	Aug. 31
opical Love	Special Cast	Asso. Exhib.	6 reels	Mar. 4
ust Your Wife	Kath. MacDonald	First National	5 reels	Feb. 11
engeance Trail	Big Boy Williams	Aywon-S. R.	5 reels	Sept. 24
hat Love Will Do	Murphy-Walker	Fox	5 reels	Feb. 18
oman's Place	Constance Talmadge	First National	5 reels	Oct. 29
rong Woman, The	Olive Tell	Graphic—S. R.	6 reels	

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
lf's Button	Special Cast	First National	6 reels	Feb. 25
ne of Little Smoky	Asso. Exhib.	Special Cast	5 reels	Feb. 4
onnie Briar Bush, The	Special Cast	Famous Players	6 reels	Dec. 10
ucking the Line	M. (Lefty) Flynn	Fox	5 reels	Nov. 19
all of the North	Jack Holt	Famous Players	6 reels	Dec. 10
onflict	Priscilla Dean	Universal	7 reels	Nov. 5
onquering Power, The	Special Cast	Metro	7 reels	July 16
r. Jim	Frank Mayo	Universal	5 reels	Dec. 10
nchantment	Marion Davies	Paramount	6 reels	Nov. 12
alse Kisses	Miss duPont	Universal	5 reels	Nov. 19
ather Tom	Special Cast	Asso. Ex.		
idelity	Special Cast	Aywon—S. R.	5 reels	
otfalls	Special Cast	Fox	7 reels	Sept. 24
or Your Daughter's Sake	Grace Darling	I. W. Film—S. R.		

Feature	Star	Distributed By	Length	Reviewed
Guilty Conscience, A	Antonio Moreno	Vitagraph	5 reels	
Her Face Value	Wanda Hawley	Realart	5 reels	Nov. 19
Hunch, The	Gareth Hughes	Metro	6 reels	Oct. 22
Hush Money	Alice Brady	Realart	6 reels	Dec. 10
Iron Trail, The	Special Cast	United Artists	7 reels	Nov. 19
Jane Eyre	Hugo Ballin Prod.	Hodkinson	7 reels	Oct. 29
Jolt, The	Walker-Murphy	Fox	5 reels	Nov. 26
Knight of the West, A	Olin Francis	W.B.M. P'play—S. R.	5 reels	Nov. 5
Ladies Must Live	Special Cast	Paramount	7 reels	Dec. 3
Last Trail, The	Special Cast	Fox	6 reels	Feb. 11
Light in the Clearing, The	Special Cast	Hodkinson	7 reels	Dec. 3
Love Never Dies	Special Cast	First National	7 reels	Dec. 3
Love, Hate and a Woman	Grace Davison	Arrow—S. R.	5 reels	Jan. 7
Lure of Jade, The	Pauline Frederick	Robertson-Cole	6 reels	Nov. 19
Man From Lost River, The	Special Cast	Goldwyn	7 reels	Jan. 28
Man of Stone, The	Conway Tearle	Selznick	5 reels	Nov. 26
Millionaire, The	Herbert Rawlinson	Universal	6 reels	Nov. 12
Molly O	Mabel Normand	First National	6 reels	Dec. 3
Old Oaken Bucket, The	Special Cast	Wid Gunning, Inc.	5 reels	Nov. 5
Our Mutual Friend	Special Cast	Wid Gunning, Inc.	5 reels	Dec. 10
Possession	Special Cast	R-C	6 reels	Nov. 12
Rainbow	Alice Calhoun	Vitagraph	5 reels	Dec. 24
Riding With Death	Buck Jones	Fox	5 reels	Nov. 26
Right Way, The	Special Cast	Produc. Sec.—S. R.	6 reels	Nov. 12
Sheik, The	Agnes Ayres	Paramount	6 reels	Oct. 29
Silent Call, The	Special Cast	First National	7 reels	Nov. 26
Silent Years	Special Cast	R-C	5 reels	Dec. 3
Sin of Martha Queed, The	Special Cast	Associated Exhib		Dec. 3
Single Track, The	Corinne Griffith	Vitagraph	5 reels	Feb. 4
Steelheart	Wm. Duncan	Vitagraph	6 reels	Sept. 24
Sure Fire	Hoot Gibson	Universal	5 reels	Nov. 5
Ten Nights In a Barrom		Arrow—S. R.		Feb. 4
There Are No Villains	Viola Dana	Metro	6 reels	Sept. 3
Tol'ble David	Rich. Barthelmess	First National	6 reels	Dec. 10
Twice Born Woman, The		Asso. International	6 reels	
Way of a Maid, The	Elaine Ham'rstein	Selznick	5 reels	Feb. 25
What Do Men Want?	Special Cast	Wid Gunning, Inc.	6 reels	Nov. 26
The Wonderful Thing	Norma Talmadge	First National	6 reels	Nov. 19

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
All For a Woman	Special Cast	First National		Dec. 17
Ashamed of Parents	Special Cast	Warner Bros.—S. R.	5 reels	
Ashes	Special Cast	East C'st Prod.-S.R.	5 reels	
At the Stage Door	Special Cast	R-C	5 reels	Dec. 24
Better Man, The	Snowy Baker	Aywon-S. R.	5 reels	Dec. 24
Bride's Confession, A	Rita Jolivet	Graphic—S. R.	6 reels	
Cameron of the Royal Mounted	Special Cast	Hodkinson		Jan. 21
Cheated Hearts	Herbert Rawlinson	Universal	5 reels	Dec. 10
Chivalrous Charley	Eugene O'Brien	Selznick	5 reels	Dec. 10
Conceit	Special Cast	Selznick		Dec. 17
Crossing Trails	Pete Morrison	Assoc. Photoplays	5 reels	Feb. 25
Desert Blossoms	Wm. Russell	Fox	5 reels	Dec. 24
Devil Within, The	Dustin Farnum	Fox	6 reels	Dec. 3
Don't Tell Everything	Special Cast	Famous Players		Dec. 24
Duke of Chimney Butte	Fred Stone	R-C		Dec. 10
Eden and Return	Doris May	R-C		Dec. 31
Every Man's Price	Grace Darling	Burton King—S. R.	5 reels	
Exit the Vamp	Ethel Clayton	Famous Players	5 reels	Feb. 4
Fifty Candles	Special Cast	Hodkinson		Dec. 31
Fightin' Mad	Wm. Desmond	Metro	5 reels	Nov. 12
Fire Eater, The	Hoot Gibson	Universal	5 reels	Jan. 7
First Love	Constance Binney	Realart	5 reels	Jan. 28
Flower of the North	Henry B. Walthall	Vitagraph	7 reels	Jan. 28
Get-Rich-Quick Wallingford	Special Cast	Famous Players		Dec. 17
Hail the Woman	Special Cast	First National		Jan. 14
Hardest Way, The	Fannie Ward	Joan-S. R.	5 reels	
Hole in the Wall, The	Alice Lake	Metro	5 reels	Dec. 10
Idle Rich, The	Bert Lytell	Metro	6 reels	Nov. 12
Infidel, The	Cath'rine M'Donald	First National	6 reels	
Last Payment, The	Pola Negri	Famous Players		Jan. 28
Little Minister, The	Betty Compson	Famous Players		Jan. 7
Lotus Eater, The	John Barrymore	First National	6 reels	Dec. 10
Love Charm, The	Wanda Hawley	Realart	5 reels	Dec. 24
Lucky Carson	Earle Williams	Vitagraph	5 reels	Jan. 14
Making the Grade	David Butler		5 reels	Jan. 14
Man Who Paid, The	Special Cast	Produc. Sec.-S. R.		
Marry the Poor Girl	Carter De Haven	Asso. Ex.	5 reels	
Morals	May McAvoy	Realart		Jan. 14
My Boy	Jackie Coogan	First National	5 reels	Jan. 7
New Disciple, The	Pell Trenton	Federated Produc.	7 reels	Dec. 31
No Defense	William Duncan	Vitagraph	6 reels	Jan. 28
Parisian Scandal, A	Marie Prevost	Universal	5 reels	Dec. 3
Paste Board Crown, A	Special Cast			

(*Continued on following page*)

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Feature	Star	Distributed By	Length	Reviewed
Playing with Fire	Gladys Walton	Universal	5 reels	Dec. 24
Polish Dancer, The	Pola Negri	Levinson-S. R.		
Power Within, The	Special Cast	Pathe		Jan. 28
R. S. V. P.	Charles Ray	First National		Dec. 24
Rigoletto	Special Cast	Romayne	6 reels	
Road to Arcady, The	Special Cast	J. W. Film-S. R.	5 reels	Jan. 7
Ruse of the Rattler, The	J. P. MacGowan	Asso. Ex.	5 reels	Feb. 4
Sea Lion, The	Hobart Bosworth	First National		Jan. 21
School Days	Wesley Barry	Warner Bros.-S. R.	6 reels	Dec. 17
Sin Flood, The	Special Cast	Goldwyn		Jan. 21
Tears of the Sea	Special Cast	Asso. Inter.—S. R.	5 reels	
Trail of the Law	Special Cast	Produc. Sec.-S. R.		
Turn to the Right	Special Cast	Metro		Jan. 21
Unconq'red Woman, The	Ruby de Remer	Pasha Film C'rp.-S.R.		
Under the Lash	Gloria Swanson	Famous Players	5 reels	Oct. 29
Virginia Courtship, A	May McAvoy	Realart	5 reels	Feb. 4
Western Firebrands	Big Boy Williams	Aywon-S. R.	5 reels	Jan. 7
Whatever She Wants	Eileen Percy	Fox	5 reels	Dec. 24
White Oak	William S. Hart	Famous Players	5 reels	Nov. 12

JANUARY

Feature	Star	Distributed By	Length	Reviewed
Across the Dead Line	Frank Mayo	Universal	5 reels	Jan. 14
Any Night		E. Coast Prod.—S. R.		
Any Wife	Pearl White	Fox		Feb. 18
Barnstormer, The	Charles Ray	First National	5 reels	Mar. 4
Beautiful Liar, The	Kath. MacDonald	First National		Feb. 25
Billy Jim	Fred Stone	R-C Pictures	5 reels	Feb. 18
Bride's Play, The	Marion Davies	Paramount		Jan. 28
Determination	Special Cast	U. S. Pic. Corp.-S. R.	6 reels	Jan. 21
Don't Get Personal	Marie Prevost	Universal	11 reels	Jan. 14
Doubling for Romeo	Will Rogers	Goldwyn	5 reels	Nov. 5
Fool's Paradise	Special Cast	Paramount	5 reels	Jan. 21
Foolish Wives	Special Cast	Universal	7 reels	Dec. 24
Fountain of Youth	Special Cast	Graphic-S. R.	6 reels	Jan. 21
Fourteenth Lover, The	Viola Dana	Metro	5 reels	Dec. 3
French Heels		Hodkinson	5 reels	Feb. 4
Game Chicken, A	Bebe Daniels	Paramount	5 reels	
Gleam O' Dawn	John Gilbert	Fox	5 reels	Jan. 14
The Guttersnipe	Gladys Walton	Universal	5 reels	Jan. 7
Half Breed, The		First National		
Handle with Care	Grace Darmond	Assoc. Exhib.	6 reels	Feb. 11
Heart's Haven		Hampton-Hodkinson		
His Nibs	Charles (Chic) Sale	Exceptional	5 reels	Oct. 22
Jungle Adventures		Exceptional	4 reels	Oct. 1
Just Around the Corner		Paramount	6 reels	Jan. 14
Lane That Had No Turning, The	Agnes Ayres	Paramount	6 reels	Jan. 21
Law and the Woman, The	Betty Compson	Paramount		Jan. 28
Little Eva Ascends	Gareth Hughes	Metro	5 reels	Dec. 3
Little Minister, The	Alice Calhoun	Vitagraph	6 reels	Dec. 31
Love's Redemption	Norma Talmadge	First National	5 reels	Jan. 21
Miss Lulu Bett	Special Cast	Paramount		Dec. 31
Nancy from Nowhere	Bebe Daniels	Paramount	5 reels	Feb. 11
Oh Mabel, Behave		Aywon-S. R.	5 reels	
Orphans of the Storm	Special Cast	D. W. Griffith		Jan. 14
Peacock Alley	Mae Murray	Metro	6 reels	Nov. 24
Penrod	Wesley Barry	First National	5 reels	Feb. 25
Prejudice	Zena Keefe	Arista-S. R.		Feb. 4
Prince There Was, A	Thomas Melghan	Paramount	5 reels	Nov. 26
Received Payment	Corinne Griffith	Vitagraph	5 reels	Jan. 21
Reckless Chances	J. P. McGowan	Assoc. Exhib.	5 reels	Feb. 4
Rent Free	Wallace Reid	Paramount	5 reels	Jan. 6
Roof Tree, The	William Russell	Fox	5 reels	Jan. 6
Shadows of the Sea	Conway Tearle	Selznick	5 reels	Jan. 14
Shattered Dreams	Miss du Point	Universal	5 reels	Dec. 24
Should a Wife Work?	Special Cast	J. W. Film-S. R.	5 reels	Feb. 18
Sky High	Tom Mix	Fox	5 reels	Dec. 31
Slippery McGee	Special Cast	First National		
South of Suva	Mary Miles Minter	Paramount	5 reels	
Star Dust	Hope Hampton	First National	6 reels	Dec. 31
Ten Nights in a Barroom	Special Cast	Arrow-S. R.		Feb. 4
Three Live Ghosts	Special Cast	Paramount		Jan. 14
Tillie	Mary Miles Minter	Paramount	5 rels	Feb. 25
Too Much Married	Mary Anderson	Assoc. Photoplays	5 reels	Feb. 25
Too Much Wife	Wanda Hawley	Paramount	5 reels	Jan. 28
Trailin'	Tom Mix	Fox	7 reels	Dec. 10
Two Kinds of Women	Pauline Frederick	R-C Pictures	5 reels	Dec. 24
Unfoldment, The		Assoc. Exhib.	6 reels	Feb. 25
Vendetta	Pola Negri	Commonwealth		Dec. 31
White Hands	Hobart Bosworth	Wid Gunning	7 reels	Feb. 11
Wife Against Wife	Special Cast	First National	6 reels	
Why Announce Your Marriage?	Elaln Hammerstein	Selznick		Feb. 4
Winning with Wits	Barbara Bedford	Fox	5 reels	Jan. 21

FEBRUARY

Feature	Star	Distributed By	Length	Reviewed
Able Minded Lady, The	H. B. Walthall	Pacific-S. R.	5 reels	Feb. 11
Across the Border	Big Boy Williams	Aywon-S. R.	5 reels	Feb. 11
At the Sign of the Jack O'Lantern	Special Cast	Hodkinson	6 reels	Jan. 28
Back Pay	Special Cast	Paramount	6 reels	Feb. 4
Beyond the Rainbow	Special Cast	Robertson-Cole	5 reels	Mar. 4
Bigamist, The	Special Cast	R-C	5 reels	
Boomerang Bill	Llonel Barrymore	Famous Players	6 reels	Feb. 18
Broadway Peacock, The	Pearl White	Fox	5 reels	Feb. 25
Call From the Wild, The		Pacific-S. R.	5 reels	
Call of Home, The	Special Cast	Robertson-Cole	5 reels	Jan. 28
Cave Girl, The		First National	5 reels	Mar. 4
Chasing the Moon	Tom Mix	Fox	5 reels	Feb. 18
City Feller, The	Cullen Landis	Goldwyn	5 reels	
David and Jonathan	Madge Titheridge	Second National-S. S.	6 reels	
Diamond Carlisle	Clark-Cornelius		5 reels	
Doll's House, A	Nazimova	United Artists		Feb. 25
Double Stakes	Gladys Brockwell	Pacific-S. R.	5 reels	
Forest King, The		Pacific-S. R.	5 reels	
Girl from Rocky Point, The		Pacific-S. R.	5 reels	
Glorious Fool, The	Helene Chadwick	Goldwyn	6 reels	Jan. 21
Golden Gallows, The	Miss Dupont	Universal	5 reels	Feb. 18
Golden Gift, The	Alice Lake	Metro	6 reels	Dec. 17
Grand Larceny	Elliot Dexter	Goldwyn		
Headin' West	Hoot Gibson	Universal	5 reels	Feb. 4
Her Daughter-In-Law	Vera Gordon	Warner Bros.-S. R.	6 reels	
Her Mad Bargain	Anita Stewart	First National	6 reels	Jan. 21
Her Own Money	Ethel Clayton	Paramount	6 reels	Mar. 4
Hills of Missing Men	J. P. McGowan	Asso. Exhibitors	5 reels	
Homespun Vamp, A	May McAvoy	Paramount	5 reels	Mar.
I Defy		Arista-S. R.	6 reels	
If You Believe, It's So	Thomas Meighan	Paramount	6 reels	
Julius Caesar	Special Cast	Geo. Kleine		Feb. 1
Kindred of the Dust	Special Cast	First National	7 reels	Feb. 1
Lady Godiva	Special Cast	Assoc. Exhib.	6 reels	
Law and the Woman, The	Betty Compson	Paramount		Jan. 2
Life's Greatest Question	Roy Stewart	C. B. C.-S. R.		
Little Miss Smiles	Shirley Mason	Fox	5 reels	Feb.
Living Lies	Clark-Cornelius-S. R		reels	
Love's Boomerang	Ann Forrest	Paramount	5 reels	
Luxury Tax, the	Mabel Ballin	Hodkinson	5 reels	
Man to Man	Harry Carey	Universal	5 reels	Feb. 1
Midnight	Constance Binney	Paramount	5 reels	Mar.
Moran of the Lady Letty	Dorothy Dalton	Paramount	6 reels	Feb. 1
My Old Kentucky Home	Special Cast	Pyramid-S. R.	6 reels	
One Glorious Day	Will Rogers	Paramount	5 reels	Feb. 1
Polly of the Follies	Constance T'lm'dge	First National	5 reels	Feb. 2
Prodigal Judge, The	Special Cast	Vitagraph		Feb. 1
Question of Honor, A	Anita Stewart	First National	6 reels	
Red Hot Romance	Special Cast	First National	6 reels	Nov. 1
Right That Failed, The	Bert Lytell	Metro	5 reels	Dec. 1
Rise of Roscoe Paine, The	Irene Castle	Hodkinson	5 reels	
Rosary, The	Special Cast	First National	7 reels	Feb. 2
Ruling Passion	George Arliss	United Artists	6 reels	Feb. 4
Saturday Night	Special Cast	Paramount	6 reels	Feb. 4
Seventh Day, the	Rich. Barthelmess	First National	5 reels	
Shattered Idols	Special Cast	First National	5 reels	
Smiles Are Trumps	Maurice Flynn	Fox	5 reels	Feb. 11
Smilin' Through	Norma Talmadge	First National	6 reels	
Song of Life, The	Special Cast	First National	6 reels	Feb. 25
Splendid Lie, The	Grace Davison	Arrow-S. R.	5 reels	
Strength of the Pines	William Russell	Fox	5 reels	Feb. 4
Through a Glass Window	May McAvoy	Paramount	5 reels	
Travelin' On	William S. Hart	Paramount	5 reels	Feb. 25
Truthful Liar, The	Wanda Hawley	Paramount	5 reels	
Turn to the Right	Special Cast	Metro	5 reels	Jan. 21
Voice in the Dark, The		Pacific-S. R.	5 reels	
Welcome to Our City	Macklyn Arbuckle	S. A. Pic. Corp.-S. R.	5 reels	Mar. 4
When Love Is Young	Zena Keefe	Arista-S. R.	6 reels	
Where Is My Wandering Boy?	Special Cast	Equity-S. R.		Feb. 18
Whispering Women	Clark-Cornelius-S. R		5 reels	
White Faith	Hope Hampton	First National	6 reels	
Why Men Forget	Special Cast	R-C	5 reels	Feb. 4
Wide Open Town, A	Conway Tearle	Selznick	5 reels	Mar. 4
Woman's Side, The	Kath'rine M'Donald		5 reels	
Your Best Friend	Vera Gordon	Warner Bros.-S. R.	5 reels	

MARCH

Feature	Star	Distributed By	Length	Reviewed
Beyond the Rocks	Gloria Swanson	Paramount	5 reels	
Blaze Away	Big Boy Williams	Herbst-Lorenzo-S. R.	5 reels	
Bootleggers		Producer's Security	6 reels	
Bought and Paid For	Special Cast	Paramount		
Boy Crazy	Doris May	R-C Pictures	5 reels	
Brenda's Heritage	Special Cast	Second Nat.-S. R.		
Cardigan	Special Cast	Am. Releasing Corp.	6 reels	Mar. 4
Cat That Walked Alone, The	Dorothy Dalton	Paramount	5 reels	
Channing of the Northwest	Eugene O'Brien	Selznick	5 reels	
Come On Over	Colleen Moore	Goldwyn	5 reels	
Divorcee, The	Const'nce Talmadge	First National	5 reels	
Domestic Relations	Kath'rine M'Donald	First National	5 reels	
Don't Doubt Your Wife	Leah Baird	Assoc. Exhib.	5 reels	
Elope If You Must	Eileen Percy	Fox	5 reels	
Extra, Extra	Walker-Murphy	Fox	5 reels	
Fools First	Special Cast	First National	6 reels	
Friday or Monday	Kath. M'Donald	First National	6 reels	
Gas, Oil and Water	Charles Ray	First National	5 reels	
Glass Houses	Viola Dana	Metro	5 reels	Feb. 25
Green Temptation, The	Betty Compson	Paramount	5 reels	
Heart Specialist, The		Paramount	5 reels	
Her Husband's Trademark	Gloria Swanson	Paramount	5 reels	Mar. 4
Her Story	Madge Titheradge	Second Nat.-S. R.		Mar. 4
His Back Against the Wall	Raymond Hatton	Goldwyn		
Human Hearts	House Peters	Universal	6 reels	
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
I Can Explain	Gareth Hughes	Metro	5 reels	Feb. 25
Insinuation		Rus. Clark Syn.-S. R.	5 reels	
Iron to Gold	Dustin Farnum	Fox	5 reels	
Island Wives	Corinne Griffith	Vitagraph	5 reels	
Kissed	Marie Prevost	Universal	5 reels	
Lady Godiva	Special Cast	Assoc. Exhib.	6 reels	
Light in the Dark, The	Hope Hampton	First National	5 reels	
Loves of Pharaoh, The	Special Cast	Paramount		Mar. 4
Magnificent Ambersons	Jean Paige	Vitagraph	5 reels	
Man from Downing Street, The	Earle Williams	Vitagraph	5 reels	
Man from Home, The	Kirkwood-Nilsson	Paramount	5 reels	
Man Who Smiled, The	Special Cast	First National	5 reels	
Man With Two Mothers, The	Special Cast	Goldwyn	6 reels	
Masquerader, The	Guy Bates Post	First National	6 reels	
Miss Paul Revere	Special Cast	Rus. Clark Syn.-S. R.		
Mr. Pim Passes By	Special Cast	Second Nat.-S. R.		
Night, Riders, The	Special Cast	Second Nat.-S. R.		
Over the Border	Betty Compson	Paramount	5 reels	
Pardon My Nerve	Chas. (Buck) Jones	Fox	5 reels	Mar.
Prisoner of Zenda, The	Special Cast	Metro	5 reels	
Proxy Daddy, The		Paramount	5 reels	
Red Challenge, The	Special Cast	Paramount	5 reels	
Rose of the Sea	Anita Stewart	First National	5 reels	
Rounding Up of the Law	Big Boy Williams	Aywon-S. R.	5 reels	
Skin Deep	Special Cast	First National	6 reels	
Smudge	Charles Ray	First National	5 reels	
Sonny	Rich. Barthelmess	First National	6 reels	
Stage Romance, A	William Farnum	Fox	7 reels	Feb. 2
Suzanna	Mabel Normand	First National	5 reels	
That Lass o' Lowries	Priscilla Dean	Universal		
Tracked to Earth	Frank Mayo	Universal	5 reels	Feb. 2
Vermillion Pencil, The	Sessue Hayakawa	R-C	5 reels	
Wall Flower, The	Special Cast	Goldwyn	6 reels	
Watch Your Step	Special Cast	Goldwyn	6 reels	
Way Back, The	Frank Mayo	Universal	5 reels	
Wild Honey	Priscilla Dean	Universal		Mar. 1
Wise Kid, The	Gladys Walton	Universal	5 reels	Mar.
Woman Wake Up	Florence Vidor	Assoc. Exhib.	6 reels	Mar.

Comedy and Short Subject Releases

Feature	Star	Distributed By	Length	Reviewed
Wise Kid, The	Gladys Walton	Universal	5 reels	
Woman He Married, The	Anita Stewart	First National	5 reels	
Woman, Wake Up	Florence Vidor	Asso. Exhib.	5 reels	
Woman's Woman	Special Cast	Russel Clark Syn	6 reels	
World's Champion, The.	Wallace Reid	Paramount	6 reels	
Adviser, The	Lloyd Hamilton	Educational	2 reels	Nov. 19
After the Dough	Sid Smith	Federated Film	2 reels	Aug. 20
Applicant, The	Jimmy Aubrey	Vitagraph	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Barnyard Cavalier, A	Bobby Vernon	Educational	2 reels	Dec. 24
Bashful Lover, The	Ernest Truex	Pathe	2 reels	
Battling Torchy	Johnny Hines	Educational	2 reels	Jan. 28
Be Reasonable		First National	2 reels	
Bell Hop, The	Larry Semon	Vitagraph	2 reels	Jan. 7
Blacksmith, The	Buster Keaton	First National	2 reels	
Blockhead, The		First National	2 reels	
Blue Sunday	Lyons and Moran	Universal	2 reels	Aug. 13
Boat, The	Buster Keaton	First National	2 reels	
Bright Eyes	Ben Turpin	First National	2 reels	
Broker, The	Luplno Lane	Fox	2 reels	
Chauffeur, The	Clyde Cook	Fox	2 reels	Dec. 31
Chums	Brownie	Universal	2 reels	
Circus Clowns	Baby Peggy	Universal	2 reels	Feb. 11
Cops	Buster Keaton	First National	2 reels	
Coming and Going	Vernon Dent	Folly-Pacific	1 reel	
Country Chickens	Louise Fazenda	Educational	2 reels	
Country Style	Folly-Pacific		1 reel	
Dead Language	George Ovey	Folly-Pacific	1 reel	
Decorator, The	Jimmy Aubrey	Vitagraph	2 reels	
Dog Doctor, The	Harry Sweet	Universal	2 reels	
Dumb Bell, The	Harry Sweet	Universal	2 reels	
Eat and Be Happy		Educational	1 reel	Sept. 5
Edgar's Country Cousin	Johnny Jones	Goldwyn	2 reels	
Edgar's Feast Day	Johnny Jones	Goldwyn	2 reels	
Edgar's Hamlet	Johnny Jones	Goldwyn	2 reels	
Exit Quietly	Bobby Vernon	Educational	2 reels	Oct. 8
Family Affair, A		Century	2 reels	Dec. 24
Fast and Furious	Al. St. John	Fox	2 reels	
Fat and Sassy	Vernon Dent	Folly-Pacific	1 reel	
Fireside Brewer, A	Louise Fazenda	Famous Players	2 reels	Nov. 27
Flivver Tracks	Geo. Ovey	Folly-Pacific	1 reel	
Fly Cop, The	Larry Semon	Vitagraph	2 reels	
Fooi Days	Al St. John	Fox	2 reels	Jan. 7
For Love or Money		First National	2 reels	
Fresh From the Farm	Bobby Vernon	Educational	2 reels	Nov. 26
Get-Rich-Quick Peggy	Baby Peggy	Universal	2 reels	
Get the Hook	Vernon Dent	Folly-Pacific	1 reel	
Golfing	Brownie	Universal	2 reels	
Gone to the Country	Snub Pollard	Pathe	1 reel	Oct. 8
Hands Up	Geo. Ovey	Folly-Pacific	1 reel	
Happy Pest, The	Al St. John	Fox	2 reels	Nov. 5
Hard Luck	Buster Keaton	Metro	2 reels	
Hennessy of the Mounted	Geo. Ovey	Folly-Pacific	1 reel	
High and Mighty	Vernon Dent	Folly-Pacific	1 reel	
High Life	Harry Sweet	Universal	2 reels	Oct. 8
His Home Sweet Home	Larry Semon	Vitagraph	2 reels	
His Unlucky Berth	Bert Roach	Universal	1 reel	Sept. 3
Hokus Pokus	Bobby Vernon	Educational	2 reels	Feb. 4
Holding His Own	Geo. Ovey	Folly-Pacific	1 reel	
Horse Sense	Harry Sweet	Universal	2 reels	
Hound of Tankerville	Otis Harlan	Educational		
Idle Class, The	Chas. Chaplin	First National	3 reels	Oct. 1
In and Out	Geo. Ovey	Folly-Pacific	1 reel	
In at the Finish	Vernon Dent	Folly-Pacific	1 reel	
It Pays to Exercise	Sennett	Paramount	2 reels	
Kiss and Make Up	Earle Rodney	Educational	2 reels	Dec. 3
Late Hero, The	Geo. Ovey	Folly-Pacific	1 reel	
Late Hours	Snub Pollard	Pathe	1 reel	Nov. 19
Little, But Oh My	Ernest Truex	Pathe	2 reels	
Little Miss Mischief	Baby Peggy	Pathe	2 reels	
Loose Change	Paul Parrott	Universal	2 reels	Feb. 18
Love and Doughnuts	Ben Turpin	Associated Prod	2 reels	Dec. 10
Love and War	Johnny Savo	Fox	2 reels	
Love Egg, The	Louise Fazenda	Educational	2 reels	Sept. 10
Made in the Kitchen	Special Cast	Associated Prod	2 reels	
Messenger, The	Jimmy Aubrey	Vitagraph	2 reels	
Monkey Shines	Educational		2 reels	Feb. 11
Mother's Lamb	Billy Quirk	Reelcraft	2 reels	
Movie Mix-Up		Universal	1 reel	
Muddy Bride, A	Baby Peggy	Universal	2 reels	
Mummy's Nightmare	Geo. Ovey	Folly-Pacific	1 reel	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Never Weaken	Harold Lloyd	Associated Exhib	3 reels	Oct. 29
Nick-of-Time Hero	Special Cast	Educational	2 reels	Nov. 5
Nobody Home	Geo. Ovey	Folly-Pacific	1 reel	
No Parking	Neal Burns	Educational	2 reels	Dec. 17
Now or Never	Vernon Dent	Folly-Pacific	1 reel	
Nuisance, The	Jimmy Aubrey	Vitagraph	2 reels	
On Location	Snub Pollard	Pathe	1 reel	Nov. 19
On the Jump	Vernon Dent	Folly-Pacific	1 reel	
One Stormy Knight	Dorothy Devore	Educational		Feb. 4
Pale Face, The	Buster Keaton	First National	2 reels	
Pals	Brownie (Dog)	Universal	2 reels	
Passing the Buck	Larry Semon	Vitagraph	2 reels	
Peaceful Alley	Monty Banks	Federated	2 reels	
Peggy, Behave!	Baby Peggy	Universal	2 reels	
Perfect Villain, A		Fox	2 reels	Dec. 10
Playhouse, The	Buster Keaton	First National	2 reels	
Playing Possum	Harry Sweet	Universal	2 reels	Dec. 3
Please Be Careful		Fox	2 reels	Feb. 4
Rambling Romeo, A	Neal Burns	Educational	2 reels	Jan. 28
Rearing to Go	Geo. Ovey	Folly-Pacific	1 reel	
Rent Collector, The	Larry Semon	Vitagraph	2 reels	
Rich Man, Poor Man	Paul Parrott	Pathe	1 reel	
Rough and Tumble	Geo. Ovey	Folly-Pacific	1 reel	
Roped and Tied	Geo. Ovey	Folly-Pacific	1 reel	
Rural Cinderella, A		Educational	2 reels	Dec. 10
Saving Sister Susie		Educational	2 reels	Nov. 12
Sailor Made Man, A	Harold Lloyd	Asso. Ex.	4 reels	Dec. 3
Sand Man, The	Eddie Boland	Educational	2 reels	Nov. 20
Sawmill, The	Larry Semon	Vitagraph	2 reels	
School Days	Larry Semon	Vitagraph	2 reels	
Schoolday Love		Educational	2 reels	Feb. 4
Sea Shore Shapes		Universal	1 reel	
See America First	Mack Swain	Herald Prod.	2 reels	
Shipwrecked Among Animals		Universal	2 reels	Feb. 4
Should Husbands Do Housework	Harry Gribbon	Universal	1 reel	Oct. 8
Show, The	Larry Semon	Vitagraph	2 reels	
Simp, The	Lloyd Hamilton	Educational	2 reels	Oct. 30
Sleeping Sickness	Vernon Dent	Folly-Pacific	1 reel	
Slow But Sure	Vernon Dent	Folly-Pacific	1 reel	
Small Town Stuff	Al. St. John	Fox	2 reels	
Society Dogs	Brownie (Dog)	Universal	2 reels	
Solid Concrete	Larry Semon	Vitagraph	2 reels	
Speed	Tweedy	Reelcraft	2 reels	
Stage Hand, The	Larry Semon	Vitagraph	2 reels	
Stage Struck	Snub Pollard	Pathe	1 reel	Feb. 11
Star Boarder, The	Larry Semon	Vitagraph	2 reels	
Stars and Stripes	Sid Smith	Federated	2 reels	Dec. 3
Step This Way		Educational	2 reels	Feb. 4
Stick Around	Ernest Truex	Pathe	2 reels	
Stolen Glory		Educational	2 reels	Dec. 10
Storks Mistake		Educational	2 reels	Oct. 1
Straight from the Farm	Al St. John	Fox	2 reels	
Straphanger, The	Lee Moran	Universal	2 reels	
Strikes to Spare	Bobby Vernon	National Ex		
Sunless Sunday		Educational	2 reels	
Table Steaks	Brownie	Universal	2 reels	
Teddy's Goat		Universal	2 reels	Dec. 24
They're Off	Vernon Dent	Folly-Pacific	1 reel	
Torchy a la Cart	Johnny Hines	Educational	2 reels	Nov. 12
Torchy's Frame-Up	Johnny Hines	Educational	2 reels	
Torchy's Promotion	Johnny Hines	Educational	2 reels	
Torchy Takes a Chance	Johnny Hines	Educational		Jan. 7
Torchy Turns Cupid	Johnny Hines	Educational	2 reels	
Toreador, The	Clyde Cook	Fox	2 reels	Oct. 1
Touchdown, The	Lee Moran	Universal	2 reels	
Trouble Hunter, The	Jimmy Aubrey	Vitagraph	2 reels	
Up and At 'Em	Vernon Dent	Folly-Pacific	1 reel	
Upper and Lower	Lee Moran	Universal	2 reels	
Vagrant, The	Lloyd Hamilton	Educational	2 reels	Oct. 1
Watch Your Wallet	Eddie Boland	Universal	1 reel	
Week Off, A	Chas. Dorety	Universal	2 reels	Oct. 8
Well I'll Be	Larry Semon	Vitagraph	2 reels	
Winning Wallop	Geo. Ovey	Folly-Pacific	1 reel	
Years to Come	Snub Pollard	Pathe	2 reels	Feb. 18
Young and Foolish	Vernon Dent	Folly-Pacific	1 reel	
Zero Hero	Gaylord Lloyd	Pathe	1 reel	Oct. 8

Short Subjects

Feature	Star	Distributed By	Length	Reviewed
Title and Star				
Adopting a Bear Cub (Pictograph)		Goldwyn	1 reel	
Adventures of Sheriock Holmes (Drama)		Alexander-S. R.	2 reels	Feb. 11
Along the Rio Grande (Scenic)		Paramount	1 reel	
And Women Must Weep (Scenic)		Educational	2 reels	Feb. 11
As Old as the Hills (Scenic)		Educational	1 reel	
At the Damascus Gate (Scenic)		Paramount	1 reel	
At the Wailing Wall (Scenic)		Paramount	1 reel	
Babyhood (Novelty)		Kineto Review	1 reel	
Bashful Suitor, The (Drama)	Mary Brandon	Hodkinson	2 reels	Dec. 24
Battle Against Odds (Eddie Polo, W. Dr.)		Universal	2 reels	
Battle of Jutland, The (Noveity)		Educational	2 reels	Dec. 10
Bear Hunting in California (Adventure)		Kineto Review	1 reel	
Beauty Spots of America (Scenic)		Kineto Review	1 reel	
Beggar Maid, The (Drama)	Mary Astor	Triart Film	1 reel	Oct. 8
Beyond the Trail (Wes. Drama)	Tom Sanchi	Pathe	2 reels	
Bible, The (Serial)	Special Cast	State Rights	12 Episodes	
Birds of Crags and Marshes (Novelty)		Kineto Review	1 reel	
Bonnets of Auvergne (Scenic)	Bruce	Educational	1 reel	Jan. 7
Bonnie Scotland (Scenic)		Kineto Review	1 reel	
Breaking Through (Serial)	Carmel Myers	Vitagraph		
Capturing Lions by Aeropiane (Novelty)		Pathe	1 reel	Nov. 19
City, The (Scenic)		Wid Gunning	1 reel	Dec. 10
Code of the West, The (West. Drama)		Texas Guinan	2 reels	Nov. 5
Combatting the Elements (Noveity)		Kineto Review	1 reel	Nov. 12
Could Columbus Discover America? (World Wanderings)		Educational	1 reel	Sept. 24
Cow Puncher's Comeback (W. Dr.), Art Acc.		Universal	2 reels	Sept. 24
Creation (Sacred Films)			4 reels	
Crowning King Blizzard (Scenic)		Educational	1 reel	
Cupid, Registered Guide (Drama)	Edgar Jones	Pathe	2 reels	
Dawn to Dusk in Egype (Scenic)		Educational	1 reel	
Death Trap, The (West. Dr.), Tom Sanchi		Pathe	2 reels	
Emerald Isle, The (Scenic)		Kineto Review	1 reel	
Family Album, The (Sketchograf)		Educational	1 reel	
Felix Saves the Day (Cartoon)		Winkler-S. R.	1 reel	Feb. 11
First Families of America (Noveity)		Paramount	1 reel	
From Dawn to Dusk in Egypt (Scenic)		Educational	1 reel	Jan. 28
Grandfather's Clock (Noveity)		Kineto Review	1 reel	Jan. 28
Great American Authors (Kineto Series)				Nov. 19
Heart of Doreon, The (Drama)	Tom Santschi	Pathe	2 reels	
Heritage of Hate, The (Eddie Polo, W. Dr.)		Universal	2 reels	
Holy City, The (Scenic)		Kineto Review	1 reel	
Honor of Rameriz (West. Dr.),	Tom Santschi	Pathe	2 reels	Nov. 5
Hope Diam'd Mystery (Ser'l),	Grace Darmond	State Rights	15 episodes	
Hunting the Sea Wolf (Educational)		Kineto Review	1 reel	
Hurricane Hutch (Serial), Chas. Hutchison		Pathe	15 epi'des.	Aug. 13
Imposter, The (West. Drama), Tom Sanchi		Pathe	2 reels	
In Old Granada (Scenic)		Paramount	1 reel	

(Continued on page 1422)

COMING PRODUCTIONS LISTED

ALEXANDER FILM CORP.

Adventures of Sherlock Holmes
(Fifteen two-reel features)

AMERICAN RELEASING CORP.

Destiny's Isle (Special Cast)
My Old Kentucky Home (Special Cast)
The Cradle Buster (Aleen Hunter)
The Lying Truth (Special Cast)
Belle of Alaska (Jane Novak)
Jan of the Big Snows (Special Cast)

ARISTA FILM CORP.

Prejudice
When Love is Young (Zena Keefe)
I Defy

ARROW FILM CORPORATION

Impulse (Neva Gerber)
The Innocent Cheat (Special Cast)
Ten Nights in a Bar Room
A Yankee Go-Getter (Neva Gerber) 5
Devil-Dog Dawson (Jack Hoxie) 5
The Star Reporter (Billie Rhodes) 5
A Motion to Adjourn (Daw-Stewart) 5
SPEED COMEDIES
(One Released Every Week)
MURIEL OSTRICHE COMEDIES
BLAZED TRAIL PRODUCTIONS
ARROW-GERBER PRODUCTIONS
NORTHWOOD DRAMAS
SERIALS

ASSOCIATED EXHIBITORS

HAROLD LLOYD COMEDIES
He Who Hesitates
A Sailor Made Man 4
FEATURES
Hills of Missing Men (J. P. McGowan)
Don't Doubt Your Wife (Leah Baird)
Clansmen of the North
Woman, Wake Up
Lady Godiva
Sunshine Harbor (Margaret Beecher)

ASSOCIATED PHOTOPLAYS

Soul of a Woman (Jane Novak)
Crossing Trails (Pete Morrison) 5
Ghost City (Helen Holmes) 5

AYWON FILM CORPORATION

Across the Border (Big Boy Williams)
The Master of Beasts

C. B. C. FILM SALE CORP.

Life's Greatest Question (Roy Stewart)
CARNIVAL COMEDIES
(Two Reels Twice a Month)
HALL ROOM BOYS COMEDIES
(Two Reels Twice a Month)
SCREEN SNAPSHOTS
(One Reel Twice a Month)
STAR RANCH WESTERNS
(One Two-Reeler Every Two Weeks)

CLARK-CORNELIUS CORPORATION

Living Lies
Diamond Carlisle

R. CLARK SYNDICATE, INC.

Miss Paul Revere
Insinuation
Woman's Woman
The Love Slave (Lucy Doraine)
The Two Orphans
The Offenders (Margery Wilson)

EAST COAST PRODUCTIONS, INC.

Feb.—The Greater Duty
Jan.—Any Night

EDUCATIONAL FILMS CORP.

SHORT SUBJECTS
Cold Feet (Christie Comedy)
Hokus Pocus (Christie Comedy) 2
'Tis the Bull (Christie Comedy) 2
Oh, Promise Me! (Christie Comedy) 2
And Women Must Weep (Bruce Scenic) 2
Monkey Shines (Campbell Comedy) 2
Schoolday Love (Campbell Comedy) 2
Stolen Glory (Campbell Comedy) 2
A Barnyard Cavalier (Christie comedy) 2
SELIG-ROBK PHOTOPLAYS
CHRISTIE COMEDIES
MERMAID COMEDIES
PUNCH COMEDIES
TORCHY COMEDIES
CAMPBELL COMEDIES
CHESTER COMEDIES
VANITY COMEDIES
GAYETY COMEDIES
SKETCHOGRAFS
BRUCE SCENICS
CHESTER OUTINGS
CHESTER SCREENICS
CINAL FILMS—SLOW SPEED
KINOGRAMS

EQUITY PICTURES CORP.

Where Is My Wandering Boy? (Special Cast)

EXCEPTIONAL PICTURES CORP.

(Releasing Arrangements to be Announced Later)
Mister Antonio (Otis Skinner)
Grumpy
Jan., 1922—His Nibs (Charles (Chic) Sale)

EXPORT AND IMPORT FILM CO., INC.

The Jungle Goddess—Selig serial 15 episodes
Starring Elinor Field and Truman Van Dyke

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT
(April Releases)
When Knighthood Was in Flower (Marion Davies)
Blood and Sand (Rodolf Valentino)
Our Leading Citizen (Thomas Meighan)
The Gilded Cage
The Young Diana (Marion Davies)
A Stampede Madonna (Jack Holt)
The Ordeal (Agnes Ayres)
The Dictator (Wallace Reid)
Val of Paradise (Jack Holt-Bebe Daniels)
Tharon of Lost Valley (Dorothy Dalton)
(March Releases)
The Cat That Walked Alone (Dorothy Dalton)
The Green Temptation (Betty Compson)
The Man From Home (Kirkwood-Nilsson)
The Proxy Daddy
The Red Challenge
The World's Champion (Wallace Reid)
Beyond the Rocks (Gloria Swanson)
Bought and Paid For (Agnes Ayres)
Over the Border (Betty Compson)
The Loves of Pharaoh (Special Cast)
Her Husband's Trademark (Gloria Swanson)
(February Releases)
One Glorious Day (Will Rogers)
If You Believe It, It's So (Thomas Meighan)
Her Own Money (Ethel Clayton)
Boomerang Bill (Lionel Barrymore)
Travelin' On (Wm. S. Hart)
Moran of the Lady Letty (Dorothy Dalton)
Saturday Night (Special Cast)
Back Pay
Mistress of the World (Serial)
REALART PICTURES
The Truthful Liar (Wanda Hawley)
The Heart Specialist
Midnight (Constance Binney)
Through a Glass Window (May McAvoy)
Tillie (Mary Miles Minter)

FEDERATED FILM EXCHANGES

CHESTER COMEDIES
(Once a Month)
HALLROOM BOYS COMEDIES
(Twice a Month)
JOE ROCK COMEDIES
(Twice a Month)
SCREEN SNAPSHOTS
(Twice a Month)
Miracles of the Jungle
(Fifteen-Episode serial)

FIDELITY PICTURES CORP.

FEATURES
12 WITWER COMEDIES (CHAS. DELANEY)

FIRST NATIONAL EXCHANGES

The Kiss (Betty Compson)
The Duchess of Langeais (Norma Talmadge)
The Soul Seeker (Dorothy Phillips)
Smilin' Through (Norma Talmadge)
The Divorcee (Constance Talmadge)
Fools First (Special Cast)
Friday or Monday (Katherine MacDonald)
Gas, Oil or Water (Charles Ray)
The Light in the Dark (Hope Hampton)
The Man Who Smiled (Special Cast)
Rose o' the Sea (Anita Stewart)
Skin Deep (Ince Special)
The Woman He Married (Anita Stewart)
Sonny (Richard Barthelmess)
Lost and Found (Jackie Coogan)
The Soul Seeker (Dorothy Phillips)
One Clear Call (Special Cast)
The Masquerader (Special Cast)
Lorna Doone (Special Cast)
Pawned (Special Cast)
Domestic Relations (Katherine MacDonald)
The Deuce of Spades (Chas. Ray)
Smudge (Chas. Ray)
The Seventh Day (Richard Barthelmess)
Someone to Love (Ince Prod.)
Suzanna (Mabel Normand)
The Hottentot (Ince Prod.)
Jim (Ince Prod.)
Wooden Spoil (Ince Prod.)
Finding Home (Ince Prod.)
Bellboy 13 (Ince Prod.)
Her Mad Bargain (Anita Stewart)
Kindred of the Dust (Walsh Prod.)
Shattered Idols (Frothingham Prod.)
Polly of the Follies (Constance Talmadge)
The Barnstormer (Charles Ray)
The Rosary (Special Cast)
The Song of Life (Special Cast)
White Faith (Hope Hampton)
The Beautiful Liar (Katherine MacDonald)
Slippery McGee
The Half Breed
COMEDIES
My Wife's Relations (Buster Keaton)
For Love or Money (Sennett)
Cops (Buster Keaton) 2
The Blockhead (Sennett)
The Pale Face (Buster Keaton) 2
Be Reasonable (Sennett) 2

FOX FILM EXCHANGES

FEATURES
Pardon My Nerve (Chas. Jones)
Nero (Special Cast)
Iron to Gold (Dustin Farnum)
A Stage Romance (William Farnum)
Chasing the Moon (Tom Mix)
Smiles Are Trumps (Maurice Flynn)
The Broadway Peacock (Pearl White)
Strength of the Pines (William Russell)
Elope If You Must (Eileen Percy)
Extra, Extra! (Walker-Murphy)
Any Wife (Pearl White)
COMEDIES
Hot Dog (Clyde Cook)
The Studio Rube (Al. St. John)
The Broker (Lufino Lane)
Straight from the Farm (Sunshine)
West Is West (Sunshine)
MUTT AND JEFF CARTOONS
FOX NEWS
(Twice a week)

GOLDWYN EXCHANGES

THIRD GROUP OF RELEASES

Glorious Fool, The	5,392
Man With Two Mothers	4,423
His Back Against the Wall	4,680
Watch Your Step	4,713
Doubling for Romeo	4,304
Wallflower, The	5,228
Grand Larceny	5,228

HODKINSON CORP., W. W.

Golden Dreams (Benj. B. Hampton Prod.)
The Rise of Roscoe Paine (Irene Castle)
At the Sign of the Jack O' Lantern
Feb. 19—The Luxury Tax (Mabel Ballin)
Feb. 12, 1922—Hope (Triart Pictures Corp.)
The Grey Dawn (Benj. B. Hampton Prod.)
Jan. 22, 1922—Heart's Haven (Benj. B. Hampton Prod.)
Jan. 8, 1922—French Heels (Hol-tre Pictures, Inc.)

McGOVERN & EGLER

SHORTY HAMILTON SERIES
Apr. 10—Ride 'Em Cowboy 2
Mar. 27—Grit 2
Mar. 13—Pony Boy 2
Feb. 27—Let-'er-Go Gallagher 2
Feb. 13—Pep 2
Jan. 30—The Runt 2

METRO PICTURES CORP.

The Phantom Bride (Bert Lytell)
Mar. 20—I Can Explain (Gareth Hughes)
Mar. 13—The Prisoner of Zenda (Special Cast)
Mar. 6—Glass Houses (Viola Dana)
Feb. 27—Turn to the Right (Special Cast)
Feb. 20—The Right That Failed (Bert Lytell)
Feb. 6—The Golden Gift (Alice Lake)

NATIONAL EXCHANGES, INC.

Welcome Children (Special Cast)
Shadows of the West (Hedda Nova)
KINETO REVIEW
(One Reel Issued Weekly)
SERIALS

PACIFIC FILM COMPANY

The Girl from Rockypoint (Special Cast) 5
The Forest King (Special Cast) 5
The Voice in the Dark (Special Cast) 5
Double Stakes (Gladys Brockwell) 5
The Able Minded Lady (Henry B. Walthall) 5
The Call From the Wild (Frankie Lee) 5
The Fatal 30 (Special Cast) 5
FOLLY COMEDIES
(Starring Geo. Ovey and Vernon Dent—One reel each)

PATHE EXCHANGES

SERIALS
Go Get 'Em Hutch
(Fifteen Episodes—Starring Chas. Hutchinson)
White Eagle
(Fifteen Episodes—Starring Ruth Roland)
The Sky Ranger
(Fifteen Episodes—Starring Geo. B. Seitz and Juanita Caprice)

(Continued on page 1422)

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA

P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Colored Lighting Provides Most Artistic Effects for Stage

Illuminating Devices May Be Divided Into Two Main Groups

By A. L. POWELL, Edison Lamp Works

The field of lighting in which color has had the widest application, and in fact, the only place until very recently, where advantage has been taken of its possibilities is on the stage. The skilfull stage director has long realized that color was its very best means of securing artistic results. His experience has taught him many of the principles of proper lighting, principles which the merchant or industrial plant engineer would do well to observe.

For example, we never see a brilliant, powerful, glaring light source on the stage. Footlights, border lights, floods, etc., are invisible to the audience. The stage manager knows that unshielded lamps distract the attention, fatigue and annoy, yet the merchant will have powerful lamps hanging in the middle of the show window, or over the counter, preventing the passerby or shopper from seeing the goods on display. In the work shop, we see bare lamps hanging in the field of view over the machine tool, introducing an accident hazzard, temporarily blinding the worker and promoting severe eye strain.

Where the stage artist finds it necessary to have a chandelier, portable lamp, bracket or fixture as a part of the setting, he is clever enough to provide merely enough light in this to render it luminous and does not depend on it for the actual illumination of the stage. single glaring light will destroy the most pleasing set.

In order that the picture may appear natural, the mechanism of the lighting is entirely concealed from view. One does not even see the reflectors or lamp housings, they are masked by some part of the scenery. The merchant, on the other hand, in his show window, even though he equips lamps with opaque reflectors, allows these to be visible instead of concealing them by a valance.

But to return to our subject, let us con-

(*Continued on page* 1414)

Footlights

Modified lighting offers the very best means of securing artistic results on the stage. Mr. Powell discusses the desirable equipment for the stage, the variety of mechanical means through which the desired effects may be obtained and also the principles to be considered when choosing the type of lighting for a particular production. For certain productions lighting conditions as they exist in nature are most effective, while again it may prove advantageous to use exaggerated modified lighting.

In this article a detailed study of the footlight is made, including its advantages and limitations.

In Mr. Powell's last article of this series, which will appear in next week's issue, the discussion of the various mechanical phases of stage lighting will be continued. This will include the border, proscenium, strip, bunch and spot light and sciopticon.

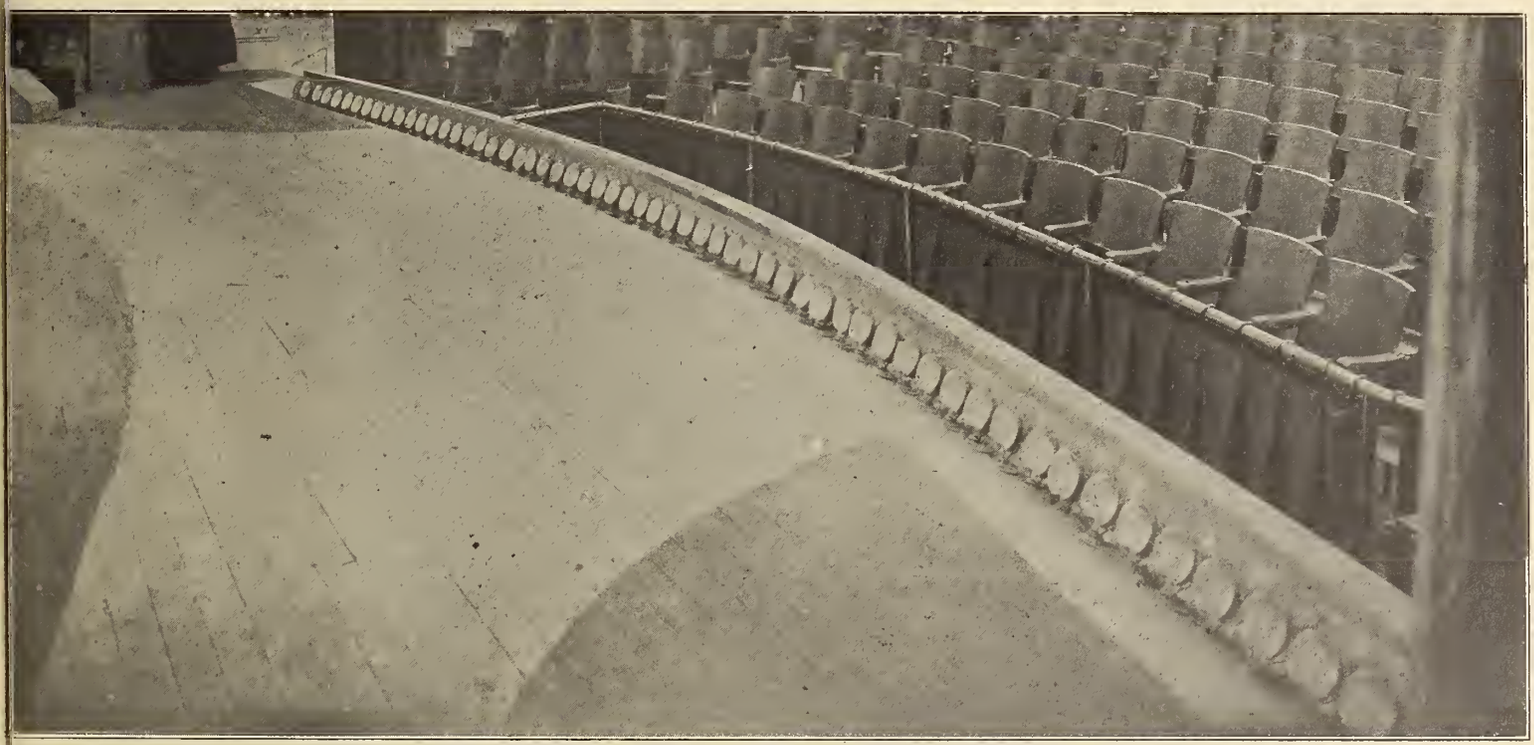
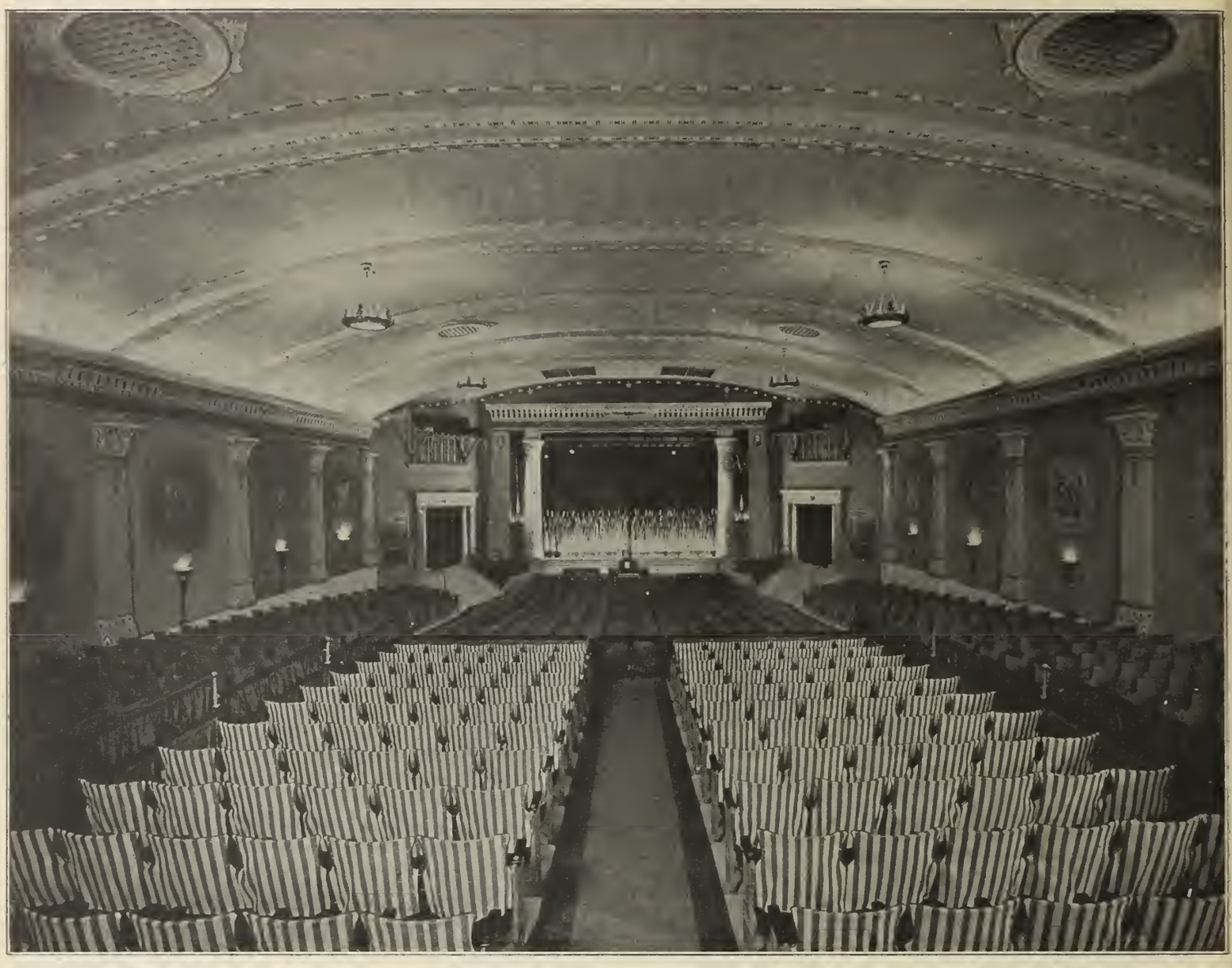


Figure 1—View of footlights employing individual mirrored glass reflectors



Auditorium of Vermont theatre, Los Angeles, Cal., in which prevails a pleasant homelike atmosphere. The stage decorative scheme is Egyptian.

Los Angeles Has New Artistic and Distinctive Amusement Palace

Many attractive features fulfill every need of patrons.

The Vermont Theatre is located at Vernon and Vermont, Los Angeles, Calif. It is a brick structure with terra cotta embellishments, costing $150,000, with 1,000 seating capacity. The owners are Messrs. Glenn Harper, Charles Lundlade, and H. Nystrom. Mr. Harper is manager.

The entire decorative scheme from the lobby to the stage is Egyptian, with the Egyptian colors yellow, red, blne and gold, predominating in the wall decorations. The foyer is decidedly out of the ordinary. At each end are two rest rooms with large fireplaces facing the foyer, giving the appearance of great distance and space. The richly decorated foyer is sobered with heavy black curtains at the doorways, edged with gold, and specially made Egyptian furniture of black and white. The carpets are also black and gray, 27-inch stripes, and smaller stripes in the rest room at the end, running in the opposite direction. The main auditorium is one of the most beautiful decorated in Los Angeles. Between the huge pilasters, with heavy copings of brightly colored designs, are bronze hierogliphics lighted by bowls of colored lights. The fixtures are of opaque glass, with Egyptian figures prominently seated on the edges. At the rear of the house below the operating booth, two huge lions rear on their haunches in front of a background of palms and ferns, almost completely hiding the operating aperatures. The loges occupy the center back of the house, and are enclosed and the seats covered with black and white striped covers. The curtains on the stage are unique in every particular. A heavy black velvet curtain, embellished with gold bullrushes is the main curtain.

A shadow curtain of black with gold design comes next. Then a very striking red velvet curtain with a half moon of silver across it and gold Egyptian figures thereon, comes next.

The theater is equipped with gas radiators, whose value has been fully demonstrated. The house is easily warmed, and also well ventilated—the typhoon system having been installed.

The Robert Morgan organ has already caused much comment on its wonderful tone. It is a $30,000 organ. The house is fully wired with intercommunicating phones to all parts.

Two Powers 6 B machines have been installed. The length of the throw is 120 feet, but special lenses make a picture of great distinction.

The most unusual feature about the theater is the Nursery. Upstairs has been installed a large nursery, fully equipped with swings, etc., and with a large plate glass window, from which the screen can be easily seen. Babies no longer disturb the patrons, as the mother can be comfortably seated in rocking chairs with baby, and yet enjoy the show.

Another feature is the auto park at the side of the building, with a capacity for two hundred machines, free to the patrons of the theatre.

Credit Due Mr. Burroughs

In the issue of February 25th, the article appearing on page 1278, "Competent Engineering Necessary to Insure Safety in Theatre Construction," was written by Mr. Robins Burroughs, an engineer who specializes in theatre construction. Mr. Burroughs has been very much interested in the recent Washington disaster, and has been spending a great deal of his time in investigating the same, as he is credited with a great deal of experience in theatre engineering.

IT'S A Barton ORCHESTRAL ORGAN

The Barton Console in the
CRYSTAL THEATRE, Chicago
Schaefer Bros., Owners

This magnificent Barton has paid for itself long ago in the increased profits it has made for the Crystal Theatre. Barton Organs are so sturdily built they virtually last as long as the theatre itself, and earn dividends many years after the cost has been wiped off the books.

You Can't Dance to a Dirge!

Obviously not! Yet some exhibitors, skillful in other matters of showmanship, expect equally impossible results from the music they have in their theatres. Music for pictures, to be *right,* must be suitable to the action and temperament of the films. Because the Barton Orchestral Organ supplies every kind of beautiful music, with completely satisfying volume and in variety that knows no end, it is considered by successful exhibitors to be the greatest permanent feature in any theatre.

With the exclusive Barton Divided Manual, the Barton Organ is the most versatile theatre organ ever built, regardless of cost. And it is the lowest priced *real* theatre organ in the world.

You can own a Barton more easily than you imagine—prices and terms meet you more than half way—write for details.

BARTOLA MUSICAL INSTRUMENT CO.
314-316 Mallers Bldg., Chicago, Ill.

The Egyptian design is carried throughout the entire house and is used very effectively in the artistic rest room of this New Vermont theatre, Los Angeles, Cal.

Push 6 Months Apprenticeship Bill

President Samuel Kaplan, Edgar T. Stewart, local representative, Alfred J. McKosker, press representative of Local 306, New York City, left for Albany February 20th to attend a hearing on February 21st before the Affairs of Cities Committee of the Assembly who are holding a hearing on the six months apprenticeship bill introduced into the Assembly by Joseph McKee.

These representatives of 306 were accompanied to the hearing by James P. Holland, president of the State Federation of Labor and Peter J. Brady, Chairman of the Educational Committee of the State Federation of Labor, Judge Jeremiah Mahoney, counsel for 306, and Sheriff Edward J. Flynn of the Bronx.

Each of these representatives talked before the committee for the passage of the bill. As an endorsement for this project they had in their possession letters signed by Hery D. Fayer State Industrial Commissioner and also John Kenon, Chief of the Fire Department of New York City.

President Samuel Kaplan and Financial Secretary Harry I. Sherman of Moving Picture Machine Operators' Local 306 returned to New York last Sunday after having visited Chicago, Cleveland and Buffalo. These gentlemen timed their visits in the three cities to be present at the meetings at the Executive Boards of the Locals in the cities mentioned, and have brought back with them considerable constructive data which combined with that of the New York Local spells advancement in union operation and better service to the exhibitor.

Lobby Fixtures Cost $4,500

The Center Amusement Co., Newark, N. J., will open their new 1,500-seat house. A special feature of this house is the lobby display; the ticket booth, frames, etc., costing $4,500, installed by Libman-Spanjer Corp.

Youngstown's New Capitol to Have Simplex

W. C. Denny, live wire manager of the Cleveland office of the Argus Enterprises, Inc., writes that one of the most complete of the numerous installations made by his office this winter is that of the new capitol Theatre, Youngstown, Ohio, which is scheduled to open on the eighteenth of February. The seating capacity will be 1,300.

The equipment installed in the projection room consists of two Type "S" motor driven Simplex Projectors, Snaplite Lenses, Peerless Arc Controls, G. E. Generator Set, Spotlight and a motor driven Rewinder. A Minusa Gold Fibre and Aislelites were also a part of the theatre equipment installed.

Mr. Denny also announces an unusual order secured from the Board of Education, Madison, Ohio, for a Simplex Projector, Transverter and a Minusa Screen which are to be installed in the High School by March 1st.

The above concern also recently installed in the new 1,800-seat State theatre, Columbus, Ohio, two Simplex Projectors and a G. E. Generator Set while the Royal Theatre of the same city was equipped with Simplex and a Minusa Screen.

Watch for loose ends of carpets, rugs that slide, and other obstructions which may trip the unwary and lead to damage suits or unkind words about your theatre.

By no means allow smoking in your theatre if you can prevent it. Some owners go so far as to post notices; also insist the employees refrain from carrying matches.

Always consider the comfort and welfare of your patrons, it pays in the long run.

POWER'S G. E. LAMP

KEPT IN SUCCESSFUL, CONTINUOUS AND PRACTICAL OPERATION FOR EIGHT MONTHS

INSTALLED JUNE, 1921

CENTRAL, BROADWAY, NEW YORK
UNIVERSAL FILM PRESENTATION HOUSE

ANDREW J. COBE
MANAGER & DIRECTOR

CENTRAL THEATRE
BROADWAY AT 47TH STREET
NEW YORK CITY

Information about Power's G.E. Lamp

February 4th, 1922.

Nicholas Power Company,
90 Gold Street,
New York, N.Y.

Gentlemen:

I can recommend very high the Power's G.E. High Intensity Lamps furnished by you which I have been using at the Central Theatre for several months.

They have a very high quality of light and are wonderfully constructed. I find that they give better results with the amperage which I have been using than any other lamp in the market. As far as I know, any practical operator can operate one even though they require attention on the part of the operator in order to get the best results.

Very truly yours,
Andrew J. Cobe
Manager.

"FOOLISH WIVES"

THE MILLION DOLLAR PICTURE
PREMIER SHOWING AT THE CENTRAL THEATRE WITH

POWER'S PROJECTORS

AND

POWER'S G. E. HIGH INTENSITY ARC LAMPS

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Vermont theatre, Los Angeles, Cal. On the left is shown the spaceous lobby strikingly beautiful in its simplicity. The cosey little room on the right permits the parents to view the picture in privacy with their small children

American Projection Society Annual Dinner Great Success

St. Valentine's Party Given in Honor of Jack Buchardt

The American Projection Society put over another successful affair, on Tuesday, Feb. 14, at the Astor Hotel.

Promptly at midnight in the Rose Room, one hundred of the members, their guests and friends sat down to eat, then stood up to oblige the photographer.

The occasion was the annual dinner of the Society and named after the right hand of good old Dan Cupid—St. Valentine, and given in honor of Jack (Valentine) Buchardt, the treasurer of the Society practically since its incorporation.

The dinner that followed was a good one, the entertainment arranged, staged and acted by the Society members only digested the dinner by the laughter process. Dancing followed until daylight chased them all home.

Seated at the guest table in addition to "The Valentine" were Mr. J. H. Auerbach, Mr. E. S. Porter, Mrs. E. S. Porter Miss A Porter, Mr. and Mrs. S. S. Cassard, Mr. S. L. Rothafel, Mr. Hugo Reisenfeld, Mr. T. H. Richardson, Mrs. Potter and Mrs. MacLellan.

During the course of the dinner a number of telegrams were received and read off by the Committee, they were sharp hits by some sharp wits, and caused considerable merriment at the expense of the victim named.

The program make up follows including an original poem written expressly for and dedicated to the A. P. S. by Miss Martha Wilchinsky, of the Capitol Theatre Staff.

THE MAN IN THE BOOTH

Any evening when you're at a picture show
On the screen you see some folks you'd like to know:
  There's the hero, hair so sleek,
  And the girl so sweet and meek
And the two-gun man who shoots 'em in a row.
But there's a chap who's just as worthy as the rest
And you can wager that he always does his best,
  For he's winding, always winding;
  And he's grinding, always grinding—
But you never see—in truth—
The Man in the Booth.

One by one they get the plaudits of the crowd,
And they bow as the applause rings long and loud—
  All the dancers and musicians
  And the singers and magicians
Get a welcome that is sure to make them proud.
But there's one who never comes into his rights,
For he's hidden far away from all the lights.
  Yet he's ready, always ready;
  And he's steady; yes, he's steady:
None could find him but a sleuth—
The Man in the Booth.

Now tonight the usual order is reversed
And a different kind of show we have rehearsed;
  Our attempts to entertain
  We trust won't be in vain
As into public view we suddenly burst.
There's someone whom you've never met before
And tonight he takes the center of the floor.
  He's awfully glad to meet you,
  In Valentine's name to greet you—
He's none other than—forsooth—
The Man in the Booth.

American Projection Society annual dinner, Hotel Astor, in honor of Jack Buchardt

Saxe House at Kenosha, Wis., Installs Bartola Organ

The Saxe enterprises of Milwaukee are installing the largest pipe organ in Wisconsin in the new $400,000 theatre now under construction at Kenosha, according to Dan Barton, general manager of the Bartola Musical Instrument company. Mr. Barton has just returned from a trip throughout Wisconsin in company with Special Representative H. H. Haven and reports business conditions in that state showing a marked improvement. The signing of contracts for three new organs brings the total number of Barton's in use or being installed in Wisconsin up to 52.

The organ being installed at the Kenosha house is fitted with a divided manual and has been furnished with a complete orchestral division giving the instrumentation of a large symphony orchestra. Specially constructed organ lofts on either side of the stage will house the organ.

Another house to be fitted with a Barton organ is the Grand Opera House at Appleton, Wis., which was purchased recently by F. W. Fischer, the Madison exhibitor and who also operates two theatres in Illinois.

Grand Opening of New Orpheum

The Cosmopolitan Advertising & Amusement Corporation opened the New Orpheum theatre, North Avenue, Flora, Illinois. The ventilating is one important feature of the theatre and is of great value to every one' health, allowing a complete change of air every three minutes.

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EASTMAN KODAK COMPANY

ROCHESTER, NEW YORK

Colored Stage Lighting

(*Continued from page* 1407)

sider the mechanisms that are available or standard for stage lighting, how they work, what they do, why they are useful and how they can be applied. With a knowledge of these features one can readily adapt them to the requirements of a particular problem.

Colored light, from any of the equipment, can be obtained by the methods outlined in the first article of this series. Where relatively small lamps are employed the superficially colored bulb (dipped lamp) is probably the most generally applicable. For equipments using large lamps, the gelatin or glass color screen is necessary. It is suggested that the reader review this part of the subject to have clearly in mind the advantages and disadvantages of the methods of obtaining colored light (see January 28 issue).

The desirable equipment for a stage will depend on the type of production likely to be given, but it is evident that proper lighting effects are of the greatest assistance in rendering any sort of theatrical performance an artistic success. Adequate provision should be made when the building is erected for a sufficient number of circuits, flexible control and supporting means for auxiliary apparatus.

For certain types of productions, one should reproduce as nearly as possible, lighting conditons as they exist in nature, at the same time enable the audience to see clearly the actors and setting. On the other hand, many of the stagings of the present day are of, what might be termed, an imaginary type and it is even possible to improve on natural lighting by skilfully applied artificial illumination. No doubt some of the most pleasing results are secured when bizarre effects are attempted and combinations of colors used which do not exist in nature. In doing this one is not violating any of the fundamental principles but merely taking advantage of the available media for expression and producing something interesting, striking and pleasing to the eye.

To accomplish these things, it is necessary to have available light from many different directions of various colors and facilities for changing the direction of light, as well as the quantity or intensity.

Stage lighting devices may be divided in two main groups. Those for providing general illumination and those for providing localized lighting. In the first group fall the foot, strip, proscenium, and border lights; in the second, the bunch and spot light and sciopticon.

The footlight directs a rather strong light from below. It intensifies the facial expression and assists to a great degree, in holding the attention of the audience. However, such lighting tends to reverse natural shadows, and while still a very important factor, does not occupy as prominent a place as in the early days of the art. Some of the most artistic productions of recent years have been well lighted without the use of footlights. It is doubtful whether this practice should be universally applied and it is well to provide suitable footlights for use when necessary. The actor must take into consideration whether or not strong footlighting is in use and adjust the make-up to compensate for the reversal of shadow effects.

The footlight in common use consists virtually of a sheet metal trough painted white and fitted with porcelain receptacles closely together. In many cases the design of this has been given but little consideration and the distribution of light secured is not of the most desirable character. In other instances the lamps are visible to persons sitting in the balcony and hence the equipment is open to severe criticism. An inverted form of foot light with the lamps burning base up and concealed by an overhanging ledge overcomes this difficulty, but is somewhat more expensive in construction. The white paint finish where employed should be renewed at periodic intervals to maintain its reflecting properties at as high a value as possible. Where colored lights are mingled promiscuously in the footlights, purity of color is impossible for much of the light is modified in passing through adjacent bulbs either directly or after being reflected.

At best the old style footlight is an inefficient unit. A new type is coming into use as pictured in figure 1. It employs suitably constructed mirrored glass re-

(*Continued on page* 1419)

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National Anti-Misframe League Forum

Dear Editor:

Will write a few lines to let the members know that I am still alive and working at the same theatre. I am still reading the NEWS and think it is getting better every day. I will send in a letter soon and pictures of my projection. I am trying to make my both better each day. I have two Simplex machines. I have been chief projectionist at the Richmond Theatre here for the past five years. I am also vice president of our Local No. 619 of the I. A. T. S. E., Alexandria, Va. Our President is S. A. Dale, Chief Projectionist, Idle Hour Theatre of this city. About the new membership buttons, I think it would be good to get a better button and hope that all of the members will feel the same way about it. I am sending you a photo of myself and will send you some of my booth soon. Wishing you and all of the members the best luck,

Very truly yours,

F. JONES, Chief Projectionist,

Richmond Theatre, Alexandria, Va., N. A. M. L. No. 1094.

Dear Editor:

Now I am not much at writing, but I have a few problems I would like to have some of my brother operators help me with.

My trouble is this. Last week we moved our screen to the front of the stage, which gives me a throw of 90 feet, with the screen in the old position the throw was 98 feet, and

Fred Jones

Mr. Hill, of the U. S. Army Silver Sheet, I was using a 5-inch lens, while the new position takes a 4½-inch lens.

At first my picture was as sharp and clear as you could find anywhere.

Now my picture is getting blurred and smoky and I can find no remedy for it. I clean my condensers and lens every day, althoug have been using the same condensers for o a year. My shutter is in the same position always. The only place I can figure it is my light.

Any help that the N. A. M. L. members c give will be appreciated. I have a few inve tions of my own that I will send in lat as I don't want to take up too much space.

Come on, N. A. M. L. members! Let's ma it 100%. Abolish the old dirty, ragged, streak and greasy film. Dump it in the rubbish hea along with the operator who will persist using the punch and scissors to ruin a filr Punching or cutting holes in film is like pu ting scars on your own face. The film com panies won't send you good prints.

Will let you hear from me again soon.

Yours,

I. W. NANCE.

White Grand Theatre, Conway, Ark.

Brother Nance states that his picture wa sharp and clear when first this change wa made. Therefore we can assume that the ele ments of the optical system themselves ar okay. Probably in cleaning the objective len the units were removed and were not put back properly, some one may be in backwards o the like.

Another thing, a 4½-inch E. F. Objective lens at a throw of 90 feet gives a 18.1 by 13.6 foot

(*Continued on page* 1418)

Film Fires Are Brief But They Offer Wonderful Entertainment

presents a very interesting talk on the prevention of film fire. Not only is the discussion of much value through the constructive criticism, but it also carries that touch of humor we all enjoy.

"This week we are going to talk about film fires. Our talk will be brief: Film fires themselves are brief, but they are wonderful entertainment, for the fire department, while they last. As a matter of fact there is very little to be said about the fires themselves and even less that can be done about it; the only safe rule being to grab whatever films are still intact and move to a cooler climate.

"But quite a bit may be said about prevention, so the better part of our talk will be devoted to that phase of the subject. Too much emphasis cannot be put on prevention, when we remember there is no cure.

"I am going to touch very lightly upon that class of carelessness which might be regarded as plain suicide—such, for instance, as piling seven reels on the floor in front of the machine to save going after them each time, smoking around the machine or rewind, and using the revolving shutter to knock the ashes off the cigarette. Such things are seldom found around our theatres; and if they were, this effort would not help matters, for it is directed to the man who cares—who doesn't know all the finer points of fire prevention, but who is willing to learn.

"The first rule is, of course, to keep the films under cover—never have a film exposed in the booth except in threading the machine or rewinding. If you have no regular film cabinet, use the shipping case, or promote a G. I. can from some place—any kind of a fire-proof container is better than charred regrets.

"There is a popular impression that once the film is placed in the machine everything is jake. After some experience with every known make of projecting machine, I am forced to say that nothing is further from the truth. Of course, there has been some improvement since the day when the film ran from an open spindle through the machine and into a canvas bag, but the modern fire prevention devices depend for their efficiency upon the intelligence and carefulness of the operator. Magazines are good things, but are worthless unless closed; fire rollers are great, too, but if the floating roller happens to be gummed up and doesn't drop against the film, the fire could ask no better highway to genuine trouble.

"Then there are the fire shutters and so-called fire 'traps.' If the machine stops, down goes the fire shutter, and no damage is done. What could be sweeter? And burning out a frame now and then won't hurt, the trap will get it before it reaches either loop. But listen—what if the film stops, but the machine keeps running? Suppose the film seemed to be in good shape, so you just slapped a reel or two over on the rewind and considered everything O. K. and there happened to be a place where the sprocket holes were A. W. O. L. for an inch on both sides. When that spot reaches friend intermittent sprocket, the film will stop, but not the machine. In fact the machine will be very busy piling up prospective trouble in the form of a two or three-foot upper loop, so that when the film in the gate goes up there will be plenty of film on hand above to entertain the fire.

"Let me tell you about a fire that happened in Atlanta not long ago. A projector of standard make was running a film which was considered in fair shape and the operator was busy at something else and expecting no trouble, but a patch pulled lose in the gate, leaving the upper part of the film exposed. That part was figured out later from the fact that there was no burnt film on the lower sprocket. No one knows to this day, how more than a frame went out—perhaps the heat buckled the film a bit, and that held the gate far enough to let the fire out. Anyway it got out, made short work of the upper loop right into the magazine and the first announcement of anything wrong came when the upper magazine blew open. A Pyrene was emptied into the magazine, but the operator realized that the job was hopeless, so grabbed the film, which was in the other machine and beat it. The rewind table was on the other side of the fire, so the reels over there had to go. All in all the total cost was 6,000 feet of film and a couple of machines. The booth was really fire tight, and a heavy iron door suspended upon a fusable cord through the top of the booth, kept the audience in ignorance of what was really going on. But the wreckage inside was enough. I wish every operator in our theatres could have seen it—there's nothing that sends home the idea of fire prevention like a view of the havoc wrought by a few thousand feet of celluloid and a good start.

"So watch this side of the business always—see that your films are under cover, and that the various fire prevention devices on the projector are in working shape. And if you have a tiny fire, kill it while it's young—it won't stay young long. The best plan is to get away from the other film; if the fire occurs at the aperture plate, break the loops and stamp out the burning ends. And if it gets away from you, save as much of the rest as you can, and then try to keep the trouble inside the booth."

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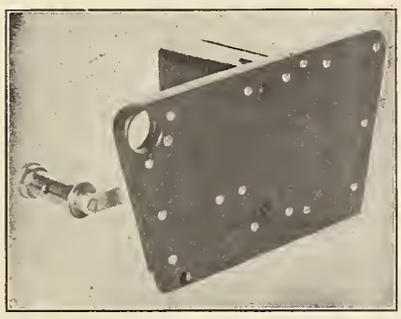

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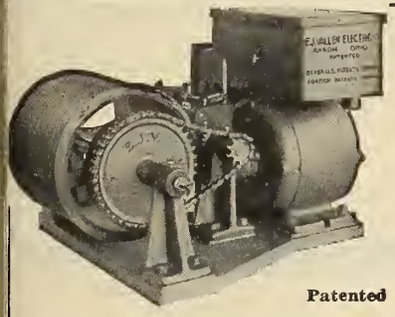

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N. A. M. L. FORUM

(*Continued from page* 1416)

picture, which seems rather large for the theatre, if the 90 feet represents the length of the house.—EDITOR.

Gentlemen:

Like Brother Shollenberger, I have never written to the *News* yet but I have been reading of what the other fellows had to say with interest. I have been a member of the N. A. M. L. for going on two years. I am operating in a small town theatre and have been here for three years. I have two Simplex machines. I want to tell you that I surely have found some helpful information in the Forum and I think that every operator should belong to the League, and here's my hopes that some day some of these "Don't care how they return films" operators will get together and return them in good condition. It seems that most of them don't know how to make a patch, or else they know how and won't do it, and of course the small town operator must stand the bumps of it all. At present the best films I get are from Fox. The prints are in the finest condition. I have a few ideas at hand but I think that I have said too much now and I will wait until next time. I would be pleased if you would notify me when you get those brass league buttons, as I want one of them.

Yours truly,
PATSY CORDI,
Member Number 1516.
Victor Theatre, Derry, Pa.

Dear Sir:

I received membership card of the League this a. m. and am writing to inform you that I have changed theatres since my last letter. I am now electrician and projectionist at the Howard theatre, a combination road show and picture house, where I was employed from 1910 to 1916. This house is very well equipped for a road show house, having two type S Simplex projectors, two Kleigle spot lamps, General Electric 50-50 generator. Motor rewinder with a light under glass for inspecting film, and last but not least, the manager subscribes to the *Motion Picture News,* which he passes to me weekly, as I enter all interesting articles in my scrap book. The film we use here from the Paramount Exchange comes in very good condition so far and that which is bad leaves here O. K., minus punches, scratches, etc.

Will write more when I get settled.

Respectfully,
R. FREEMAN,
Member Number 1628.
Howard Theatre, 7th & T Sts., N. W., Washington, D. C.

DEAR EDITOR:

I am enclosing a membership application for my assistant, who has been very anxious to join since he has found what great things the league is doing.

I have only been a member a short time myself, but in that time I have certainly been helped by the various articles in the forum.

Projectionists:

The News will solve technical problems, gratis.

In regards to a new membership button, I certainly believe it would be the thing. As I am one of those who have joined since the old supply has been exhausted, I feel that I represent all those in the same fix when I say that we would all be willing to pay a small sum for a really worth while button.

Very truly yours,
LLOYD E. YODER,
Member No. 1562, Chief Projectionist.
Grand Theatre, Salem, Ohio.

Gentlemen:

Please find enclosed my application for membership in the National anti-Misframe League. I am operator at the Alimar theatre. The Alimar is a $35,000 theatre and opened November 20th. There are 528 seats on the main floor and 222 in the balcony. It is a fine theatre for Live Oak, as there are only 500 population here. I read every copy of the MOTION PICTURE NEWS and find a lot of help in it for operators. Hoping to receive an early reply to my application,

I am yours truly,
FRED MINTER.

Dear Sir:—

Just a line to let you know that I am still alive and a league member. Have been acting as chief projectionist for Saxes Amusement Enterprises at Oshkosh, Wis., for the past month. With best regards to the League I will close, hoping to hear from you.

Very truly yours,
FRANK M. GETCHEL,
Member Number 390.
292 Main St., Oshkosh, Wis.

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(*Continued from page* 1414)

flectors behind individual lamps. These are efficient, conceal the light sources from view of the audience and prevent mixing of color. While an installation of this character is of relatively high first cost, yet the saving in power consumption due to increased efficiency of utilization soon offsets the initial investment. The future will no doubt see much more of this type of equipment in service.

At least four and preferably five circuits should be provided for the footlights, so that red, green, blue and unmodified (white light) may be available, with the fifth circuit for amber or "steel blue." The common practice is to provide red, blue, amber and white circuits, but as pointed out in the introductory articles, red, green, and blue are the primary colors and a mixture of red and green will give us the yellow or amber light. Many of the very best effects cannot be obtained if green is not available and vice-versa some of the most artistic results are secured in those theatres where the electrician or scenic artist understands the fundamental principles and uses green light in its proper place.

The footlights should be divided into at least two sections and preferably three, rather than having one circuit run the entire width of the stage. With this sectional arrangement one-half may be darkened and the other half light—one-half may be of one color and the other of some other tint. With the three section arrangement, it is evident that still greater flexibility can be secured.

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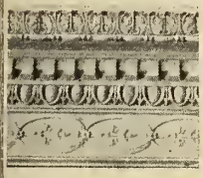

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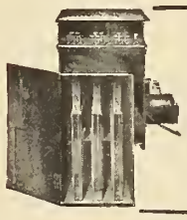

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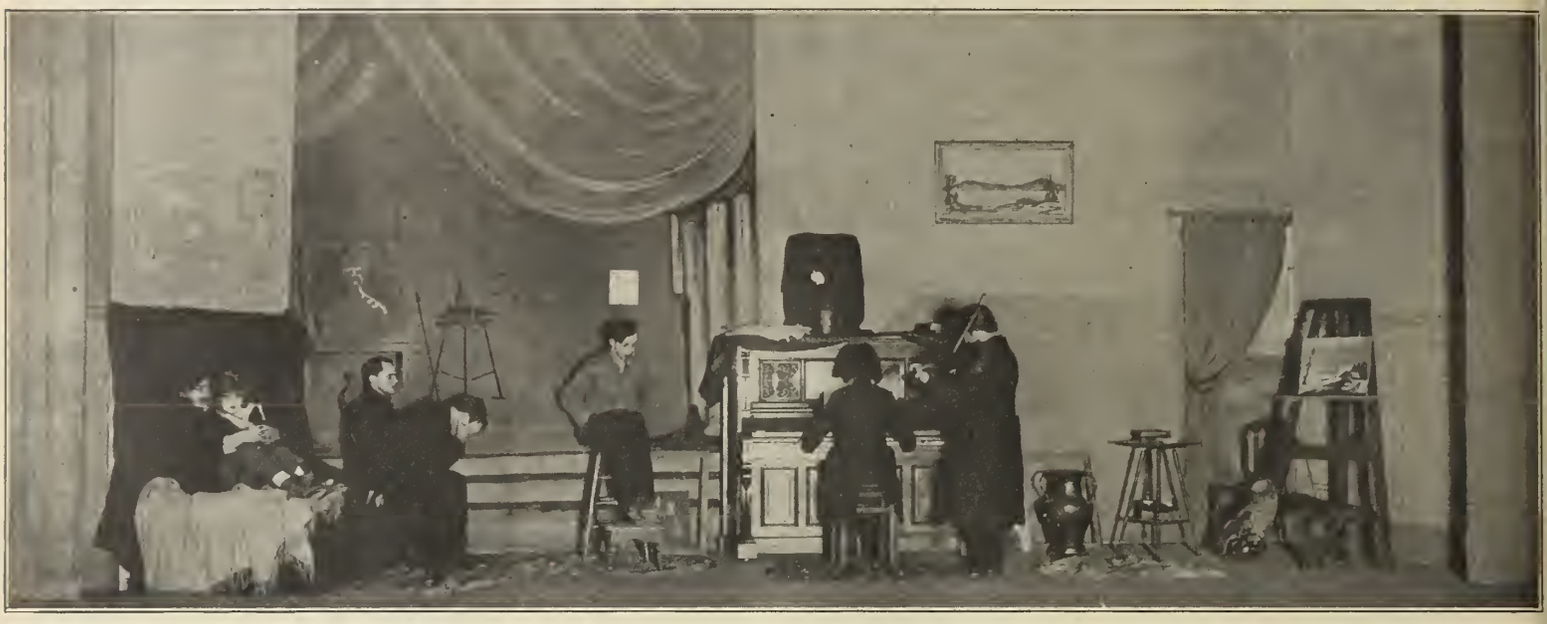
Music and the Picture



"The Bethoven Sonata" as reproduced in the flesh in a series of twelve musical creations based on the lives of famous composers as told by the accompanying story concerning the Kinema theatre, Los Angeles

Music for Non-Atmospheric Drama

Joseph Sainton, Detroit Broadway - Strand Conductor, Explains His Ways of Working

WHAT are you going to do with the society dream? You play more drawing-room and ball-room pictures than anything else, and how are you going to pick a musical setting for a non-atmospheric drama?

Joseph Sainton, music director of Phil Gleichman's Broadway-Strand Theatre, Detroit, has shown one way of doing it in his score of "Don't Tell Everything."

"Pictures like 'The Little Minister' and 'Forever' are easy," Sainton says. "The former is Scotch, and you can find appropriate settings in any collection of highland melodies, 'Forever' or 'Peter Ibbetson' is mid-Victorian. It is a ballad-picture. 'Believe Me If All Those Endearing Young Charms' and 'Robin Adair' are typical of the numbers to make up accompaniment.

"But what are you going to do with a picture like 'Don't Tell Everything,' which has polo games, dances, yachts, and motors, and everything else suggestive of the era of jazz?" Mr. Sainton best answers that by the cue-sheet which he furnished THE NEWS.

Generally speaking his partitur is a combination of unfamiliar, very rare and very common themes. It varies from the vaguely suggestive to the definitely descriptive. In one place he introduces a theme which casts only an exotic spell. In another he plays music as definite as Sousa's "Under the Double Eagle" to indicate a march.

"Don't Tell Everything" is not an oddity among pictures. It has a love story. So, naturally, the interwoven melody is a love theme. It appears and re-appears from time to time. The love of the bejewelled and begowned heroine and the polo riding hero of "Don't Tell Everything" had to have a modern note. Sainton took Ted Browne's "Sighing," an excellent example of the kind of balladry Broadway composers are turning out.

So much for the theme. For the rest of the score, Mr. Sainton showed rare judgment. His picture is a spectacle meant to please. It was not a drama to envelop and control the emotions. The director, therefore, had to avoid Wagner, Chopin, Liszt, and Schubert, and keep to the lighter stuff.

There are festivities at the polo field when the picture opens, so a transparently simple jig-movement from Carl Stanley's Romantic Suite is used. The Morgan home, the well-kept estate of the heroine, is introduced to something as soothing as Bendix's Southern Reverie. This is Sainton's use of the "very familiar," "to be definitely descriptive."

The first love scene occurs at the title, "And So the Sun Stood Still," and the love motif is then introduced.

However, the tranquility of the nuptial state is marred by a singularly energetic person, the other leg of the triangle, Jessie Ramsey. Her motif, which follows her throughout, is Zoecnik, "The Moving Hour," a sprightly phrase in 2/4 time.

After a 20 minute rest period the orchestra resumes at the "dawn" scene, playing "Morning" from Gruenn's "Hero and Leander" suite. This was part of Mr. Sainton's scheme to be suggestive without being definite.

At the title "The End of a Perfect Day," Stinton uses the obvious Carrie Jacob Bond's "A Perfect Day." He knew his audience was 100 per cent. familiar with it. It was meant to be plainly descriptive.

One of the cleverest passages was the skirmish between the wife and the amorata for the man, begun under the sub-title; "The Best Generals——"

To suggest the pertness, piquancy, and sauciness of the beginning of this fight, Victor Herbert's "Badinage" was played. It was like the opening shots of a battle. Later when the contest developed in intensity a full-throated opera, "L'Oracolo," by Francisco Leoni was drawn upon. The love theme occurs several times before the end of the picture, interspersed with light ballet music. This occurrence, interruption, and recurrence made a swift and effective summary of all that went before.

Among the other selections was Frederickson's arrangement of a galop, Fiazza del Popolo; Durrand's Chaconne; Lake's "The Tempest," to indicate a storm; and Friml's "Love Song."

Kinema Copies Famous Paintings

THE Kinema Theatre, Los Angeles, is presenting a series of twelve musical interpretations based on the lives and works of great composers.

Famous paintings of musical history have been selected as the background for the presentations. A series of beautiful art slides first are shown, giving a brief history of the particular painting for that week. The composer after whom the painting was created is then shown via the slide route and the Kinema Symphonic orchestra then gives a brief selection from that particular composer. After this a slide showing the famous painting is flashed on the screen and immediately afterwards, the curtains part showing the exact replica of the canvass in the flesh.

The first of the series was patterned after the famous "Kroetzer Sonata" which features the composer Beethoven. The second was taken from the canvas "The Discovery of Handel." In both instances, the stage settings were exactly as in the canvas and the artists made up to impersonate the figures of the paintings.

The accompanying cuts show pictures of the first two of the series as they were presented on the Kinema stage.

New Operatic Stage for Hamburg

The City of Hamburg is prepared to build a new stage upon the existing auditorium of the opera house, at an expenditure of 15,000,000 marks. The present stage is said to be old-fashioned and behind the times in its technical arrangements.

Jessen's Studio Notes by Wire

FOX

All the cast with the exception of the "vamp" role have been selected for "A Fool There Was," an Emmett J. Flynn production. The cast includes Irene Rich, Mahlon Hamilton, Lewis Stone, Marjorie Daw, William V. Mong, Harry Lonsdale, Wallace Macdonald, and Muriel Frances Dana. The vampire will be chosen from the number of screen tests submitted to the Fox forces.

Lynn Reynolds is directing Tom Mix in "Clean Up Sudden." The cast includes Patsy Ruth Miller, Bert Sprotte, Sidney Jordan, Joe Harris, Al Fremont, Earl Simpson, Thomasina, the eight-day-old daughter of Mr. and Mrs. Tom Mix, who is Victoria Ford.

FIRST NATIONAL

Charles Ray's latest First National subject has been titled "Alias Julius Caesar," a golf comedy of errors. The cast includes Barbara Bedford, as the female lead, William Scott, Harvey Clark, Robert Hernandez, Carl Miller, Milton Ross, Phillip Dunham, Eddie Gribbon, Gus Thomas, Bert Afford, Tom Wilson and S. J. Bingham.

UNIVERSAL

Director Edward Laemmle, with one-hundred people, requiring fourteen passenger coaches and a freight train of baggage, left Sunday for Yermo to make scenes of the building of the Union Pacific Railroad for "The Days of Buffalo Bill." Yermo is two hundred miles northeast of Los Angeles, among deserted mining towns.

"The Golf Insect," a comedy, is being made by Craig Hutchinson with Roy Atwell and Ethel Ritchie.

Director William Watson is making "The Minute Man," with Neely Edwards.

After making the fire scenes, Reginald Barker will have completed "The Storm."

Tod Browning and Stuart Paton are working on new stories.

"That Lass o' Lowrie's" has been finished.

Malcolm Boyland took "The Peterman," starring Herbert Rawlinson, to Arizona state prison last week, where it was shown to Louis Victor Eytinge, the author, who is a life prisoner, and other prisoners.

LASKY

Rollin Sturgeon will direct "Val of Paradise," adapted by Will Ritchie from Vingie E. Rose's original story. Jack Holt and Bebe Daniels will be co-starred.

The cast supporting Agnes Ayres in "The Ordeal" includes Conrad Nagel, Edna Murphy, Clarence Burton and Edward Sutherland. Paul Powell is directing and the continuity is by Beulah Marie Dix.

"The Gilded Cage," starring Gloria Swanson under the direction of Sam Woods, will be put into production next week. David Powell will play opposite the star.

James Cruze, with the Wallace Reed company, is near Mexicali for South American scenes of "The Dictator," the Richard Harding Davis play.

Betty Compson and Director Penrhyn Stanislaws and company are coming back from four weeks in the snow at Truckee.

Alfred Green has started filming the George Ade original story, "Our Leading Citizen," starring Thomas Meighan. Lois Wilson is opposite the star and Theodore Roberts is in the cast. The continuity is by Waldemar Young.

ROACH

The final scenes for the Lloyd comedy have been photographed. The title has been changed to "Grandma's Boy." The subject will be previewed in five reels.

The Snub Pollard comedy is finishing its last single reel subject. Next week the company will start on its series of two reelers under the direction of William Beaudine.

Jean Havez has written words and music for a song on Lloyd's "Grandma's Boy."

Harold Lloyd's "A Sailor Made Man" closed an engagement at the Symphony theatre in Los Angeles last Sunday after 405 showings to approximately 150,000 people.

HERE AND THERE

Burston Films gave a preview of "According to Hoyle," starring David Butler, on Friday of last week. The supporting cast includes Helen Ferguson, Phil Ford, Harry Todd, Hal Wilson, Fred Butler and Buddy Ross. Distribution is to be handled by the Western Pictures Exploitation Company.

The Hugh B. Evans feature, with an all-star cast including Roy Steward, Marjorie Daw, Johnny Walker and Wallace Beery, has been titled "Ridin' Wild." It was directed by Robert Thornby. It is now being edited.

Goldwyn announces the purchase of the Katherine Norris story, "Sisters."

Charles Gerrard has been called to New York to play in Cosmopolitan's "When Knighthood was in Flower."

Shirley Mason as she appears in "The Ragged Heiress," a William Fox release

"Baking Better Bread" a Rothacker Film

The Rothacker practical picture division has produced a one-reel film, "Baking Better Bread," for the Washburn-Crosby Company. In a simple, yet thorough, manner the picture teaches the future brides of America just how to make delicious bread—not eventually, but right now before graduating from their present homes. It will be screened before boys and girls' bread clubs in various states and also before domestic science classes.

Striking Winter Views in Pathe News 14

From "sunny California" comes scenes of a 36-inch snowfall pictured in Pathé News No. 14 that rarely exist in parts of the United States where they would naturally be looked for in February. At Bakersfield, Cal., touring automobiles are seen "marooned" in drifts that bury all but their tops. Boy Scouts are seen hiking up mountainsides near Spokane, Wash., on snowshoes where night winds blow the mercury down to 20 degrees below zero.

Theatre Folk at Showing of Farnum Film

Players from the Lambs Club, New York, and other actor friends of William Farnum, were guests of the Fox star at a private showing of "A Stage Romance" on Wednesday evening of last week. The occasion marked the return of Mr. Farnum to the screen after nearly a year's vacation.

Among those present were William Mack, William Courtleigh, Walter Lawrence, Lionel Adams, George Hobart, Harry Williams, Mr. and Mrs. Joseph Herbert, Frank Belcher, Fritz Williams, Frank Lalor, Jed Prouty, Gus Weinberg, Mr. and Mrs. Frank Case, Percy Hilton, Mr. and Mrs. Nash Martinette, Jack Deveraux, Mr. and Mrs. Emmett Corrigan, Jack King, Frank Mayne, Larry Evans, Mrs. Farnum, Miss Anna Belle Armstrong, Mrs. Charles Slater, Bob Middemas and Everett Shinn.

Pathe Names Releases for March 5th

PATHE announces its release schedule for week of March 5th. The list is augmented by the latest offering of the "Bill and Bob" series, titled "Mysterious Tracks." The capture of an Australian Koala bear is shown in this subject. "Sylvia of the Secret Police" is the title of the next Pathe playlet. This picture presents Irene Castle as the star. George Fitzmaurise directed.

"On the Jump" is the title of the latest re-issued one reel comedy starring Harold Lloyd. Bebe Daniels appears opposite, and "Snub" Pollard also plays a prominent part. "Pardon Me" is the current Hal Roach comedy, featuring "Snub" Pollard. Marie Mosquini appears opposite Pollard.

"The Cave of Peril" is the tenth episode of "White Eagle," starring Ruth Roland. New thrills and hazardous feats mark this chapter of the Pathe serial. "The Tiger and the Donkey" is the title of the current animated cartoon of the "Aesop's Film Fables" series.

Pathe Review No. 145 includes views of the haunts and customs of the Pueblo Indians, interesting comparative views of old New York and the city of the present day, a slow-motion novelty titled "The Family Yawn," and a Pathecolor presentation called "The Gem of the Desert."

Title of Glenn Hunter Vehicle Is Changed

Announcement has recently been made that the Tuttle-Waller production, "Apron Strings," featuring Glenn Hunter, has been retitled and will soon be released as "The Cradle Buster." Glenn Hunter, who is also appearing with Billie Burke in "The Intimate Stranger," is supported by Marguerite Courtot, William Tooker, Beatrice Morgan, Mrs. Pat Foy, Townsend Martin, Lois Blaine and Osgood Perkins. The production was directed by Frank W. Tuttle, assisted by Walter R. Sheridan, and Fred Waller, Jr., is responsible for the photography.

DeMille to Start New Subject in 3 Weeks

Cecil B. DeMille is back in Hollywood from his extensive European tour and is expected to start preparations for the production of "Manslaughter," his forthcoming Paramount picture, within the next three weeks.

Paul Iribe, art director for Cecil B. DeMille productions, who accompanied the producer on his European tour, returned at the same time. He has already consulted with Jeanie Macpherson, scenarist of "Manslaughter," on the matter of stage settings and he has announced that he plans to introduce a number of ideas acquired abroad into the art work on this Paramount picture.

COMING RELEASES

(Continued from page 1406)

SHORT SUBJECTS

Feb. 12—The Villain in Disguise (Aesop's Fables)..2/3
Feb. 5—The Fox and the Grapes (Aesop's Fables).2/3
Feb. 5—Dangerous Trails (Bill and Bob series).. 1
Jan. 29—The Miller and the Donkey (Aesop's Fables) 2/3
Jan. 22—The Bear and the Bees (Aesop's Fables)..2/3
Pathe Playlets (15 features—3 reels each).....

COMEDIES

Full of Pep (Pollard).....1
Call the Witness (Pollard).....1
Our Gang (Pollard).....1
Feb. 12—Stage Struck (Pollard).....1
Feb. 5—Blow 'Em Up (Pollard).....1
Harold Lloyd Reissues.....

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News .....
Saturdays—Pathe News .....

PHOTOPLAY SERIALS CORP.

The Mysterious Pearl—15 episode serial starring Ben Wilson and Neva Gerber.....

PIONEER FILM CORP.

The Crimson Cross (Van Dyke Brooks).....
Beyond the Crossroads (Ora Carew).....
The Leech (Claire Whitney).....

PRIMEX PICTURES CORP.

His Pajama Girl.....5
Power 5
Your Daughter and Mine.....6
The Lonely Trail.....5
The Door That Has No Key.....6
Eternity 6
Smiles (series of 26 single reel novelty comedies).....
Twelve single reel Indian dramas.....

PRODUCERS SECURITY CORP.

The Great Alone (Monroe Salisbury).....
The Wolf's Fang (Wilfred Lytell).....5
The Bootleggers.....5
The Soul of Man..... 7
Squire Phinn 5
Welcome to Our City..... 5
Mr. Bingle 5
Mr. Potter of Texas..... 6
Irving Cummings Series..... 2
Clasy Fitzgerald Series..... 2

PYRAMID PICTURES, INC.

The Mayor's Wife (Betty Blythe).....
The Queen of the Moulin Rouge.....

ROMAYNE SUPERFILM CO.

The Toreador .....
Rigoletto .....

R-C PICTURES CORP.

The Son of the Wolf (Special Cast).....
The Bigamist (Ivy Duke).....
Gay and Devilish (Doris May).....
The Woman Breed (Pauline Frederick).....
The Glory of Clementina (Pauline Frederick).....
The Vermillion Pencil (Sessue Hayakawa).....
Boy Crazy (Doris May).....
Why Men Forget.....
The Call of Home (Special Cast).....
Feb. 19—Beyond the Rainbow (Cabanne).....

RUSSELL PRODUCTIONS

FRANK BRAIDWOOD SERIES
AL JENNINGS SERIES
HELEN GIBSON SERIES
FRITZI RIDGWAY SERIES
CAPITOL FILM COMPANY
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LESTER CUNEO SERIES

SECOND NATIONAL PICT. CORP.

Her Story (Madge Titheradge).....
Mr. Pim Passes By.....
The Night Riders.....
Brenda's Heritage .....
David and Jonathan (Madge Titheridge).....

SELZNICK (LEWIS J.) ENT.

Sink or Swim (Owen Moore).....
Reckless Youth (Elaine Hammerstein).....
The Prophet's Paradise (Eugene O'Brien).....
The Referee (Conway Tearle).....
Channing of the Northwest (Eugene O'Brien).....
A Wide Open Town (Conway Tearle).....
Love's Masquerade (Conway Tearle).....

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Jungle Belles of Borneo.....
An Arctic Hike on the Great Aletsch Glacier.....
A Wedding Feast Among the Borneo Dayaks.....
Perilous Ascent of the Zinal-Rothorn.....
Pelican Island .....

UNITED ARTISTS CORP.

Salome (Nazimova).....
Fair Lady (Special Cast).....
The Ruling Passion (George Arliss).....
A Doll's House (Nazimova).....

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Under Two Flags (Priscilla Dean).....
Human Hearts (House Peters).....
The Storm (Special Cast).....
Peterman (Herbert Rawlinson).....
Mar. 13—The Wise Kid (Gladys Walton).....
Mar. 6—Wild Honey (Priscilla Dean).....
Mar. 6—Tracked to Earth (Frank Mayo).....
Feb. 27—The Golden Gallows (Miss Dupont).....
Man to Man (Harry Carey).....
Feb. 13—Headin' West (Hoot Gibson).....5

SERIALS

The Adventures of Robinson Crusoe.....
(Eighteen Episodes—Starring Harry Myers)
With Stanley in Africa.....
(Eighteen Episodes—Starring Geo. Walsh and Louise Lorraine)
Winners of the West.....
(Eighteen Episodes—Starring Art Acord)

JEWEL PRODUCTIONS, INC.

Jan. 1, 1922—Foolish Wives (Stroheim).....

COMEDIES

Mutts (Century).....2
Beware (Star).....1
A Movie Mix-Up (Star).....1
Peggy, Behave! (Century).....2
Upper and Lower (Century).....2
The Bottle Baby (Star).....1
A One Horse Town (Century).....2

UNIVERSAL DRAMAS

The Girl of the West (La Plante-Lincoln).....2
Trickery (Dorothy Woods-Hal Goodwin).....2

NEWS AND MAGAZINE REELS

Tuesdays—International News..... 1
Fridays—International News 1
Fridays—New Screen Magazine (Universal)..... 1

VITAGRAPH EXCHANGES

FEATURES

The Shangraun (Pauline Starke).....
The Man Hunter (William Duncan).....
The Sheik's Wife (Special Cast).....
Gypsy Passion (Special Cast).....
The Magnificent Ambersons (Jean Paige).....
The Man From Downing Street (Earle Williams)....
Island Wives (Corinne Griffith).....
The Prodigal Judge (Jean Paige).....
Flower of the North (Henry B. Walthall).....

COMEDIES

The Show (Larry Semon).....
A Charmed Life (Jimmy Aubrey).....
The Sawmill (Larry Semon).....

SERIALS

Breaking Through .....
(Starring Carmel Myers and Wallace MacDonald)

WARNER BROS.

Your Best Friend (Vera Gordon).....
School Days (Wesley Barry).....

SERIALS

Shadows of the Jungle.....15 episodes
Miracles of the Jungle.....15 episodes

MONTY BANKS COMEDIES

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WID GUNNING, INC.

White Hands (Hobart Bosworth).....

POST NATURE SERIES

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SHORT SUBJECTS

A Bear, a Boy and a Dog.....2053 ft.
Puppy Days..... 959 ft.
Robinson Crusoe Hours..... 966 ft.
The Good Things of Life.....
(Weekly Single Reel Release)

WESTERN FEATURE PROD., INC.

A Western Demon (Wm. Fairbanks).....
Hell's Border (Wm. Fairbanks).....

SHORT SUBJECTS

(Continued from page 1405)

Feature	Star	Distributed By	Length Reviewed
Juggernauts of the Jungle (Educational)		Educational	1 reel
Jungle Goddess, The (Serial)		Exp. & Imp.-S. R.	15 episodes. Feb. 4
King of the Circus (Serial), Eddie Polo		Universal	18 episodes
Lake Maggiore (Scenic)		**Paramount**	1 reel
Last Hops, The (Scenic)		Educational	1 reel....Sept. 3
Leather Pushers, The (Drama)		**Universal**	2 reels....Jan. 28
Let's Go—To the South Seas (Scenic)		**Educational**	1 reel.....Dec. 10
Life History of Frogs and Toads (Educ.)		Kineto Review	1 reel....June 11
Liquid Gold (Educational)		**Kineto Review**	1 reel
Lochinvar of the Line (Drama), Edgar Jones.		Pathe	2 reels
Long Live the King (Mutt and Jeff Cartoon)		**Fox**	1 reel
Lorraine of the Timberlands (West. Dr.), Tom Sanchi		Pathe	2 reels...Oct. 8
Lost a Yodel (Educational)		Educational	1 reel
Major Jack Allen Wild Animal Pict. (Adven.)		Pathe	1 reel
Mountain Lion (Bill and Bob Series)		Pathe	1 reel....Aug. 20
Movie Chats		National Ex.	1 reel
Music in the Air (Scenic)		Educational	1 reel....Aug. 20
My Lady of the Pines (W. Dr.), Mary Astor.		Pathe	2 reels...Sept. 10
Ne'er to Return Road (Dr.), Wallace Berrey.		Educational	? reels...Oct. 8
Neighbor Nelly (Romance)		Prizma	1 reel....Jan. 28
Netting the Leopard (Wild Animal)		Pathe	1 reel....Sept. 24
New Wine in Old Bottles (Educational)		Educational	
Nice and Cannes (Scenic)		**Paramount**	1 reel....Oct. 1
Night Attack, The (Drama)		Universal	2 reels....Feb. 18
No More Gasoline (Scenic)		Educational	1 reel
Northern Trail, The (Drama)		**Educational**	2 reels
Old and New England (Scenic)		**Educational**	1 reel.....Dec. 10
Old Dynamite (Special)		**Universal**	2 reels....Dec. 3
Old Moose Trails (Scenic)		**Educational**	1 reel
Painters' Frolic, The (Mutt and Jeff Cartoon)		Fox	1 reel....Aug. 20
Pageantry in India (Scenic)		Kineto	
Panama (Scenic)		**Kineto Review**	1 reel
Pathe Review No. 120		Pathe	1 reel....Sept. 10
Pigs and Kava (Educational)		Educational	1 reel
Policeman and the Baby, The (Drama)		Educational	2 reels
Polo (Educational)		Educational	1 reel
Primitive Life in Tennessee (Scenic)		Kineto	1 reel.....Feb. 4
Purple Riders, The (Serial), Joe Ryan		Vitagraph	15 episodes. May 7
Pyrenees and Wooden Legs (Educational)		Educational	1 reel
Ranger's Reward, The (Drama) Art Acord		Educational	1 reel....Feb. 18
Ranger, The (Scenic)		Sunset-Burrud	1 reel.....Feb. 11
Quaint Holland (Scenic)		**Universal**	2 reels
Roaring Waters (West. Drama), Geo. Larkin.		Universal	2 reels...Sept. 27
Ropin' Fool, A (Will Rogers, W. Dr.)			2 reels....Nov. 26
Roping the Black Panther (Wild Animal)		Pathe	1 reel
Rural Java (Scenic)		Paramount	1 reel
Santa Fe—The City Different (Scenic)		Paramount	1 reel
Science at Home (Kineto Review)		National Ex.	1 reel
Secret of Butte Ridge, The (W. Dr.), T. Sanchi.		Pathe	2 reels....Feb. 4
Seeing San Marino (Scenic)		**Paramount**	1 reel
Seven League Booters (Scenic)		Educational	1 reel
Seville in Fair Time (Scenic)		Paramount	1 reel
So This is London (Scenic)		Prizma	1 reel.....Feb. 4
Spirit Wrestlers (Scenic)		Kineto Review	1 reel.....Aug. 6
Stamboul (Scenic)		**Paramount**	1 reel
Striking Tires, The (Novelty)		Bosworth, De Freves & Felton	1 reel
Strolling Minstrels (Scenic)		**Educational**	1 reel.....Oct. 29
Sweet Heart (Western Drama), Billy West.		Joan Film	2 reels
Terror Trail (Serial), Eileen Sedgwick		Universal	18 episodes
Texas of the Mounted (Drama)		Texas Guinan	2 reels....Nov. 13
Thrills (Sport Topic)		Kineto Review	1 reel
Too Much Overhead (Educational)		Educational	1 reel
Trip of U. S. S. Idaho (Scenic)		Kineto Review	1 reel
Trip Through Film Land, A (Novelty)		Bosworth, De Freves & Felton	2 reels...Dec. 31
Vegetarians (Educational)		Kineto Review	1 reel
Village Life in Switzerland (Scenic)		Kineto Review	1 reel
Wanderlust (Scenic)		Educational	1 reel
Wanted, an Elevator		Educational	1 reel
Was Darwin Right? (Educational)		Kineto Review	1 reel
Watching the Wayands (Scenic)		Paramount	1 reel
Water Babies (Educational)		Kineto Review	1 reel
White Mouse, The (Drama) Lewis Stone		Educational	2 reels....Nov. 5
Wild Men of Borneo (Adventure)		State Rights	
Wings of the Border (Western Drama)		Pathe	2 reels
Winners of the West (Serial), Art Accord		Universal	18 episodes Oct. 1
With Stanley in Africa (Serial) George Walsh.		Universal	18 ep'sdes. Feb. 11
Young Painter, The		Hodkinson	1 reels

THE WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

Representative Theatres Everywhere

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SIMPLEX PROJECTORS

Here Are A Few Recent Installations:

GOTHAM THEATRE
3,000 SEATS
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STATE THEATRE
1,800 SEATS
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$2,500,000

LAFAYETTE SQUARE THEATRE

4,000 SEATS

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HARVEY THEATRE
2,000 SEATS
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MERIT WINS!

THE PRECISION MACHINE CO. INC.
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Hollywood, California

Anita Stewart
in
"A Question of Honor"

Louis B. Mayer presents
Fascinating Anita Stewart
In *"A Question of Honor."*
Directed by Edwin Carewe.

A Ruth Cross story adapted
By Josephine Quirk—Art
Titles by Frank F. Greene—
Technical Director, B. Darling.

Edwin Carewe direction—
Robert B. Kurrle photography—
Mayer-made, with *First*
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FILM MFG. CO. CHICAGO, U.S.A.

There are reasons—
Come and see them.

Founded 1910
by
Watterson R. Rothacker

MARCH 11, 1922

Motion Picture News

Reg. U. S. Patent Office

Dominates the Field

BOOKING GUIDE

Exhibitor Comments, *Not Ours:*

"Best asset my desk has ever seen."

H. J. Ludeke,
Ludeke Theatre,
St. Peter, Minn.

"Enclosed find one dollar for next two copies. I should not want to miss them."

Winderman & Jacobson,
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2 Hipple Street,
Brooklyn, N. Y.

Next Issue Out in March—
Covers Preceding Six Months—
ALL Pictures—Full Treatment—
Indispensable to the SMALL HOUSE

SEE PAGE 1496

VOL. XXV No. 12 — *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879* — PRICE 20 CENTS

Published Weekly—$3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

Success,

comes with

"Determination"

The sensation of 1922

LEE-BRADFORD

701 7TH AVE.

BIGGER —

than the seven wonders of the world

The Temple of the Hermit in "The Mistress of the World" is twenty-seven feet higher than the Leaning Tower of Pisa.

The set representing the Great Wall of China covers more territory than the Hanging Gardens of Babylon.

The secret Treasure Room of the Queen of Sheba is larger than the Temple of Diana.

The Temple of Ophir is larger in all its dimensions than the Great Pyramid.

The arena in which the steel-melting machine is demonstrated seats 7,000 more people than the Coliseum of Rome.

The underground tunnel is longer than the Catacombs of Alexandria.

The statue of the Sacred Dog of China is more enormous than the ancient Colossus of Rhodes.

FOUR mighty motion pictures representing the summit of cinema achievement.

In spectacle, in thrill, in number of persons engaged, in money and time spent, these pictures dwarf every other entertainment in the history of the world.

Each one is complete in itself, and forms a full evening's entertainment.

No. 1 "The Dragon's Claw"
No. 2 "The Race for Life"
No. 3 "The City of Gold"
No. 4 "Saved by Wireless"

From the novel by Carl Figdor.
Directed by Joe May

Hamilton Theatrical Corporation *presents*

"The MISTRESS of THE WORLD"

with MIA MAY

A series of four
Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

UFA PRODUCTION

Paramount's
Tenth
Birthday
1912 MARCH IS THE MONTH 1922
SUN. MON. TUE. WED. THU. FRI. SAT.
1 2 3 4
5 6 7 8 9 10 11
12 13 14 15 16 17 18
19 22 23 24 25
30 31

4708 exhibitors have already made their bookings for Paramount's Anniversary Month.

They know that March will be the biggest month in the history of the industry.

And they want to get their share of the profits.

Every man, woman and child in the country knows all about this birthday celebration.

Newspaper advertising in 904 cities has told them about it.

Three full pages in the Saturday Evening Post have told them about it.

Five million souvenir booklets have told them about it.

It's not too late to get your share!

Make your bookings now!

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR President
NEW YORK CITY

WHY?

Does W. C. QUIMBY, Proprietor of the Jefferson Theatre, Fort Wayne, Ind.

show

Paramount Pictures

HERE'S WHY!

Here are Some Current

Paramount Pictures

CECIL B. DEMILLE'S "Fool's Paradise"
By Beulah Marie Dix and Sada Cowan. Suggested by Leonard Merrick's story "The Laurels and the Lady."

ELSIE FERGUSON and WALLACE REID in "Peter Ibbetson" ("Forever")
A GEORGE FITZMAURICE production. Based on the novel by George Du Maurier and the play by John Nathan Raphael. Scenario by Ouida Bergere.

GLORIA SWANSON in "Her Husband's Trademark"
By Clara Beranger. Directed by Sam Wood. Scenario by Lorna Moon.

GEORGE MELFORD'S "Moran of the Lady Letty," with Dorothy Dalton. Cast includes Rodolph Valentino.
By Frank Norris. Scenario by Monte M. Katterjohn.

"ONE GLORIOUS DAY" with Will Rogers and Lila Lee
By Walter Woods and A. B. Barringer. Scenario by Walter Woods. Directed by James Cruze.

POLA NEGRI in "The Red Peacock," UFA Production

BETTY COMPSON in "The Green Temptation"
From the story by Constance Lindsay Skinner. Directed by William D. Taylor. Scenario by Monte M. Katterjohn and Julia Crawford Ivers.

WALLACE REID in "The World's Champion"
From the play "The Champion" by A. E. Thomas and Thomas Louden. Scenario by J. E. Nash. Directed by Philip E. Rosen.

WAY back in the Stone Age of the Motion Picture business I bought "The Prisoner of Zenda," starring James K. Hackett. This was one of the very first Famous Players productions.

The salesman assured me that I could charge advance prices for this attraction. So I doubled my prices, for the first time, and—I was fined one hundred dollars and costs for overcrowding my theatre!

From that day to the present I have used all the Paramount Pictures released, and they have at all times been the solid foundation of my business.

There is a "well-tailored" atmosphere in Paramount Pictures which makes them distinctive. The quality is consistent. They please patrons who are always half sold in advance by the national advertising campaign.

I have dealt with the Pittsburgh, Cleveland, Cincinnati, Chicago, Indianapolis and Detroit exchanges, and in all these years of business association I have always received the fairest treatment and an almost perfect service.

These are the reasons why I show Paramount Pictures.

(Signed) W. C. QUIMBY,
Proprietor Jefferson Theatre, Fort Wayne, Indiana.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

What the "Weekly Film Review" says about "CARDIGAN"

AMERICAN HAS GREAT INITIAL RELEASE IN "CARDIGAN."

The American Releasing Corporation has picked an eminently worthy initial release in "Cardigan," a Messmore Kendall production based on the novel by Robert W. Chambers.

"Cardigan" is a good picture, interpreted by a good cast, enjoying the foundation of a good story, with the embellishment of beautiful settings. But "Cardigan" stands apart because it is the first all-American patriotic historical drama. The author has chosen a momentous epoch in American history—the beginning thereof—that trying period when our forefathers chafing under English tyranny, laid the foundation for liberty and freedom with that first fervid resistance of the British Regulars at Lexington. And the story by that same token will be recognized as an American classic. There could be no more fitting moment for it to reach the market—with reformers decrying the industry and the people who are a part of it, with proponents of censorship equally ready to apply the scissors or the torch, it is good to find a picture at once delightfully entertaining, wholesomely pleasing, nobly dramatic, and historically correct.

EDITORIAL FROM "WEEKLY FILM REVIEW"— *ATLANTA*

Messmore Kendall
presents

CARDIGAN

The First American Historical Production
From the Famous Novel by
ROBERT W. CHAMBERS
Directed by John W. Noble

The romantic story of a youth and a maid drawn by chance into the dramatic struggle for American Independence

American
RELEASING CORPORATION
WALTER E. GREENE, *President* F. B. WARREN, *Vice-President*

15 W. 44th St. N.Y.C.—Phones: Vanderbilt 7078-9

MESSMORE KENDALL'S PRODUCTION

CARDIGAN

(American Releasing Corporation)

VIVID AMERICAN HISTORCIAL DRAMA.

Michael Cardigan	William Collier, Jr.
Silver Heels	Betty Carpenter
Sir William Johnson	Thomas Cummings
Walter Butler	William Pike
Lord Dunmore	Charles E. Graham

Here at last is a vivid and powerful story of the birth of American freedom! And it is a classic that will take rank with the historical dramas that endure for all time. When Robert W. Chambers wrote "Cardigan" he built a glowing piece of fiction upon a vital foundation of history; he verified incidents and played strictly to fact whenever a question of history was involved. The result is an authentic document, and a dramatic one. D. W. Griffith immortalized a period of American history with his matchless "The Birth of a Nation," and because he represented without prejudice and without bitterness the issues at stake and the means by which two warring factions sought satisfaction, his picture to this day has not found an equal in the hearts of American people.

"Cardigan" goes back even further and visualizes the most momentous step in America's development—her stand for liberty and freedom, her defiance of British tyranny! And while the big historical situations give vast momentum and burning impetus to the production, there is the tender romance which runs through the story—the honorable love of Michael Cardigan, son of the forests, for Felicity Warren, called "Silver Hells" by the Indians. There are inspiring scenes where the noble Chief of the Cayugas comes in sorrow before his white brothers to ask justice for his people.

The production abounds in action; in swift moving incident; the growing distrust of the Colonists for the Royalists; the oppression that brought defiance, and war, and finally freedom.

The famous midnight ride of Paul Revere is made an integral and very vital part of the story; we see the organization of the Minute Men, little bands who pledged themselves to stand ready at a minute's notice to rise up for their country.

The magic password, "God save our country," distinguished the Colonist, whose first love was for America, from the Royalist, who of an unscrupulous king, continued to say, "God save our king."

It is history animated by drama, and drama charged with colorful romance, and romance fired by patriotism. It is amazing that so much could have been crowded into seven reels. That single picture contains more history than the average reader would cover in weeks.

"Cardigan" is destined to become a classic of the screen because every patriotic American will love it. It shows the splendid spirit that dominated American manhood in those days of unequal strength and uncertain allegiance. Michael Cardigan, even his boyhood days, disclosed the finer fibre of which the race is made. He is the ideal of American boyhood—brave, courageous, honorable, reverent and tender.

William Collier, Jr., makes an admirable Cardigan, fulfilling every requirement of the youthful hero and proving likewise capable of the heavier part later on. Betty Carpenter is an appealing Felicity—at times provocative, demure, aggressive, but at heart sweet, womanly and lovable. The entire supporting cast is above the average.

Next to William Collier and Betty Carpenter, credit for excellent delineation must go to William Pike, who has the unlovely role of Walter Butler, and to Charles E. Graham, who discloses a Lord Dunmore ready to betray the Colonists to their enemies.

April Sixteenth Begins

A Week of Unusual Interest For YOU

It is Educational Pictures Week for thousands of motion picture theatres on this continent.

Progressive exhibitors all over the United States and Canada will run from April 16 to 23 many of Educational's short subjects to give you unusually diversified and well-balanced programs.

Many of the greatest showmen will present short-subject programs made up exclusively of the quality short subjects for which Educational is famous. Thoughtful exhibitors will select from this list:

CHRISTIE COMEDIES

"TORCHY" COMEDIES

MERMAID COMEDIES

CAMPBELL COMEDIES

"SCENICS BEAUTIFUL"
and
WILDERNESS TALES
By Robert C. Bruce

SKETCHOGRAFS-CARTOONS
By Julian Ollendorff

KINOGRAMS-NEWS WEEKLY

and specials like

THE BATTLE OF JUTLAND

All the above motion pictures are advertised in theatre entrances by posters and lobby cards displaying our trade-mark of guaranteed entertainment quality.

When you see it

Educational Pictures

"THE SPICE OF THE PROGRAM"

Reg. U.S. Pat. Off.

Go in---
It's the Sign of a Well-Balanced Program!

EDUCATIONAL
FILM EXCHANGES, Inc.
E. W. Hammons, President

THIS AD

will appear Thursday,
April 13th, in

THE SATURDAY EVENING POST

It announces

EDUCATIONAL PICTURES WEEK

April 16—23 to

12,000,000 PEOPLE

WE will give FREE to any exhibitor a striking one-sheet poster that links up with our National Advertising, and that will help you get *your* portion of these 12,000,000 patrons into *your Theatre.*

ASK OUR NEAREST BRANCH NOW

to send you this FREE poster.

Educational Pictures

"THE SPICE OF THE PROGRAM"

Reg. U. S. Pat Off.

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President

What would it mean to your box-office for your leading newspaper to publish FREE ads like this?

Not simply a single display, but a complete campaign before the picture is shown and during its run—

Backed by columns of prominently displayed and FRONT PAGE publicity that will direct every reader's attention to your theatre—

Because it is a tie-up with "GRAND LARCENY," Goldwyn's sensational society drama that newspapers will welcome.

Would this ad-and more like it interest you? Read it carefully.

"A Woman Who Can Be Stolen From One Man— Can Be Stolen From Another"

Her husband found Kathleen in the arms of his friend. Yet there was no wrong of hers.

Annixter would not listen and drove her to Clive with that warning—that suspicion.

She married the other man, but her first husband's words magnified every act of hers until he was crazed with jealousy.

Then the second husband found her alone with the first—accused her—just as unjustly.

These were the two men who had sworn to cherish her—She turned to the door—

One of them asked:

"And then will you come back to him—or to me?"

And she answered:

"WHO KNOWS?"

So the film story ends. What became of Kathleen? Did she find a career—make her own way? Did she find another—a trusting love? Or did she accept a plea of forgiveness—and from which of them?

The Evening Sun

Offers $200 for a Sequel to this Picture

There are no conditions except that the Sequels must be limited to 500 words and must reach the Evening Sun office before Monday, March 3rd.

$100 will be paid for the best answer, $50 to the second, etc. Write on one side of the paper only and carefully print your name on the first sheet.

In the meantime read the stories appearing daily in the Evening Sun. They may help you.

Address all replies to "WHO KNOWS?" Editor, the Evening Sun.

GOLDWYN *presents*

GRAND LARCENY

by ALBERT PAYSON TERHUNE *directed by* WALLACE WORSLEY

with ELLIOTT DEXTER *and* CLAIRE WINDSOR

See it at Empire Theatre *starting Monday*

Read the details of this big idea on next 2 pages!

It's a big money-making idea
Tie up this publicity with

1

Send to your Goldwyn Exchange for Service Book and Contest Press Sheet. Study them both carefully.

You cannot yourself effectively sell anything until you yourself are convinced of its worth.

Better still, if you will arrange to see "Grand Larceny"—you will surely be filled with enthusiasm.

THEN

2

Then go to the editor of the livest newspaper in your city—assure him that you have the most amazing photo-drama ever shown.

Tell him the story—with the emphasis on the ending.

Point out that you are not asking him to give you something free, but sharing an idea that will stimulate his circulation as well as your attendance.

NEXT

Newspapers are seeking ideas like this
They realize its reader interest value

With only average advertising and ordinary effort, "Grand Larceny" is an exceptional box office magnet.

With its amazing story and sensational ending advertised by you at their face value, "Grand Larceny" should be your greatest success of months.

But with your leading newspaper behind it—giving the sort of publicity money could not buy, you have the exploitation opportunity of years.

Write your GOLDWYN Exchange today fo

vith a real picture sensation.
GOLDWYN'S "Grand Larceny"

3

Suggest that his paper conduct a contest offering prizes for the best answer.

Prizes are the only outlay. Ample material is supplied by Goldwyn to start it. The hundreds of replies will carry it on.

Ask the paper to announce the contest a few days before your showing — the prize award at its end.

Never fear that the paper will fail to see the reader appeal.

HERE IT IS

"WHO KNOWS?" WEEK can be made the Big Week of the Season for the Theatre Manager Who Knows Outstanding Picture and Exploitation Values.

It's an idea that is bringing such returns that Goldwyn wants all showmen to share it.

4

KATHLEEN VAUGHN had been raised a hothouse flower — wondrously beautiful.

EVEN AFTER SHE MARRIED she craved admiration — innocently enough.

JOHN ANNIXTER neglected her for business, and his blindness and her trust opened the way for another.

SHE WAS THE INNOCENT victim of a trick — her husband would not listen — drove her into eager, waiting arms.

SO SHE MARRIED BARRY CLIVE — with Annixter's warning: "A woman who can be stolen from one man can be stolen from another."

CLIVE NEVER FORGOT. Crazing suspicion magnified each act of hers. When he found her with Annixter HE accused. With arms outstreched they watched her leave them both.

?

ONE OF THEM asked: "And then will you come back to me — or to him?" On the threshold she replied:

"Who Knows?"

What Did Kathleen Do?

Did she make her own way in the world of business?

Did she find another whom she loved — and who really trusted her?

Or did she return to one of them — to which?

Then Follow the Details of the Contest as Arranged by the Paper.

pecial "Grand Larceny" Contest Press Sheet

A Godsend

Two Big Winners wh

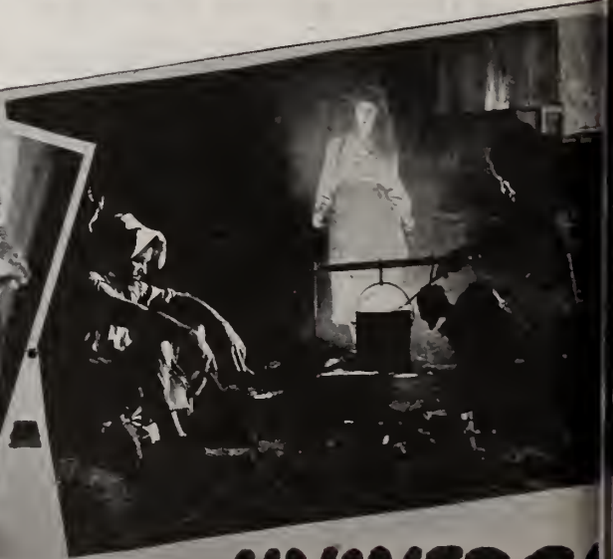
ONE IS A SMASHING big picture of adventure an romance with the world's most dynamic actress an your best box office bet—PRISCILLA DEAN—in th star's role. You wanted—have got to have—BI STUFF! Here it is—*book it NOW and stop worrying*

CARL LAEMMLE offers

PRISCILLA DEAN

IN

"WILD HONEY"



Story by CYNTHIA STOCKLEY

Directed by WESLEY RUGGLES

de Luxe UNIVERSA

to Exhibitors

ney're Needed Most!

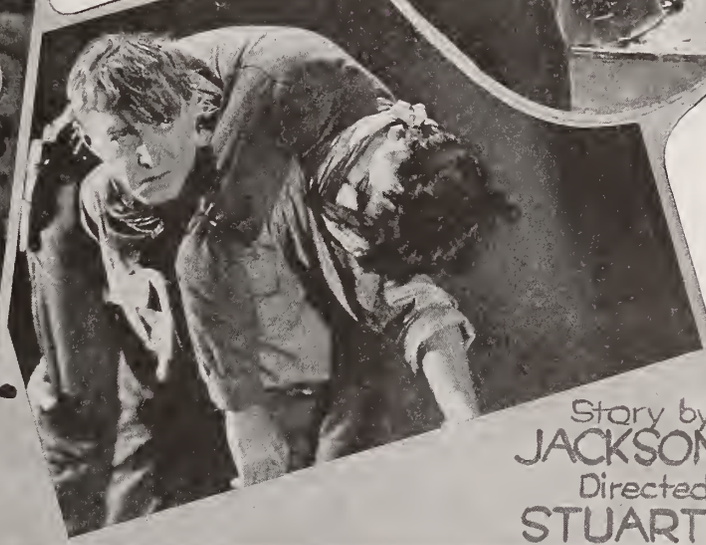
THE OTHER is a terrific drama of adventure in the Far West, with the greatest Western hero the screen knows in the leading role. HARRY CAREY, star of the box office knockout, "The Fox," has made another bigger and better picture. *Book it NOW—and stop worrying!*

CARL LAEMMLE offers

HARRY CAREY

IN

"MAN to MAN"



JEWEL de Luxe

Story by JACKSON GREGORY

Directed by STUART PATON

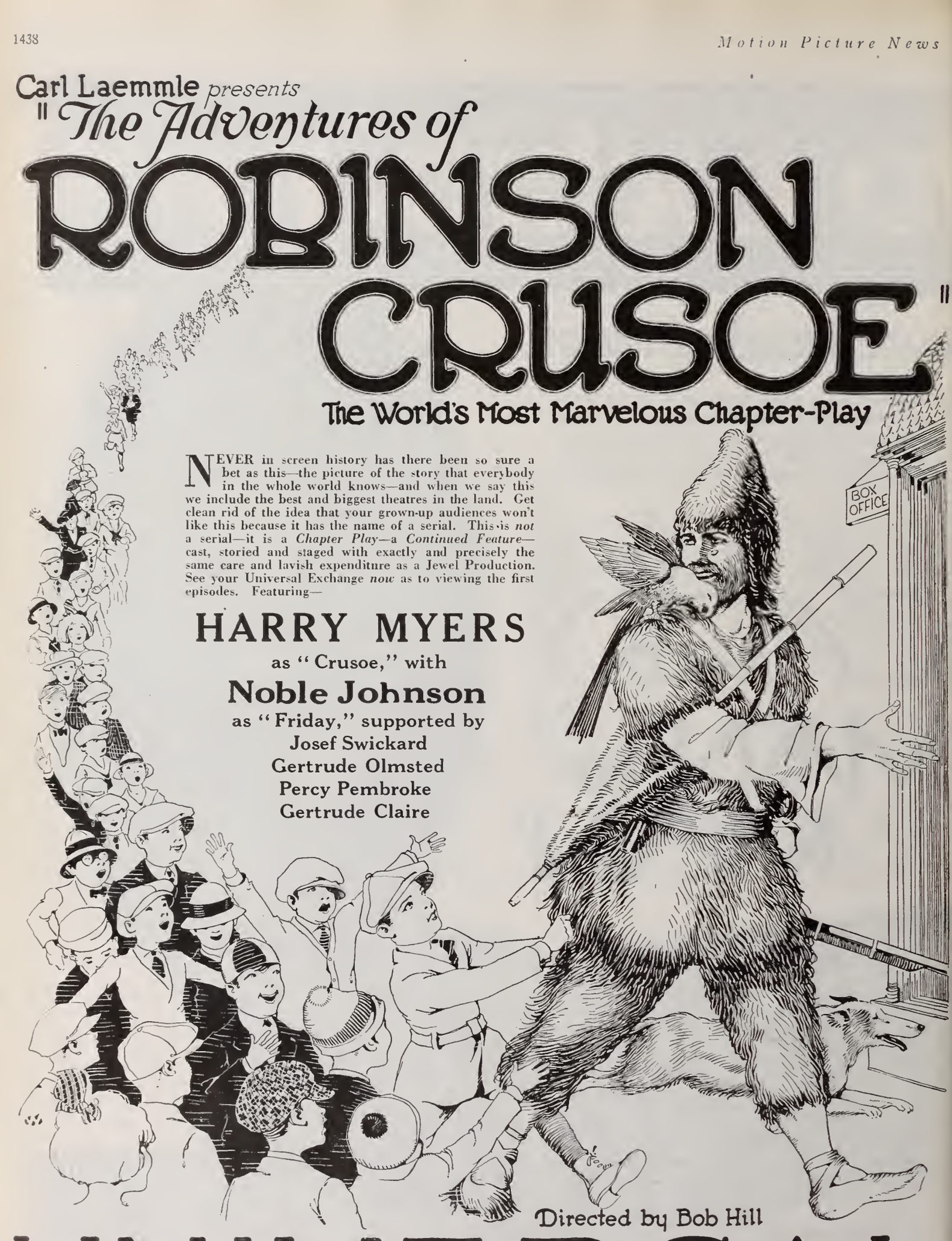
Carl Laemmle *presents*

"The Adventures of ROBINSON CRUSOE"

The World's Most Marvelous Chapter-Play

NEVER in screen history has there been so sure a bet as this—the picture of the story that everybody in the whole world knows—and when we say this we include the best and biggest theatres in the land. Get clean rid of the idea that your grown-up audiences won't like this because it has the name of a serial. This is *not* a serial—it is a *Chapter Play*—a *Continued Feature*—cast, storied and staged with exactly and precisely the same care and lavish expenditure as a Jewel Production. See your Universal Exchange *now* as to viewing the first episodes. Featuring—

HARRY MYERS
as "Crusoe," with
Noble Johnson
as "Friday," supported by
Josef Swickard
Gertrude Olmsted
Percy Pembroke
Gertrude Claire



Directed by Bob Hill

UNIVERSAL

FROM
ASSOCIATED EXHIBITORS
DISTRIBUTED THROUGH
PATHÉ EXCHANGE.

FOREIGN REPRESENTATIVE
FOR ASSOCIATED EXHIBITORS
SIDNEY GARRETT

FOR MR. EXHIBITOR RUSH!

"HANDLE WITH CARE"

CONTENTS — GRACE DARMOND,
HARRY MYERS, JAMES W. MORRISON,
PATSY RUTHMILLER, WILLIAM COURTLEIGH,
LANDERS STEVENS AND WILLIAM AUSTIN
IN A COMEDY DRAMA FULL OF MIRTH AND
GUARANTEED BOX OFFICE APPEAL.

AN AL AND RAY ROCKETT PRODUCTION

Leah Baird Productions Inc. presents

"Don't Doubt

With Leah Baird

An intimate drama of married life, portraying with vital power the pettiness of jealousy, the folly of stubbornness and the evil of doubt. Directed by James W. Horne and played by an all-star Cast. A wonderful entertainment for men and women alike.

Your Wife„

A Woman's Problem and a Man's Solution!
A feature throbbing with public interest!
An attraction with a tremendous box office pull!

Distributed by Associated Exhibitors
through Pathé Exchange, Inc.

Foreign Representative for Associated Exhibitors
Sidney Garrett

Franchise Features

The Clark-Cornelius Franchise is meeting with unprecedented success

Emile Chautard's
"LIVING LIES"

Adapted from Arthur Somers Roche's Saturday Evening Post Story and Produced by Mayflower Photoplay Corporation, producers of "The Miracle Man."

Back of this picture is all of the great advertising value of the Saturday Evening Post, the genius of Emile Chautard and a picture that has the elements of a great success.

George Cheseboro

in a series of eight

NORTHWEST MOUNTED POLICE PRODUCTIONS

Eight big wholesome stories wonderfully produced by Milburn Morante and seething with the action and atmosphere of the forests of the great northwest. They represent a quality of amusement that has a wide appeal.

Leo Maloney

in a series of twelve, two reel

TEXAS RANGER FEATURES

The success of this series throughout the country has known no equal for short subject material. Mr. Maloney is considered the peer of horsemen and delineators of western roles.

These and eleven other features are included in the unusual Clark-Cornelius Franchise proposition for independent buyers.

CLARK-CORNELIUS CORPORATION
117 West 46th Street New York City

A Stupendous Production entirely surrounded by mammoth audience value

"THE ISLE OF ZORDA"

JULES VERNE'S

Mystery Novel adapted from "Mathias Sandorf"

Pathépicture

TRADE MARK

"THE ISLE OF ZORDA"

FIRES
the Blood!

THRILLS
the Heart!

PRESENTED BY
LOUIS NALPAS

Pathépicture

JULES VERNE'S

Mystery Novel
Adapted from "Mathias Sandorf"

Supreme!

Because

1. Jules Verne's name is known to every reader of fiction.
2. The "Isle of Zorda" is a Monte Cristo tale with the throb of romance and the thrill of adventure.
3. It has the most sensational escape from a prison, set on the pinnacle of a precipice.
4. It has the lure of Oriental intrigue and the charm of beautiful women.
5. It is gay with the revelry of Monte Carlo. Its luxury and lavishness is matchless.
6. It has a slave market scene that is the acme of French artistry.
7. Its dramatic climaxes are peak high and the acting is peerless.

Book it for a Long Run!

CROWD your Lobby!

EXPLOIT this Special!

Pathépicture

TRADE MARK

DIRECTED BY HENRI FESCOURT

"THE ISLE OF ZORDA"

JULES VERNE'S

Mystery Novel

Speaks the language your box-office loves to hear.

Pathépicture

TRADE MARK

Distinctive Productions, Incorporated presents

GEORGE ARLISS

in

"The Ruling Passion"

From Earl Derr Biggers' story in "The Saturday Evening Post"
Harmon Weight Director — — — — Forrest Halsey, Scenarist
Harry A. Fischbeck, Photographer — Clark Robinson, Art Director

Six reels of continuous chuckling with a genuine laugh every little while — The inimitable George Arliss supported by an all-star cast — A story of youth, love, and mirth that sparkles with wit and humor.

UNITED ARTISTS CORPORATION

MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D.W GRIFFITH

HIRAM ABRAMS • PRESIDENT

Why?

has

SECOND NATIONAL
PICTURES CORPORATION

in an exceedingly brief period
become one of the

MOST IMPORTANT

Distributing Concerns
in the Country?

Why?

The Quality of Entertainment
Provided by

"THE NIGHT RIDERS"
"HER STORY"
"DAVID AND JONATHAN"

is

Why.

Second National Pictures Corp.

140 West 42nd Street New York

SELZNICK PICTURES
REG. U.S. PAT. OFF.

S-h-h--!

NOT SO LOUD!!!

We've told you before that the current series of Constance Talmadge Revivals comprised the six greatest pictures ever made by this talented comedy star. Public opinion everywhere supports this claim. And now another straight tip:--"Mrs. Leffingwell's Boots" is by far the greatest of the six. Get us? You bet you do, and you'll do well to clinch the booking for an early date

LEWIS J. SELZNICK
presents

CONST TALMA

IN

"MRS. LEFFINGWELL'S BOOTS"

From the Play by Augustus Thomas--Directed by Walter Edwards

WHY?

Motion Picture News since the first of the year has carried exactly 120 more pages of paid advertising than its nearest competitor——

149¼ more pages than the next competitor——.

And 189 more pages than the third competitor.

THE REASON?

The NEWS delivers *RESULTS!*

That's the answer—and whole answer in a nutshell.

And, year in and year out, the shrewdest advertising men in the business attest the soundness of this claim by placing the greatest volume of their advertising appropriation in the pages of the NEWS.

The News Alone Covers the Field

A story that has everything together with a big star

Heart Interest

William Fox presents

DUSTIN FARNUM

in

IRON TO GOLD

Suspense

Thrills

Delicious Comedy

Novelty

The romance of a square man with a price on his head~

STORY BY
George Owen Baxter
DIRECTED BY
Bernard Durning

FOX

The Fox Exchange
News for you

SALES

beginning March 1st

Big Special

OVER THE HILL

SHAME
with John Gilbert

THE LAST TRAIL
William Farnum in

PERJURY

QUEEN OF SHEBA

FOX
INDEPENDENCE & STRENGTH

Wire, Write or call

Manager has
regarding a new

POLICY

for the Nine
Pictures:

THUNDERCLAP
with Mary Carr

A CONNECTICUT YANKEE
IN KING ARTHUR'S COURT

FOOTFALLS

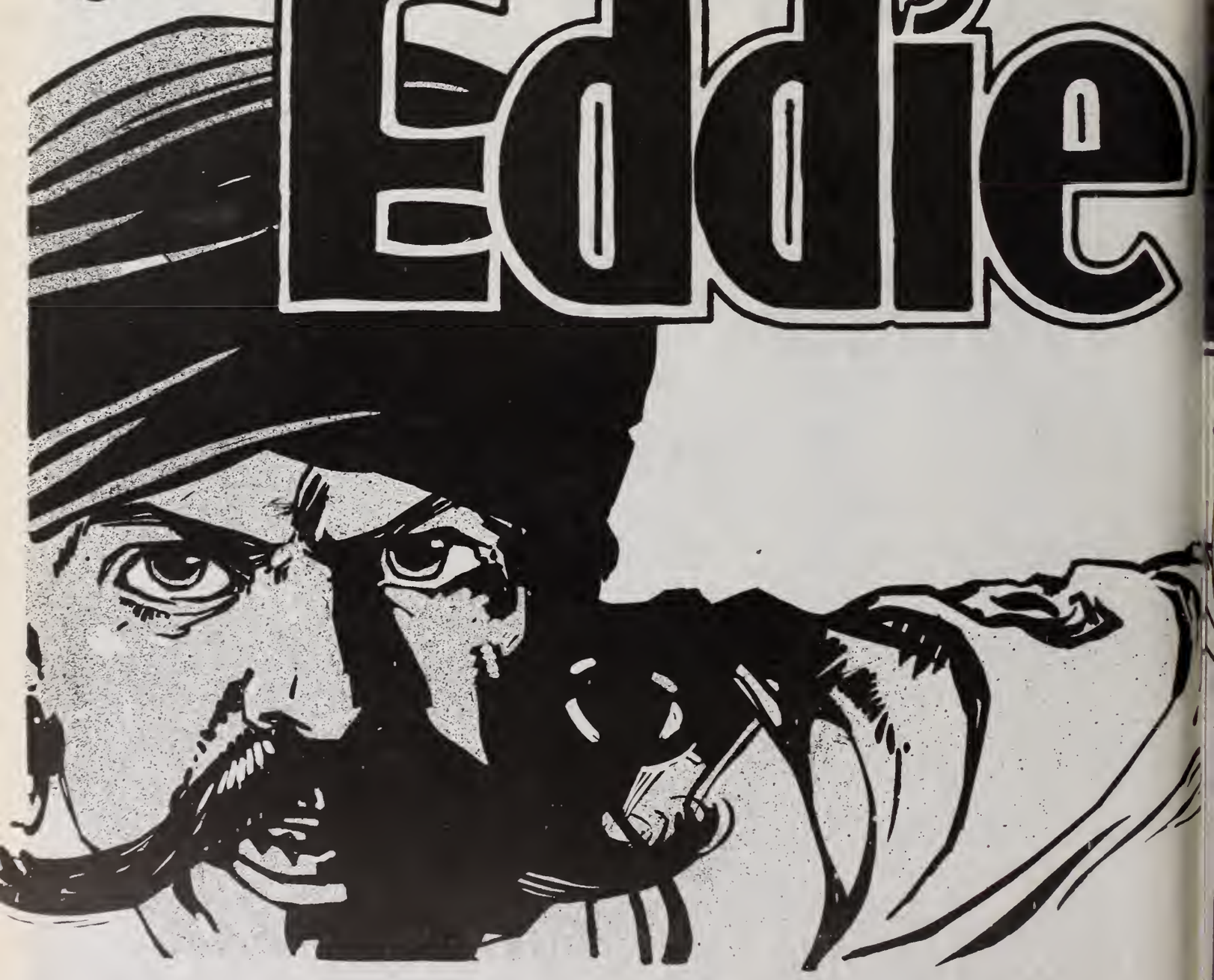
A VIRGIN PARADISE

Fox Film Corporation

Coming! The Serial -the Monarch

The mightiest serial box

Eddie



Tremendous

of them all!

office star in the business

Polo

in

Capt. Kidd

The monarch of them all—EDDIE POLO—in unquestionably the greatest serial subject yet conceived for a chapter play. Imagine what Polo can do with the story of Cap't Kidd. Imagine the tremendous punches, the thrilling adventure, the sensational romance and simply electrifying smashes such a story, with Polo, means to Exhibitors. Polo's name alone on any theatre front now means top money to exhibitors on serials, and with this wonderful story of Polo's own choosing, with his own cast and his own director,—Exhibitors can expect something huge, extraordinary, amazing, and a whale for the box office. Watch and wait. Keep your eye on Polo ads. Something bigger, newer, better, different is coming. State right buyers and exhibitors, communicate immediately with the

EDDIE POLO SERIAL CORPORATION, 121 WEST 39TH STREET, NEW YORK

! ! ! ! !

"We greatly appreciate the hearty co-operation we are receiving from your departments. Our only complaint is that the results we are getting from our advertising in the News is so good that it is continually upsetting our plans, causing a continual enlargement, many times before the plan can be put into effect.

Very truly yours,

Stanley Ryan,
Rush Enterprises,
Greenville, S.C."

(Extract from an unsolicited letter)

The News Alone Covers The Field

BUSINESS REPORTS!

A picture that is smashing records

BROKE ALL RECORDS

"Broke all box-office records and also attendance records. It was put in for a week provided business warranted. *It stayed."—Horn Bros. Jewel Theatre, Fremont, Ohio.*

HELD FOR SECOND RUN

"Broke attendance records. A great picture from a box-office standpoint. Audience enthusiastic. Held it for second run because crowds were so great."—*Mr. Hegman, Queen Theatre, Austin, Tex.*

SMASHES EVERY RECORD

"Smashed all box-office and attendance records. Registered strong approval and interest with our patrons."—*Herbert H. Johnson, Luna Theatre, Lafayette, Ind.*

GREAT AUDIENCE PICTURE

"Most powerful audience picture of the year."—*Stanley Chambers, Palace Theatre, Wichita, Kas.*

BIGGER THAN MIRACLE MAN

"Proclaimed by many a bigger picture than 'The Miracle Man' and 'Way Down East.' Many saw it two and three times. Big Business."—*Ralph Blank, Garden Theatre, Davenport, Ia.*

WAKES UP A TOWN

"Woke up the town. Very good business. Patrons enthusiastic." — *Joseph Neiser, Majestic Theatre, London, Ohio.*

BIG BUSINESS

"Good business. Newspapers praised it and audience liked it."—*Harry Hart, Butterfly Theatre, Milwaukee, Wis.*

Speaking of

Thomas H. Ince's

presentation of his American drama of to-day by C. Gardner Sullivan,

HAIL THE WOMAN

Directed by John Griffith Wray; Photographed by Henry Sharp; Supervision of Thomas H. Ince

Distributed by Associated First National Pictures, Inc.

Released on the Open Market

A Smashing Drama

Inspiration Pictures, Inc.
Present

The

CAVE

Here's Some of the Thrills

Hunting Lodge set afire in mid-winter, imperiling six lives.

Half-breed kidnaps beautiful white girl.

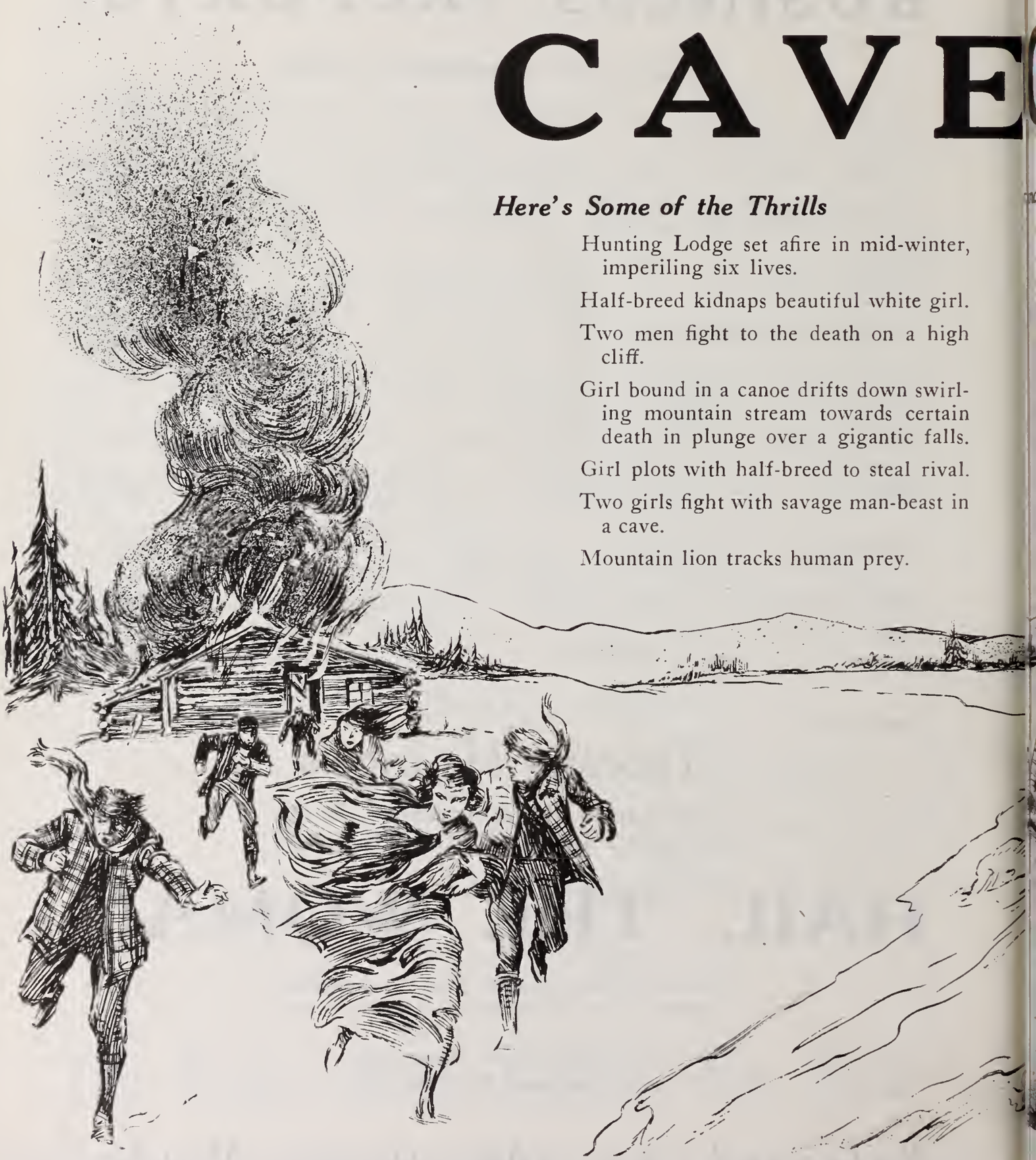
Two men fight to the death on a high cliff.

Girl bound in a canoe drifts down swirling mountain stream towards certain death in plunge over a gigantic falls.

Girl plots with half-breed to steal rival.

Two girls fight with savage man-beast in a cave.

Mountain lion tracks human prey.



Released on the Open Market

# of Infinite Thrills

From the Stage Success of
Guy Bolton and George Middleton

GIRL

nd Here's Some More

Canoe chase down dangerous rapids where a mis-stroke means death.

Humans battle for life in terrific blizzard.

Primitive girl trapped in a den.

Man plunges hundreds of feet over a cliff to his death.

Gorgeous scenes in the Yosemite in mid-winter.

And many more thrills in this battle for life and honor in the wilds.

Distributed by Associated First National Pictures, Inc.

"The Most Joyous Bit o

Every critic agrees it is the best work of that unbeatable Trio — Constance Talmadge, John Emerson and Anita Loos

BEST COMEDY EVER SHOWN

"John Emerson and Anita Loos have poured about all the wit and nimble fancy they possess into this production—which means it is about all the screen can hold—or any of the spectators who see it. If it does not smite your funny bone you might as well give up trying to laugh. It's just about the most pithily joyous bit of comedy ever unveiled, and if this be screen art let's have loads more of it."—*New York Sun.*

MISS TALMADGE'S BIGGEST PICTURE

"The versatility displayed by Miss Talmadge in this picture is remarkable. We can recommend it as good entertainment. It is one of the best things Miss Talmadge has done."—*New York World.*

THEY LAUGHED UNTIL THEY WERE HYSTERICAL

"For originality, quaintly humorous situations with never a flagging moment and pungent satire, these experts in comedy have never surpassed this product. Any producer would be happy to turn out anything so turbulently funny. Evidence that it is about the most hilarious photoplay of the season was furnished at the Strand by audiences that laughed until almost hysterical. There is the grandest skit on Caesar and Cleopatra that ever made history look alive. Even the ushers laughed." —*New York Herald.*

BETTER THAN YOU COULD IMAGINE

"It is much better than anything you might expect. We can promise you unalloyed joy. The funniest thing John Emerson and Anita Loos ever did."—*New York Tribune.*

DELIGHTFUL—WITH A WEALTH OF FUN

"Excellent entertainment — bright and amusing burlesque, with a wealth of fun. Delightful bits of humor that win you instantly. Constance is charming." —*New York Morning Telegraph.*

MOST NOVEL AND SPRIGHTLY IDEA

"As novel and sprightly an idea as any we have ever seen in screen comedy. Miss Talmadge plays with sprightly energy." — *New York Globe.*

MISS TALMADGE IS IRRESISTIBLE

"It's thrilling, with Constance just as irresistibly clever as only she can be."—*New York Journal.*

OUR IDEA OF REAL ENTERTAINMENT

"This is our idea of honest-to-goodness cinema entertainment. John Emerson and Anita Loos are to be congratulated on writing a movie that contains laughs and bubbling situations."—*New York Evening World.*

FUN THAT CAN'T BE EQUALLED

"An ideal role for Miss Talmadge. Situations that cannot be equalled. A sure-fire angle that will receive response from every household—a source of enjoyment." — *New York Evening Telegram.*

It's Her Biggest Picture

Comedy Ever Screened!"

—*New York Sun*

This picture made one of the biggest hits of the year at the Big New York Strand. The vast throngs that crowded the Broadway house laughed until they wept. As the New York Herald reviewer said: "They laughed until almost hysterical. Even the blasé ushers laughed.

Joseph M. Schenck
Presents

Constance Talmadge

in

"Polly of the Follies"

By John Emerson and Anita Loos

Photographed by Roy Hunt
Technical Directors:
Willard M. Reineck and Lawrence Hitt

A First National Attraction

7 Reels of Joy and Laughter

Watch!

The first print of Norma Talmadge's biggest picture, "Smilin' Through," is expected to arrive in New York early in March

8 Reels of Storm and Sunshine

FIRST NATIONAL PICTURES

Motion Picture News

The Exhibitor's Responsibility

THE cashier of the First National Bank in a western town writes us:

"I enclose you article which appeared in St. Louis Globe-Democrat, issue Feb. 19th.

"You will notice special marked part of this article which to my mind clearly outlines the trouble with the picture business today.

"You perhaps have read this article; however, I will pass it on to you for what it might be worth.

"I have owned and operated the entire shows of this town for a great many years and my belief is that unless pictures are cleaned up it will only be a matter of time with us small town fellows.

"I shall be pleased to hear from you along this line."

The paragraphs marked by him are as follows:

"The real trouble is that the business is in the hands of a few men-producers who have a strangle grip on the art, the morality and the freedom of individuals connected with the industry. These men think they can make money by giving pictures which are below the morality of the general public.

"Of course, you know, there are two publics—the theatre-going public and the rest of the public as a whole. This little group of producers claim they have a personal liberty to exploit the morality of their group and thus undermine the morality of the rest of the country. The seriousness of this is shown by the fact that they are undertaking to dominate politics in order to maintain this right on the ground that they are being attacked by those who represent the morality of the country as a whole."

We are glad of the opportunity to answer hese statements of Canon Chase. We are quite amiliar with them; we know of their origin; nd, we feel, that we know something about Canon Chase, having seen the gentleman in ction a number of times.

The statement that the picture business is in he hands of a few men was made at Albany bout a year ago when a final hearing on the censorship bill was had before Governor Miller. It was made by H. D. H. Connick, then chairman of the Finance Committee of Famous Players-Lasky. Mr. Connick's intentions were probably good enough: but they were better than his knowledge of the picture business. He was arguing that the producers were fully able to control pictures—without outside censorship, and, to clinch his argument, stated that four companies only, Famous Players-Lasky, Goldwyn, Metro and Fox, practically controlled production. The statement was a considerable surprise to every picture man present. It was as untrue as unfortunate. No one knows its utter falsity better than the heads of the four companies mentioned—no one except perhaps their own sales managers—and directors.

We happened to be sitting near Canon Chase when Mr. Connick's rash statement was made; and the glee manifested by this veteran lobbyist was altogether too unholy to befit a man of the cloth.

He immediately made this untruth his war-cry. Later, when the trade, harassed as it was—and is—by other unfair fighters, indicated that the screen would fight back if the politicians and reformers didn't quit, Canon Chase grabbed these equally rash utterances and had a member of Congress introduce a bill demanding an investigation of pictures as a political menace.

The trouble with Canon Chase and other professional reformers is that they don't want the truth. It is their business to fight; and the unfair way is the way they prefer. Canon Chase doesn't know the first thing about the production or distribution or exhibition of pictures. And he doesn't want to know. Exaggerations, untruths—the more sensational the better—are the chosen weapons of his kind of warfare.

The writer has been an earnest student of this business for nine years. He has no brief, here, for anyone in the business; and his sole motive is to see the picture and the picture industry get a fair deal before the bar of public opinion.

He wishes to state emphatically and conclusively that there is no control of production by one or four or any number of producing firms or individuals. There never has been and the great probability is there never can be such centralized control. If any monopoly ever occurs in the production of pictures there won't be any need for Canon Chase's reform bureau —for the very simple reason that pictures will lose any hold upon the public mind that could be extensive enough to call for censorship.

If Canon Chase is honest, and if he has the first rudiments of economic experience and intelligence, he can quickly convince himself of these facts. But, we repeat, he doesn't want the truth.

* * *

We will not attempt here to defend pictures. Our own opinion is that production has advanced far in this business. Production has been more highly developed than distribution; distribution is far less efficient and far more wasteful. We make pictures better today than we sell them.

But we do know this: that pictures are a commercial enterprise; they must be made to pay; and, therefore, pictures are pretty much what the public wants. If not, the picture loses heavily; that's all.

Pictures may not suit Canon Chase; they may not suit a certain small portion of the publib; but, by and large, they do suit most of the public.

If Canon Chase were to make all the pictures his way, or the way of this small element of the public or the way of the few individuals whom Canon Chase wants appointed as censors of pictures, it would take all of John D. Rockefeller's wealth to pay the losses.

* * *

Another thing—and the most important thing of all:

The character of pictures today is very largely up to the exhibitor.

And again, if ever the production of pictures gets into the hands of a few persons, a monopoly in other words, it will only be b cause the exhibitor permits it.

He is the big end of this business. Not mer ly is his investment greater than the produce and distributors by four to one, but he is th purveyor to the public. It is he, or it shoul and can be he, who determines the policies c production and the character and quality c production.

* * *

There is just one thing that will keep picture right and that will prevent monopoly in pr duction—

And that is *an open market.*

And it is the exhibitor only who can mak and maintain an open market.

* * *

Just what does an open market mean?

It means open buying—*selection.*

The exhibitor, we will say, knows his public feels constantly their whims and desires. H buys what they like. And with an open marke he has a free hand to select here and there wha he wants, what his public wants. He doesn' let the distributor do it for him; he doesn't le himself be so loaded up that he can't always b free to buy what he wants. He's a free agent or he should be a free agent. And this marke will be open just to the extent that he is an remains a free agent.

We don't want a closed production market we don't want even a narrow productio market. And, of course, we won't have one You can control a great many things, but yo can't control public taste on the one hand an on the other you can't control creative brain and impulse.

But between these two great forces—what th public wants in pictures and what pictures ca give the public—stands the exhibitor as th deciding force. The production market will b wide or narrow as he makes it—as he runs hi own business or lets some one run it for him It is he who can make or break the independen producer.

His responsibility is a big one; and he must realiz it. By his ability to select pictures for his public, an by his insistence upon such selection, he can determin the quality of pictures and the make-up of the indus trial machine that supplies the pictures.

Wm. A. Johnston.

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1,000,000 Corporation to Run Chain in Mid-West

A new $1,000,000 film corporation, cked by some of the most reputable film en in the Middle West, has been or- nized in Kansas City. The Capitol En- rprises, as the new company will be own, is headed by Samuel Harding, ner of the Liberty and Doric theatres, ansas City, and will build, buy, and oper- e a chain of motion picture theatres in e Middle West.

Options have been procured on theatres several cities in Oklahoma, Missouri d Kansas. Other houses, on which con- uction will begin this spring, will be an- unced later. The new company, capi- ized at $1,000,000, will operate in cities 75,000 population or more.

"There are a number of these cities hich have no first-class motion picture uses," Mr. Harding said. "It is the rpose of the new organization to give ese cities not only first-class theatres, t first-run films, with the same type of esentation accorded them in the largest ies."

Other officers of the new company are: il Ryan, former general manager of As- iated Exhibitors, vice-president; Dave rding of the Liberty theatre, secretary d manager; Harry Taylor, former man- er of Kansas City's Pathe exchange, di- ting manager.

Law Placing Deposit in Trust Fund Held Void

THREE Federal judges sitting in Omaha, Neb., on February 27, declared void the state law requiring motion picture exhibitors to place in trust funds in Nebraska banks money collected as advance payments for films contracted for.

The decision was handed down in a test case filed by Goldwyn. Attorney General Davis said the case would be appealed. President C. R. Pramer, of the M. P. T. O. of Nebraska, presented to the state attorneys information concerning the theatre owners' side of the the trust fund law.

In handing down the decision, Robert E. Lewis, of Denver, judge of the Circuit Court, preface his remarks with the statement that both he and Judge T. C. Munger, of Lincoln, agreed that law covered cases properly belonging within police power of the state. Judge Woodrough, he stated, was of the opinion that the law constituted an interference with an individual's constitutional rights, while Judge Munger expressed the same opinion and further declared that it offended against interstate commerce law.

James E. Rait, Omaha attorney representing the state, argued that the law had been passed to benefit close to five hundred theatre men and to protect investors whose funds had been subjected to grave abuses in Nebraska.

The case was followed with close interest by film men all over the country as other states have similar laws on their statute books. Deposits by exhibitors in Nebraska have been as high as four hundred thousand dollars annually, explained President Pramer in behalf of the Nebraska M. P. T. O.

Theatre-Owners of Western Pennsylvania to Convene

The Motion Picture Theatre Owners of Western Pennsylvania will hold their annual convention at Pittsburgh, Penn., April 10th, 11th and 12th. Many subjects of vital importance are to be discussed; delegates are to be appointed for the national convention; a program for the presentation of proposed adverse legislation is to be adopted; new clauses in contracts detrimental to the industry generally are to be considered. A report from President Casper, of the year's activities will be read. The term of the president, vice-president, secretary and treasurer and three directors expires on June 1st. Election to fill these offices will be held; a banquet on the evening of April 12th will terminate the convention.

Mr. Sydney Cohen, president of the Motion Picture Theatre Owners of America, will attend the convention. There will also be present many other prominent organization men, and it is hoped also to have an address from Senator James J. Walker.

All members are urged to be present, as every theatre has a vote, and is entitled to a voice in the deliberations. The Board of Directors also extends an invitation to all exhibitors who are not members to attend this convention for the purpose of acquainting them with the activities of the organization, and also with the many problems which confront our industry, and which they may not have had called to their attention, not being members.

M.P.T.O. Convention Plans Going Forward

New Willard Hotel, Washington, D. C., Indicated as Convention Headquarters

DEFINITE arrangements are rapidly being made by the Committee of Arrangements for the national convention of the Motion Picture Theatre Owners of America in Washington, D. C., on Monday, May 8th. In a statement issued during the week by W. A. True, chairman of the Arrangements Committee, the New Willard Hotel is announced as the convention headquarters. Mr. True further urges theatre owners to act at once in the arranging of hotel reservations through the M. P. T. O. of A. headquarters in New York or through the secretaries of their state organizations. The statement follows in full:

"The annual convention of the Motion Picture Theatre Owners of America will be held in the New Willard Hotel, Washington, D. C., the week of Monday, May 8, 1922. Definite arrangements for this convention were made at a recent meeting of the National Board of Directors and Executive Committee in Washington, and all indications point to this being the largest gathering of theatre owners ever held in the United States.

"It is very essential that every motion picture theatre owner in the country attend this convention. One week spent in the work of advancing the interests of our business in this way will be the most profitable line of effort we could possibly put forth. Events which have transpired and more listed to soon occur in the motion picture industry, makes it of supreme importance that motion picture theatre owners maintain a closely organized front. Certain elements in the industry tend to cast discredit upon it and to a degree alienate public sentiment from us. The theatre owner, coming in contact with millions of people daily, can alone restore to our business complete public confidence. The Washington convention in this relation promises results of the most gratifying kind.

"This convention will afford all motion picture theatre owners in the United States an opportunity to meet with the Senators and Congressmen from their states and districts. It will enable them to view national legislation in the making and impress upon all connected with this wonderful work the importance and utility of the motion picture theatre in aiding every division of government in advancing constructive and helpful programs of every kind. It will bring to the attention of the highest public officials in our country the wonderful publicity powers of the motion picture theatre and at once establish in a nation-wide sense the fact that this Screen Press of America, of which we are the custodians, is one of the greatest public assets in the United States.

"Theatre owners are now making a determined fight to eliminate the unjust music tax and to set aside injurious legislation of different kinds, and by showing the highest officials in the country the true status of our business place the motion picture theatre in the same position before the public as the newspaper.

"Come to Washington for this convention, theatre owners. Let us have complete representation from every state and congressional district.

"The convention headquarters will be at the New Willard Hotel. One of the big features will be an accessory exposition, affording a review of all elements associated with the projection and presentation of motion pictures.

"Theatre owners should act at once in making hotel reservations. This can be done through the convention committee at the offices of the Motion Picture Theatre Owners of America, 1482 Broadway, New York, N. Y., or through your state presidents or state secretaries. This feature is very important. Special railroad rates will be obtained. Announcements along this line will be made later.

"W. A. True, Chairman Convention Committee, Motion Picture Theatre Owners of America.

"Committee: W. A. Steffes, Minneapolis, Minn.; W. D. Burford, Aurora, Ill.; John Manheimer, Brooklyn, N. Y.; E. M. Fay, Providence, R. I.; A. Pramer, Omaha, Neb.; E. T. Peter, New York, N. Y.; A. Julian Brylawsky, Washington, D. C.; Glenn Harper, Los Angeles, Calif.; D. A. Harris, Pittsburg, Pa.; J. Ritter, Detroit, Mich.; H. B. Varner, Lexington, N. C., and Ralph Talbot, Tulsa, Okla."

Advertising That Offers a Selling Idea to Exhibs

GOLDWYN has four pages in this issue advertising its latest release, "Grand Larceny." The advertisement not only announces the picture and gives the needed information, but it goes a big step beyond that and tells the exhibitor how to sell the picture to his public. A good selling idea is offered.

This is the kind of trade paper advertising the exhibitor wants, the kind the distributor needs, and the kind the trade paper should have to be of best service to the industry it serves.

We hope and believe that this piece of copy marks a new era in trade paper advertising; and we congratulate the Goldwyn Corporation upon its enterprise.

We shall have a good deal to say of this kind of merchandizing copy in the future.

WM. A. JOHNSTON.

"A Weekly Help"

"We have profited greatly from the suggestions we have received from your valued paper during the past year and I feel that I should pass to my brother exhibitors any ideas that have helped us."

JOHN B. SNIDER,
Grand Theatre.
Bessemer, Ala.

Kansas Exhibs to Convene March 27 at Wichita

After several changes in plans, definite arrangements for the semi-annual convention of the M. P. T. O. of Kansas have been announced. The convention, which is expected to be the largest and most important in the history of the organization, will be held March 27 and 28 in the Hotel Lassen, Wichita, Kansas. Attorney-General Richard Hopkins of Kansas, counsel for the M. P. T. O. K., who is a candidate for governor of Kansas, will be the guest of honor at the convention.

Aside from the music-tax problem, the labor-law fight, pertaining to Sunday opening, will be a much discussed question. H. H. Motter, collector of internal revenue, will address the exhibitors on technical matters regarding admission taxes. Many other high state officials, as well as other important men of the Middle West, will be in attendance.

The music tax case against M. Van Praag, president of the Kansas exhibitors, which now seems headed for the United States Supreme Court, will be another question of vital importance which will come up at the convention.

Minnesota Exhibitors to Convene April 11th

First call for the annual convention of the Minnesota division of the M. P. T. O. A. has been sounded by President W. A. Steffes. The gathering, which is to be held in Minneapolis April 11 and 12, will be the greatest in the history of the organization, according to Mr. Steffes.

Election of delegates to the national convention at Washington will be one of the main features of the assemblage.

"Your magazine has been a wonderful help to us in putting over the pictures."—J. C. CROUCH, Manager, Princess Theatre, Troy, Ala.

PEOPLE AND PICTURES

SIDNEY OLCOTT summarizes a two months' trip abroad with these interesting conclusions:

That Germany is determined to play a leading part in the film world; and Germany is fast going about it. America has nothing to fear from present-day German or other continental dramas and comedies. They are unsuited to American audiences; excepting only the historical dramas. But Germany actually contemplates the making of "American" pictures—using American players, types, clothes and even going into the construction of American scenery, houses and streets. The cheapness of labor makes possible this ambitious construction program.

That the continent offers a wonderful field for new and modern picture houses and picture exploitation.

Mr. Olcott met Albert A. Kaufman in Berlin, saw in Paris "The Scream of the Eagle," a great picture of the Napoleonic period, and worked in Italy on the production plans of one of the several big pictures now in the making there.

* * *

"Prosperity begins on March 16!" So, at least, believes George Irving—and somehow, whether we agree with him or not, the enthusiasm he evinces strikes a sympathetic chord. Inspiration is a sinew of strength that accomplishes wonders and Mr. Irving is confident that Will Hays will act as an inspirational fount. An interesting letter—on page 1470.

* * *

Claud Saunders

WITH just one idea—albeit a sound one—to sell, Claud Saunders, director of Paramount exploitation, sent thirty aides to the managing editor of leading newspapers in every section of the country.

"Motion Pictures are of more interest to people than baseball. Why can't the pictures have a better 'break' in the news?"

That, in brief, was the argument submitted to the editors. And it convinced—convinced to the extent that fifty-five executives of the Fourth Estate have written Mr. Saunders and gone on record promising to "open up" their columns for motion picture news.

* * *

TWO facts, at least, well worthy of note, stand out in the closing of "Foolish Wives" at the Central thetre on Feb. 26, after a seven-week run prior to its opening, at popular prices, at the Capitol.

One is that the picture played to audiences that paid their way in. The other that the sponsors of the picture didn't keep it running until it had eaten up the money which found its way to the box office in the early days of the engagement.

If any exhibitor has misgivings relative to the box office value of the picture because "Foolish Wives" was continued only seven weeks while others have been held many more, he should regard certain facts.

The number of people who will pay $2 to see a picture, no matter how big it may be, even on Broadway, is growing more limited every day. The public knows that in due time every attraction that has merit is going to be available at one of the theatres devoted to pictures and even at their neighborhood house. They refuse to come across. And that's a fact, as a number of producers have found to their sorrow.

* * *

Arrivals: Adolph Zukor and S. R. Kent from Los Angeles, where conferences on production have been held with Jesse Lasky, George Fitzmaurice, Mrs. George Fitzmaurice (Ouida Bergere) and Tom Geraghty from Europe.

Departures: George Mooser, bound for Shanghai, to establish United Artists headquarters in the Far East; Frederick E. Shoninger, formerly of Inter Ocean, headed for Europe on a personal mission for Carl Laemmle.

* * *

WE'VE been looking over some two hundred letters from motion-picture fans during the past week. Part of our job as one of the judges in the R-C Pictures Contest, which provides for attractive awards to the writers of the best letters on R-C subjects. The task afforded us a rare opportunity of scrutinizing, individually and en masse, the workings of the "Fan Mind." What struck us particularly in the course of our inspection was the fan's knowledge of and insistence upon Technique in the picture. He was interested in the star or the players, of course! He liked a story with suspense and action, certainly! But if the hero appeared, serene and immaculate, in the next scene following that in which he and the villain had spilled blood and clothing all over the set, how the "Fan Mind" did protest True-to-life! That was the prominent factor which the writers again and again emphasized in telling what they thought of a certain picture. We've got an idea to sell. Why not make some of our directors judges in just such contests as this one? We think they'd learn a lot about fan psychology.

* * *

BUT two months old—and going strong—the Cameo Theatre, just off Broadway at 42nd Street, is attracting wide attention in film circles and a capacity patronage. Proving beyond all manner of doubt that there is always room for a house presenting high class entertainment in a high class way. "Peacock Alley," "The Flower of the North," "The Prodigal Judge" and "French Heels" have successfully played the new theatre.

* * *

Will Hays visits Miami Studios, at Hialeah, Florida. From left to right: Glenn H. Curtiss, Will H. Hays, E. G. Sewell, manager of Miami studios, and T. J. Bevis, construction manager of Miami studios

Watterson R. Rothacker

WATTERSON R. ROTHACKER acknowledged one of the foremost advertising men in the industry, is responsible for another work on motion picture advertising which is just off the press. Those who have seen advance proofs say it is a comprehensive contribution to the advertising library.

It will be remembered that Mr. Rothacker evolved the "Miles of Smiles" idea which gave thousands of doughboys "over there" the thrill of seeing loved ones on the screen, and that prior to entering the film laboratory field he produced advertising pictures for a number of years.

A. F. of L. Goes on Record as Opposing Censorship

WHILE in session in Washington, D. C., on February 24th, the executive council of the American Federation of Labor went on record as opposed to governmental censorship. This action followed an appeal by Peter J. Brady, chairman of the education committee of the New York State Federation of Labor, who appeared before the council as the representative of unions in the amusement trades. The declaration approved by the Council follows:

"In the recent past efforts have been made to secure both state and federal legislation providing for government censorship of moving pictures. These proposals have had the support of a number of well-meaning persons who really desire to protect the children of the country and to promote a sense of high morality. However, there is involved in the proposal something more than is generally appreciated.

"Motion pictures are something more than an instrumentality for recreation. They are an agency for education, for dissemination of current information, comparable in many respects to the daily press and the public forum. They have a determining influence in directing and educating public thought and opinion. Motion Pictures supplement the spoken and written word by a powerful appeal to the mind through the eye.

"Since motion pictures are a means of expression and have become established as an agency supplementing our older methods, they must be protected by the same guarantees of freedom that have been bestowed upon oral utterance and upon the press.

"Freedom of speech is inseparable from free institutions and the genius of a free people. This freedom must be protected against abuse by holding the individual responsible for his utterances. Legal restriction in advance of presentation limits research, investigation and inquiry for broader and deeper truths.

"It has ever been the theory of the few that people can be made to be good by law. This same theory underlies the efforts of those who propose government censorship. By establishing either state or federal boards of review motion pictures, it is proposed to present to the public only such things as they may be permitted legally to see. This is putting very dangerous authority in the hands of a few for it enables the board of review to restrict and determine the very fountainheads of information."

Universal Ass'n Holds Its Second Entertainment

E. H. Goldstein, newly-elected president of the Universal Association, was one of the guests of honor at the employees' organization's second entertainment, held in the Universal home office projection room, Thursday, February 23. Local and imported talent combined to present a program of more than usual excellence.

The feature of the evening's program was a sketch written and acted by members of the home office force. This was a two-act satire on motion picture adaptation, narrating the metamorphosis of a home-and-mother sob story into a blood-and-thunder serial.

Film Industry Asked to Aid in Relief Drive

The theatre colony and moving picture field, as well as concert artists, vaudeville units and all others interested in the theatre, have been pressed into the service of the Theatrical Committee of the New York Campaign to raise $5,000,000 for the relief of the Jewish war sufferers.

On March 12th there will be monster benefits at the Times Square and Liberty theatres, and a number of the most important headliners of both the Keith and Shubert circuits are expected to be in attendance. Tickets will sell for $10 and boxes for $1,000. Some time during the week, day yet to be arranged, a monster Movie Ball is scheduled to be held at the Astor, which is expected to be attended by several important stars, male and female, who are now in the East. Efforts are being made to secure the presence of Doug and Mary.

Showgirls will invade Wall Street, selling tickets, and Equity has been asked to furnish attractive young women who will sell programs and other features in the lobbies of the various theatres.

A number of members of the Theatre Owners' Chamber of Commerce are arranging for special performances to be held in their houses during the drive, and the first special matinee of this kind will be held at the Gabel theatre, 116th Street and Fifth Avenue, on March 7th.

Tennessee Exhibitors Form State Organization

At a meeting held last week in Nashville, Tenn., and at which approximately fifty-five theatres were represented, "The Tennessee Associated Theatres" was organized. A constitution and by-laws were drawn and officers chosen to act until June, when permanent officers will be elected to serve for an entire year.

MOTION PICTURE NEWS

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Los Angeles' Civic Bodies Unite Against Vilifiers

INCENSED at the numerous attack made on Los Angeles and Hollywood and particularly the film people, civi organizations of Los Angeles and nearb cities have united to carry on a strenu ous publicity campaign of defense, unde the guidance of prominent members c the Screen Writers' Guild of the Author League of America.

The fictitious stories of the specia writers of Eastern and Middlewest news papers will be answered by such well known writers as George Ade, Rupe Hughes, Rob Wagner, Judge Ben S Lindsey, Will Payne, K. C. B., and man others who are now residents of Holly wood and Los Angeles, or who have dur ing the past year spent considerable tim there in connection with motion-pictur work.

The Screen Writers' Guild has appoint ed Harvey Thew, former New Yorl World newspaper-writer, who has been i the West for the past five years as scena rio writer, to serve as manager of th campaign of defense, and he has alread taken up the work and story by story as signed a writer of note to answer it.

Resolutions indorsing the film people a good citizens and stamping the many sen sational stories as false have been adopt ed by many organizations, including Hol lywood Chamber of Commerce, Los An geles Chamber of Commerce, Hollywoo Realty Board, Woman's Club of Holly wood, and the Los Angeles City Coun cil.

Recent Incorporations in State of New York

Nine companies incorporated in t motion picture business in New York sta during the past week, these corporatio representing a total capitalization $146,000. The largest company fili papers with the Secretary of State duri the week was the Gilmar Amusement Co poration, capitalized at $50,000, and ha ing as directors Henrietta and Nels Rosenthal, and Julius Jacobs, of Brookly Other companies incorporating include:

Up-Lift Film Corporation, Syracu $30,000, L. M. Mitchell, James C. S right, T. W. Southwick, Syracuse; N tional Titleart Studios, Inc., $10.0 Israel, Albert and Etta Shapiro, N York City; Newton Amusement Co., In $15,000, Max Gottlieb, Theodore Gutma Mathilde Singer, Brooklyn; Arthur Horwitz Vaudeville Acts, $5,000, Arth J. and Joseph Horwitz, H. S. Hechheim New York; Concord Film Co., In $1,000, Rosie, Edward and Isidore Bel man, Brooklyn; Park Enterprises, In $25,000, Gabriel Rubino, Joseph Ros Louis Mandia, New York; Kempson Pi tures Corporation, $500, J. L. Kempn Louis Jacobson, M. A. Kiraly, New Yor Exhibitors Poster & Supply Co., In $10,000, Harry Schlitt, Samuel Bra Brooklyn; Abraham Schneider, N York.

Chicago Exhibitors Act for Lower Rentals

Determined Effort Made to Secure Immediate Adjustments; To Solve Cases Individually

URTHER action toward securing lower film rentals was taken at a meeting of exhibitors last week in haffer's projection room, Chicago.

The meeting was called by the comttee of thirty, which has been carrying a quiet but efficient campaign to secure justment in cases where theatre owners e felt to be paying too much to exanges, and an unusually large crowd ard the report of the committee and ve them a vote of confidence and proval of the work done to date.

It was the sentiment of the meeting that th Lent coming on, which is always a or season for theatres, only immediate justment of rentals could save many eatres from severe losses, and it was ted to make a determined effort to have justments made within one week.

Exhibitors holding red cards, issued by e committee, were instructed to persony call on exchanges immediately to ure reductions.

It was further arranged that in cases here the exhibitor and exchange maner could not arrive at an agreement, at an adjustment committee, consisting W. D. Burford, John Silha, J. B. belka, L. Seigel and S. Selig, should be lled in, the adjustment committee havg arranged to work in pairs and be on e job, two at a time, at all hours during e week the conferences are to be held that they will be immediately available.

W. D. Burford, of the committee of irty, made a report to the meeting of nferences he had held with various exchange managers in Chicago, who, in every instance save one, had made promises to co-operate in bringing down rentals to a fair basis, where just cause for complaint was proved to exist. A resolution was passed by the meeting commending the spirit exhibited by the managers and thanking Mr. Burford for the time and good work done by him. Another resolution was passed unanimously refusing to book pictures from one exchange until its manager agrees to change his policy.

That fair dealing was to be the basis of all claims for reductions was made plain by the speakers at the meeting, and it was impressed on exhibitors that efforts to use questionable methods in getting reductions will be discountenanced as strongly as any disposition on the part of exchange men to refuse to do the right thing.

Another thing stressed by the speakers was that where price reductions are secured, exhibitors must use all pictures contracted for promptly.

It was pointed out that it would be impractical to ask for any general flat reduction, but that each individual case of an exhibitor would have to be considered on its merits and film prices fixed after taking into consideration the revenue and earning capacity of the house in question.

As a basis for the campaign to reduce prices, a questionnaire had been sent to members of the organization in Illinois, and at time of writing 432 had been filled out and returned. A tabulation of these questionnaires shows a decided variation in the number of complaints against exchanges, 30 per cent of those doing business with one exchange complaining of high rentals, against 74 per cent against the highest exchange.

Another meeting has been called for March 3rd, at which time a report of the results of the campaign to reduce prices will be heard and any necessary action against exchanges refusing to co-operate will be decided upon.

Plans Are Perfected for A. M. P. A. Dinner

PLANS for A. M. P. A.'s Naked Truth Dinner, to be held at the Hotel Biltmore, New York City, March 25, are being rapidly perfected. Postmaster Will H. Hay gave evidence of his intention to be present at the dinner by forwarding a check for his ticket last week to President C. L. Yearsley of the A. M. P. A. It is expected that Mr. Hays will return in time from his scheduled brief vacation at Palm Beach, following his resignation from the Cabinet on March 4, to attend the dinner and entertainment. Other prominent officials outside of the industry are also expected.

Harry Reichenbach is preparing a special act in which he not only takes the leading part but which he collaborated in writing. Sound proof walls, it is said, are being installed for Nat Rothstein who has a monologue, written by Victor Shapiro, excoriating the industry and wiping the glamor from some of the best known trade marks and slogans in film circles. An act by members of the Green Room Club will also be a feature of the program.

Record Business Marks First National Week

5,932 Houses Participated in Event; Number of Days' Bookings Reported at 25,057

IRST NATIONAL WEEK, which opened on February 18th, came to a close on February 25th with a cord-breaking volume of business on the oks of the company. It was the most ccessful event of its kind ever staged by sociated First National Pictures, Inc., e total bookings being double those tained during the various territorial rst National Weeks of 1921, it is dered by the home office of that organiztion.

Reports from many of the theatres ich had booked solid with First tional attractions stated that business s better during the period than in any ek within recent history. The theatres ich participated in the celebration of rst National Week numbered 5,932, of ich 2,785 booked First National attracns solidly throughout the period. The al number of days bookings is reported reach 25,057.

Never before has an anniversary week of this nature been put over in such an immense way, declares a statement from the home office. The following telegrams from First National exchange managers evince the enthusiasm which First National Week aroused:

Louise Bache, Washington: "All exhibitors who were booked solid claim that it has been their best week since they have been in business. This shows wonderfully under the depressed conditions."

E. J. Hayes, Buffalo: "Out of maximum three hundred and ninety theatres this whole territory six hundred twenty-one days booked."

J. F. Cubberley, Minneapolis: "Biggest week's business in history of Minneapolis office, and we believe biggest week's business ever enjoyed by any exchange."

L. L. Hall, Sale Lake City: "Only two of the twelve downtown theatres were not booked solid. In two theatres gross rentals exceeded expectations one hundred and fifty per cent."

L. O. Lukan, Seattle: "Total number days entire territory more than doubled last year."

R. H. Haines, Cincinnati: "Barthelmess had honor of playing two first run houses Cincinnati. 'Seventh Day' at Walnut, 'Tol'able David' at Family. Family theatre changed fixed policy of several years' standing to play 'Tol'able David' as second run attraction."

W. E. Knotts, Los Angeles: "The only reason did not have more booking days did not have available features for many of the theatres."

J. S. Skirboll, Pittsburgh: "Business throughout territory very big."

A. J. Herman, Albany: "Exhibitors well pleased with First National Week and told us we should have had a week right along."

(*Continued on page* 1470)

A High Voltage Faith Current

From A Reader

William A. Johnston,
Motion Picture News,
729 Seventh Avenue, N. Y. C.
Dear Mr. Johnston:—

It's a pretty big order to say that "Prosperity begins on March 16th," but here and now I make that prophecy.

You know that despite all the war losses and destruction, the big thing that is holding us back is "lack of faith," and faith is mostly imagination. How often do we read of troops retreating in disorder. Suddenly a man dashes up on a white horse and shouts, "Follow me ! !" A second's hesitation—then a yell, and back they go, rushing over every obstacle. They are no stronger than they were a moment before, but a leader appeared who grabbed a bunch of Faith out of the ether, and that Faith, like an electric current whose circuit has been completed, coursed through the veins of every soldier in the troop.

That's what is coming now. No one has been able to connect the faith current up to date, but I have a hunch that the white charger is dashing up with the man on horseback who will raise the flag and turn on the switch.

I'm writing this to you because I want you to enthuse with me over the possibilities that will be in the air, ready to be electrified, when Will Hays is introduced at the Motion Picture Directors' dinner and ball on March 16th. A neutral hand has got to complete the vital current that now is lying dormant in the wires, and here is a hand that is strong enough to be guided by "*Right.*" And once the current is on, the machine will go, yes, even the old, abused machine that we have been using all these years only needs a few connections and corrections and it will go.

I asked the postmaster in the little town of Bayside, L. I., how the new Postmaster General was doing. He replied:

"I don't know what he is doing, but I have never seen anything like the loyalty and pep that has hit the department since Hays has taken hold; and I have been on the job for a generation."

Probably the producers enlisted Hays to help their own business relations by securing the most prominent organizer in the country, but they have started something bigger than that. And when this man who pulled sixteen million votes to his party shows the industry that it can't climb hills unless its car hits on all six cylinders, then we will be ashamed to play the game under the old rules of "each branch for itself," and we will get together in a new co-operation. So I hope you and the other trade papers will rally round the flag and help, with your shouts, to spread the faith that is on the way.

I haven't any doubt that the dinner and dance at the Astor will be a tremendous success from the standpoint of numbers. The reservations so far indicate that it will be the largest ever, but that won't help the trade one bit unless on that night a new inspiration is born, and if Will H. Hays can father it he won't have to do another thing during his whole term to earn his salary—but *guide that spirit.* That's the big thought. Hammer it in. Morals and censors and rentals and waste and all the rest of our troubles will take care of themselves if we all follow the flag, and I'm hoping that you will come out over your own signature and tell the boys that a Presbyterian Moses has arisen. You know the proverb about a prophet in his own country—and here's a prophet come to lead us, from a field that we never dreamed would work with us.

So don't let us worry about what he is going to do. That isn't the important thing. The thing is, with what spirit is he going to do it, and are we so saturated with ourselves that we can't trust a man who has proven himself a leader ? I say, No! And here's the prophecy again:

"The new flag of Faith is to be raised at the Astor on March 16th, and the current of inspiration turned on. Shout !—'One for all and all for one.' Let's go! —Camera. Sincerely yours,

George Irving.

South Carolina Senate Has Passed Movie-Tax Bill

The South Carolina Senate passed the long-discussed movie-tax bill on February 24, after one of the most strenuous sessions of the year. The bill as passed by the Senate is vastly different from that offered in the state legislature, but the new measure is said to be entirely in accord with the wishes of the author of the original bill, Edgar A. Brown, of Barnwell County.

The measure passed by the Senate provides for a graduated direct tax on theatres. This tax ranges from $30 per annum for theatres in towns up to 2,500 population, to $180 per annum for theatres in towns of 50,000 or more.

The recently formed association of motion-picture theatre-managers of the state made a strong fight on the tax measure, but it was generally conceded that the fight would be in vain in view of the announced determination of the South Carolina solons to pass every measure that might tend to increase the state's revenue from taxable sources.

Wire Briefs from Coast

Richard Rowland was in Los Angeles for four days during last week and left for the East on last Sunday. W. W. Hodkinson is scheduled to leave for New York this week.

The Western Motion Picture Advertisers will hold their annual "Wampas" Frolic and Ball at the Ambassador Hotel, Los Angeles, March 15th.

Raymond Cannon will make a series of twelve single-reelers at the Fine Arts studios. Cecil Holland will be featured.

Direct Appeal to Counteract Press Scandals

DIRECT, straight-from-the-shoul combating of the yellow newspa scandal propaganda is illustrated by enterprising Aurora Theatres Compa Inc., or Aurora, Ill. To counteract evil of the sensationalism given the Tay case in the Chicago press, the Aur Company appealed direct to their patr through the medium of a small, four-p pamphlet, which was sent to more th nine thousand homes in the Fox Ri Valley.

The Bulletin was titled, "Read t Facts," and on the inside appeared an e torial demanding fair play for the moti picture people. The official police repo on the Taylor case were reprinted, one which accused the newspapers of "pu lishing anything and everything" on t case. "If it was necessary," conclud the bulletin, "for the motion picture th atres to obtain patronage by the sa methods that some of the Chicago da papers are using to obtain readers, t theatre owner would close up on his ov accord in disgust."

J. J. Rubens, treasurer of Aurora th atres, appeals to exhibitors to take simil methods of counteracting the evil effec of sensational newspaper stories.

Arbitration Board Confirm Operators' Wage Cut

A decision which is expected to ha important bearing on wage developmen in the moving picture business in Cana was handed down by the Joint Council Industry at Winnipeg, Manitoba, an arb tration board in the case of Operator Local 299 vs. Starland theatre, in whic the operators were appealing against reduction in wages by the management the Starland. The board confirmed th reduction of $5 per week in the scale an ordered that it be effective until Augu 31, 1922.

The reduced scale is made retroactiv to January 1, when the theatre reduce the pay.

First National Week Result

(*Continued from page* 1469)

Due to the offer of First National t send nine exhibitors to Los Angeles fo a week's trip to the studios, with al expenses paid and a "dollar a week" a salary for the best ideas carried out i exploiting First National Week, showme throughout the country inaugurated sensa tional stunts to advertise the week. The First National advertising department i now receiving, preparing for submission t the trade paper exploitation editors a judges, and judging these exploitation ideas. Announcement of the winners will be made within the near future.

PERSONAL APPEARANCES—
OPINIONS ON BOX OFFICE RESULTS OBTAINED

"Hurtful to All Concerned"

It is my opinion that a personal appearance of motion-picture stars not only hurts them individually, but hurts the entire industry. In almost every case where a star makes a personal appearance the public before whom that star appears is very much disappointed in the personality of said star.

A great many of our motion picture heroes and heroines are very pleasing in silent photography, but nine out of every ten with whom one comes into personal contact, rather brings about the effect of shattering an ideal.

The biggest majority of them who make personal appearances are really incapable of properly addressing themselves to the public and are uncouth in their general characteristics when they get to associate with people.

Please do not construe this to apply to all of them, because it does not, but now that the personal appearance "stunt" has become the vogue, a number of so-called stars whom one never heard much about before, are rushing out to appear personally in public, and the character of these so-called stars is such that it really lowers the standard of the higher class ones who either do not appear in public at all, or when they do appear, are of such a different element that they cannot be compared in the same breath.

Personally, I have yet to find one appearance in my experience where the public has not been disappointed in the star.

I will not say that I have not found one case, because I think there is just one exception and that is, namely, Wallace Reid and he has appeared such a few times that I would not call him one of the "personal appearance" stars.

While I think it is perfectly all right for a man like Wallace Reid or a woman like Norma Talmadge to lend their presence to the opening of a great big beautiful theatre now and then and appear just one time, I cannot approve of the commercialized appearance "stunt" of the stars who appear three and four times a day or a week.

I am sure that they lower their dignity in doing so and they are not fooling the public, because the public know they are being paid for their appearance and that it is strictly a dollar and cent proposition, and not only do they disappoint the public by their personality, but I think that they lower the standard of the entire motion picture industry by so doing.

Very truly yours,

LEO A. LANDAU,
Alhambra Theatre, Milwaukee.

"A Nebulous Luminary Best"

Exhibitors in the past have generally accepted the personal appearance tours of the average film stars as an indication of the waning of their popularity. But now that stars of greater magnitude are lending their charms to enhance the box office possibilities of their productions by appearing before the footlights, here is evidence of the ancient theory being in the discard.

There has always been more or less speculation as to the advisability of a star stepping out of her enchanted chamber of celluloid to the less romantic realm of reality. Observation has disclosed that those in the past who sought the opalescence of the footlights, flickered out soon afterwards. Of course, there have been exceptions as is the case in most things.

An immediate benefit to the box office results from personal appearances. The public—always more or less morbid in their curiosity—without regard or thought for disillusionment, rush to see them. The descendant star twinkles in his or her best manner. Maybe his or her voice is not as the admirers had fancied. Maybe the personality that radiated from the screen is not so evident in this new firmament. What happens? The worshippers have lifted the veil of fancy to find reality too cruel an artist. For isn't it true that things are never as they seem and what fascinates us most we never know much about?

A star may be a "dear" or a "darling" before the footlights to the fawning public, but the chances are when she is again seen in her celluloid fairy land, the mystery of her is no longer a mystery, and by the same token is interest in her lessened. There is little doubt but what the motion picture public will be drawn closer to the stars which keep themselves as nebulous luminaries.

The personal appearance is a great stimulant to the box-office—an added attraction that invariably makes a "GO" of even the average attraction. But—whether or not the industry as a whole benefits thereby is the question. It seems however that the relationship of the screen hosts and the public should be confined to the celluloid medium, for then there can be no opportunity for the shattering of idols and the imaginary spheres within which the motion picture fan has held them.

The motion picture is distinctly one thing and the legitimate stage another. We find the public has builded far more colorful ideas around the motion picture personage than it has the artist of the spoken drama. This seems to be the answer to public appearances.

A star twinkles best in its own firmament. The things of life that remain beyond the pale of reality fascinate us most. Conserve the star in all the splendor and mysterious trappings with which the public has cloaked her; keep her nebulous, because fewer stars are appearing in the motion picture firmament and their popularity should in nowise be jeopardized.

E. R. ROGERS,
Tivoli Theatre, Chattanooga, Tenn.

"Injurious"

Small stars of the motion picture firmament descend to earth?

Small exhibitors open their theatres to the personal appearances of men and women whose fame has been acquired in the production side of the industry, and, if so, to what extent, and what will be the ultimate effect?

Like all questions, this one has two sides. Arguments may be set forth to prove the value of these appearances, for the reason that the benefit, if any, is tangible, and is shown by increased receipts during the visit of the star, at least. On the other hand, the damage, if any, is bound to be intangible, and will not be reflected until later, or whenever another production in which this particular star is featured shall be shown. And then there are many things to which a falling off in business at that particular time might be attributed—to the weather, competing attractions, etc.—and it might not occur to the exhibitor that his loss of business on the picture should be laid to the fact that the star had previously made a personal appearance at his house.

But it is the opinion of the writer that personal appearances of stars, if persisted in, will work an injury to the industry, at least from the exhibitors' standpoint. In the first place, few stars have a good stage presence—their screen personality is much more attractive than is their personal appearance before an audience.

Then, too, few screen stars have had stage experience; few have the necessary stage mannerisms, or even the voice necessary to put across a ten-minute monologue when face to face with an audience. Occasionally there is an exception to this rule, the exception serves only to prove the rule. A case in point is that of Douglas McLean, who appeared in person at one of our theatres. Not only was his visit well received, and receipts during his stay unusually good, but business showed a definite increase when his next release was shown at this same theatre, the increase being computed by comparison with other pictures, before and since, and with the same week during previous years.

After all, it is the combination of the picture and the star of the picture that attracts. It is proof of the old Shakesperian truth that "the play's the thing." Pictures are, in fact, the most realistic form of drama the world has ever known, and every effort has been made to maintaint his realism. The screen, and the screen alone, is able to show real life, in natural scenery and environment. An audience will resent, even to the point of withholding its patronage, any attempt at disillusionment. Shatter the ideals that have been builded around the favorite screen stars of the day; let your patrons know that these stars are just ordinary humans, after all, and you will then destroy one of the greatest attractions the screen has today. And giving your patrons a close-up of these stars in the flesh will do that very thing.

That the producers have already decided the public should not be disillusioned is shown by the fact that it is now almost impossible to gain admission to any of the leading studios. Formerly it was an easy matter for anyone to go through. Just try to get in now.

It is our opinion, based on close observation for a number of years, that personal appearances will not permanently benefit the producer or the exhibitor, much less the star.

Yours very sincerely,

STANLEY N. CHAMBERS,
Theatrical Enterprises,
Wichita, Kan.

In the Film Centers

Activities of Exchange Managers, Exhibitors, Salesmen and Other

Cleveland

PAUL TESSIER, manager of the Cleveland Pathe exchange, has a way all his own for stimulating business. He tried it out the month of January and it worked like a charm. It's a local sales drive, with prizes for the winner. The contest is based on the percentage of new business in each territory. The prizes consisted of $125, contributed by the men themselves at the rate of $5 per man, by the manager and by the home office. There were nine salesmen in the contest, six short subject men, and three feature men. H. E. Smith, of the Toledo territory, won the short subject prize, beating his nearest competitor by two per cent. Lew C. Thompson won the feature prize. Tessier is delighted with the results of the contest. "It peps up a bad season," he says, and makes a good average for the year.

W. B. Frank, sales manager for Associated Exhibitors, was in town last week. Frank is on a tour of exchanges.

A. H. Toffler has joined up with the local Pathe sales force again.

An amalgamation between the local First National exchange and the local Goldwyn exchange was announced this week when it became known that Johnny Himmelein, of First National's Ohio sales army, and Miss Mary McAndrews, Goldwyn Manager Kimes' secretary, had consolidated that personal and film interests. Himmelein is one of the best known film men out this way, and his marriage is a matter of common interest.

Charles Perry is not leaving the managerial post of the local Select office, as was previously announced. Perry has decided to stay in Cleveland.

Phil Selznick was in New York last week. Beside getting the Ohio distribution rights on "Oh Mabel Behave" and "Yankee Doodle, Jr.," he succeeded in annexing a beautiful dose of grip. Although not noticeable, Phil has dropped off at least ten pounds.

R. C. Goldman, the new manager for Robertson-Cole out this way, has been making a get-acquainted tour of the territory this week.

Kansas City

C. A. MADDOX, manager of the Vitagraph office at Oklahoma City, Okla., has resigned and is in Kansas City. Mr. Maddox, who formerly was assistant Vitagraph

(Continued in Last Column)

Pen Sketches

Samuel Werner

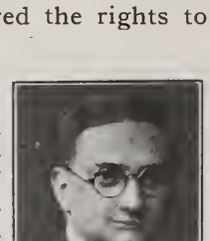
THIS introduces Samuel Werner, president of the United Film Service, dean of the St. Louis film exchange managers and a man of character and ability. Identified with the industry for fourteen years.

Back in 1910, when the movies were still in swaddling clothes, Werner was largely instrumental in merging four of the leading film exchanges in St. Louis, two license exchanges and two so-called trust offices, under the name of the Swanson-Crawford Film Company. This transaction marked an epoch in the business and attracted national attention. The exchanges affected were O. T. Crawford Film Service, Western Film Exchange, Swanson Film Company and Werner Film Exchange. Werner became a director and secretary of the merked exchang.

In the latter part of 1914 Pat Powers, who recently became the moving spirit of the Robertson-Cole organization, induced Werner to become president of the St. Louis Film Exchange. Later he organzed the United Film Service Exchange of which he is now the head.

In 1920 Werner acquired the St. Louis franchise for Federated Exchanges, and in addition has secured the rights to many leading independent productions.

* * *



Alec J. Herman,

ALEC. J. HERMAN, manager of the new First National branch office at Albany, N. Y., which is under the supervision of the New York exchange, is one of the youngest exchange heads in the business. Although he confesses to but 28 summers, he has demonstrated his ability to carry the heavy responsibility which has been thrown on his shoulders.

Herman started his career in the film industry with the Fox organization, of which he was special representative at the time he left it to join Firs Naional. He was assigned to the Albany territory, covring it for three years with so much success that he attracted the attention of his superiors and won the managership when the new office was created.

Herman is extremely popular with the exhibitors in his territory, and they swamped him with congratulations upon his promotion.

* * *

Mrs. A. H. Sessions, one of the best-known woman film executives in the industry, has been appointed manager of the W. W. Hodkinson branch in New Orleans, effective on January 26, according to an announcement from the Hodkinson offices this week.

Mrs. Sessions is recognized as the pioneer woman executive in the industry, and during the many years that she had been connected in an official capacity in various branch offices, has built up a reputation that is surpassed by but few men in the business.

For several years Mrs. Sessions was manager of the World Film branch in Atlanta. Later she became manager of the Republic branch in Atlanta and when the Republic branch was closed Mrs. Sessions went on the road as special representative for one of the large distributing companies. She is well known throughout the South, both in the Atlanta and New Orleans territories.

manager at Kansas City, announce that he expects to become affiliate with a Kansas City exchange i the near future.

A special appeal has been sen out to exhibitors in the Kansa City territory by Harry Grahan manager of the Kansas City Path branch office, requesting exhib tors to use unusual care in selectin subjects just at present, due to th "mud slinging" which has fo lowed the recent coast traged "Topics of the Day," and simila subjects, are good antidotes fc blue law encroachments, Mr. Gra ham believes.

The Kansas City Fox office i preparing to move into its ne quarters at Nineteenth and Wyan dotte street. The news office wi afford much more space and bet ter working conditions. Exhibitor have been urged by Manager Jame M. White to send in their accessor orders early in order to avoid pos sible confusion.

Songalogues old as the motio picture industry itself, have bee given a new "twist" and are bein used by Frank L. Newman at hi Newman theatre, Kansas City, t great advantage. Each week popular song is selected, the word of which are flashed on the screer and, accompanied by the New man's 40-piece orchestra, patron are invited to join in on the choru —and they do, with enthusiasm.

Tommy Taylor is the latest addi tion to the selling force of th Kansas City office of the Sterlin Pictures Corporation. Tommy i obtaining no small number o bookings on "Burn 'Em U Barnes" and "The Call of th North."

"Sold out" was the report of W Benjamin, Universal salesman ou of Kansas City, who returned fron a trip to the key cities in the Kan sas City territory last week. Al "Bennie" has to do now is to si around and wait until the releas of "Foolish Wives"—then fo more contracts.

Charles Sears, president of th M. P. T. C. Missouri, and H Jones of Marshall, Mo., have pur chased all the motion pictur houses in Nevada, Mo., a town o 10,000 population, and are plan ning to book a large number of th best first run pictures for the the atres, which are six in number Mr. Sears, whose home is i Brookfield, Mo., will move t Nevada.

H. L. Craig, who recently joine the Robertson-Cole "knights of th road" out of Kansas City, is send ing in an abundance of contracts

(Continued on following page)

In the Film Centers

(Continued from page 1472)

ccording to Roy E. Churchill, ranch manager. Mr. Craig is raveling in Northern Kansas.

The following changes in management and new theatres have een announced in the Kansas City erritory the last week:

Novelty theatre, Winfield, Kan., urchased by J. H. Thomas from . A. Rehm; Royal theatre, Benonville, Ark., opened by M. J. Kilbourn; Royal theatre, Pitcher, Okla., reopened by J. W. Cotter and enamed the Gayety; Isis theatre, Waterville, Kan., construction tarted by R. E. Berner; Mozart heatre, Kansas City, reopened by . Walker.

Buffalo

A NEW Joint Arbitration Board has been appointed by the uffalo Film Board of Trade. W. . V. Macfarland, manager of the Pathe xchange, is chairman. Other embers are: Richard C. Fox, elect; Robert T. Murphy, Pioneer, nd John E. Kimberly, Nu-Art ictures. In the future meetings ill be held Monday afternoons at o'clock in the Fox exchange reening rooms.

Paul Shaver likes John Kimber-. He started in the business with m at the old World Film exange. He went with him to athe. He followed him to Vitaaph and now he is fighting beside m at Nu-Art Pictures. Talk out loyalty. Paul is Nu-Art's w salesman.

Hank Kaufman, chief inspection ooker for Pathe, was a visitor last eek, so was Robert B. Smeltzer, astern district manager, and E. Eschman, general sales manager. Mary Walters has succeeded vina Hoffman as strenographer Pathe. She upholds the beauty putation of the office.

Commissioner John H. Mealil is ing to put over a $10 tax on all ose who use the city parks for lf purposes. Eddie Hayes, of rst National, Allan Moritz, of ramount, Tom Brady, of Hodson, and other film men who eld wicked pill sticks are downst over the proposal. They swear ey will give up the golf before e ten dollars.

Lee Gainsboro, who has been th various companies all over the ntry during the past 15 years, s joined the Buffalo United tists' staff, and is dividing the ritory with P. H. Smith, acding to an announcement by M. Markowitz, exchange manager.

More than 100 exhibitors have cided to come to the rescue of e Henry W. Kahn by booking tro product during Kahn week, arch 26-April 1.

Clayton F. Sheehan, district manager for Fox, gave a dinner last Monday evening in honor of Mary Carr, who was in Buffalo for the opening of the new Lafayette Square theatre. Dick Fox, of Select, arranged to have Mayor Frank X. Schwab pose at the station with Niles Welsh for Selznick News. Mr. Welsh was also in town for the opening.

R. H. Clark was in Buffalo for a conference with E. J. Hayes and staff at First National. F. J. McKenna short subject manager, has recovered from his recent illness and is now back on the job.

H. L. Taylor, better known as "Hub," has been engaged by Sydney Samson, manager of the Grand & Warner office, as a salesman.

H. E. Hughes, formerly with Nu-Art, is now a member of the Goldwyn office boosters. Manager George A. Hickey says business is booming.

W. C. Fickeisen, former Merit manager, and Mell R. Edwards, well known film salesman, have organized Ad-Art Photoplays, Inc., with offices at 386 Pearl street. They plan to make industrial film.

Canada

LEO DEVANEY, of Toronto, general manager of the Fox Film Corporation, Limited, in Canada, has been elected president of the Ontario Film Exchange Managers' Association. Mr. Devaney graduated from the newspaper ranks in Toronto a number of years ago to become Toronto branch manager for Fox.

Max Doolittle, of New York, representing the Famous Players-Lasky Corporation, was a recent visitor in Winnipeg, Manitoba, where he co-operated with the Dominion Theatre in exploiting the presentation of "The Golem," starting February 20.

The Canadian Exhibitors' Exchange, Limited, an exchange organization established on a co-operative basis by exhibitors in Ontario, has taken out a Quebec Provincial charter to incorporate its branch business at Montreal, Quebec.

Louis Jacobs, representing Canadian Universal at Vancouver, B. C., recently conducted a private screening of several episodes of "Leather Pushers" in the screen room of the local exchange building before a gathering of Vancouver sporting editors.

Robert Myers, who has been with Vitagraph for a number of years, has been appointed Western Canadian manager of Standard Films, Limited, with office in Winnipeg, Manitoba.

Ted Hardcastle, Louis Goodman and Jean Arsen, well known in film exchange circles in Western Canada, have organized a company at Winnipeg to produce topical pictures.

Harold L. Pfaff, with Associated First National Pictures in Eastern Canada for two years, has become booking manager with Canadian Educational Films, Limited, at Toronto.

Famous Players Film Service, Limited, has secured the releasing rights in Canada for "The Better 'Ole," which has already played a number of leading theatres throughout the Dominion under the direction of the Anglo-Canadian Picture Plays, Limited.

Famous Lasky Film Service, Limited, Toronto, has arranged to conduct a special Paramount campaign in Canada starting March 4 to commemorate the 10th anniversary of the establishment of Paramount.

Leon J. Bamberger, formerly of Minneapolis, has been appointed exploitation representative for the Famous-Lasky Film Service, Limited, Toronto, and will cover the whole Canadian territory.

Maurice Davis has been appointed manager of the Montreal branch of the Regal Films, Limited, in succession to S. H. Decker, who has been transferred. James Pearson, formerly with the Specialty Film Import, Pathe branch in Montreal, has been made office manager of Regal's Montreal branch.

John Levitt, salesman with the Famous Players Film Service, Montreal, has married Miss Miriam Decker, sister of S. H. Decker, former Montreal representative of Regal Films, Limited.

L. E. Ouimet, of Montreal, president of the Specialty Film Import, Limited, has returned to Montreal, after visiting California. Mr. Ouimet states that he is considering a plan for the producing of pictures in Canada. His company represents Pathe in Canada.

Carl Weeks, brother of George W. Weeks, recently installed in an important post at Paramount headquarters in New York, has been appointed Winnipeg manager of the Famous Lasky Film Service, Limited.

Morris A. Milligan, of Winnipeg, former Western manager of Famous-Lasky Film Service, Limited, has been appointed Toronto manager for Paramount and chief assistant to Mr. W. A. Bach of Toronto, general manager for Canada of Famous-Lasky.

Roy Tash has rejoined the staff of Filmcraft, Limited, Toronto, after spending about six months in the States. Filmcraft is producing "Camera Classics," a new short-subject series, which is being released by Educational Pictures.

W. R. Marshall, of Vancouver, B. C., formerly handling Select releases in British Columbia, has been appointed Vancouver branch manager of Fox Film Corporation in succession to Mr. W. Wootten.

Des Moines

MISS JEAN BOWEN, of the Film Board of Trade of Omaha, which also covers Iowa, visited the exchanges in Des Moines on her way to New York, where she will be in the foreign department of Fox Film Company. Miss Bowen found no knockers against her knickers.

Mr. G. E. Ackers, of the Paramount Sales Department, visited Harry Hunter, manager of the Des Moines exchange. He will be back again next week.

Miss Hazel Douglas contributes the news from the Des Moines exchange to the Paramount Pep Magazine.

M. F. C. Anderson, for two years assistant cashier at the Famous Players exchange Des Moines, was promoted to head cashier with the Pathe exchange.

Ralph Proctor is expected shortly to exploit "Foolish Wives" in Des Moines and Iowa.

H. D. Baumeister, of the Pathe Exchange, Des Moines, visited Davenport, and was taken ill there. He shortly recovered.

The Pathe Exchange is very busy getting ready for Brunet contest between the exchanges for the month of March.

Miss Gladys Caplan, who two years ago was employed in the Famous-Players Exchange, returned last week as biller.

Mr. Haines of the Universal Exchange, visited the southern part of the state and reported that sales are going fine in Iowa.

New England

THE Breed theatre, motion picture house, at 16 Main street, Norwich, Conn., conducted for the past six years by Murray J. Zuckerman and Herman S. Goldfadden, has been sold to Joseph Goghby of New York and Philip Isper of Norwich. The new owners will conduct the house along the same lines that have made it recognized as a representatively modern motion picture house in that section of New England.

The new owners intend to make a number of improvements in the house, a general overhauling to be inaugurated in the near future. The present orchestra, of which James F. Drew is leader, has been engaged by the new owners. Mr. Isper was formerly one of the best known restaurant proprietors in Norwich.

William Cotter, assistant manager of the Broadway theatre at Springfield, Mass., has been appointed manager of the Strand theatre at Westfield, Mass. Mr. Cotter succeeds Edwin L. Knight.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE

Cecil Maberry, for the last year manager of Goldwyn's Chicago exchange, has left for New York to take up his duties as vice-president and general manager of Goldwyn Distributing Corporation, to which important post he has just been promoted. Mr. Maberry made a splendid record in Chicago as he had in other territories managed by him for Goldwyn, and carries the good will of hundreds of exchange men and exhibitors with him on his departure. Harry Lorsch, formerly assistant to Mr. Maberry at the Chicago exchange, and at present manager of the Omaha office, has been appointed manager of the Chicago office as successor to Mr. Maberry. Ben Reingold has been transferred to Omaha, where he will become manager. Sam Sherman, for some time salesman, connected with the local exchange, has been made sales manager.

R. C. Seery, of Illinois Associated First National, is proudly exhibiting a handsome diamond studded watch, presented to him by Mack Sennett as a token of appreciation of the splendid business done with Sennett's pictures, through the local office of First National.

A painful accident, which will incapacitate him for some time, happened to R. Funk, popular Universal salesman covering Northern Indiana and Eastern Illinois, on Sunday, when he slipped on an icy sidewalk and broke his leg below the knee. Following the accident Mr. Funk was taken to his home at 531 Surf Stret, Chicago, where he is reported doing as well as could be expected under the circumstances.

The Exhibitors Supply Company has moved its executive offices from 537 S. Dearborn Street, to the sixth floor of the building at 825 S. Wabash Avenue. Exhibitors Supply has taken a long lease on this big building, which was formerly occupied by the American Wall Paper Company, and in May will also move its sales department, now located at 845 S. Wabash, to this building. Work of remodeling and renovating the building is now under way and Exhibitors plan to have one of the finest office and sales buildings in the country.

Plans for a $200,000 theatre, store and office building, to be erected at the corner of Elston and Keystone Avenues, containing a one thousand seat theatre, two lodge halls, nine stores and nine offices, have been completed by Architect Arthur Howell Knox, for Robert Pottinger, the owner. There will be a theatre entrance on both Elston and Keystone Avenues, according to the plans, and work on the structure is to start as soon as possible.

George W. Thomas has opened a new motion picture theatre at Thomas, Illinois, a small farming community center which has been without theatre representation heretofore.

Miss Dupont, who has been making appearances at the Roosevelt, in connection with "Foolish Wives," made an unexpected personal appearance at the Blackstone Theatre last week, where Frank Bacon is playing "Lightnin'." Miss Dupont was invited to witness the play from back stage and when the curtain went up found herself one of the crowd in the court room scene.

Ernest L. Crandall, of the New York Board of Education, is attending the National Educational Association Convention and Exposition in the Leiter Building, Chicago, this week, and through the courtesy of Universal, gave a number of addresses and showed educational reels in Universal's projection room. Universal was also represented at the exposition, where it had a booth and featured its new historical serials, such as "Winners Of The West," which created much favorable comment among the educators in attendance.

Max Schwartz, well known film salesman, is now traveling the southside for Manager Brimmer, of Vitagraph. Max, for some time past, has ben connected with Frank Zambrino's organization and has a very wide circle of friends in the business.

"The Prodigal Judge," one of Vitagraph's best bets, is going over big at the Ziegfield Theatre and has been booked into the Castle Theatre, where it will open March 12th.

Herman Stern, district manager for Universal, is in Kansas City this week where he will supervise the moving of Universal's Kansas City exchange into its new and larger quarters. Before returning to Chicago, Mr. Stern will visit several other cities where Universal maintains exchanges.

The Globe Theatre at Monticello, Illinois, has reopened after being closed for some weeks, under the management of Joe Allman, well known around Chicago as a film salesman.

Manager Nafziger has taken over the Lyric Theatre at Washington, Illinois, which he recently purchased from Frank Steimle.

The first trade showing of "Wild Honey," Universal's big, new feature, is scheduled for Friday at Aryan Grotto. Manager Lesserman believes this is one of the best box office attractions to be released by his company this year and he expects exhibitors to do a big business with it.

Andrew Karzas is head of the corporation which has taken out a permit for a $500,000 building to be known as the Grande Palais des Danse. It will be erected by the Woodlawn Theatre ompany, at the southeast corner of Cottage Grove Avenue and 62nd Street. C. W. and George L. Rapp are the architects. It is said that the hall will accommodate three thousand persons and will be one of the most beautiful in the world.

Charles Rogers, general manager in charge of distribution of Robertson-Cole, presided at sales conference, here this week, which was attended by managers from Robertson-Cole exchanges in the central west.

The Commodore, the palatial new theatre at 3105 Irving Park Boulevard, opened Wednesday night, March 1st, in charge of Manager Zahler. It is one of the most beautiful houses in Chicago and its furnishings and equipment were a revelation to the large crowd which attended the opening.

R. C. Williams has completed plans for a seven hundred seat house, which will be erected immediately at Streeter, Illinois. Mr. Williams hopes to have the house opened early in the Fall.

J. R. Levee, of Famous Players-Lasky Corporation, has arrived in Chicago from New York. He will install a system of sales efficiency particularly devoted to exhibitors in this territory. Mr. Levee had been handling the non-theatrical department at the New York exchange of Famous.

Manager Eddie Silverman, of Select, is proud of the record made by the Chicago exchange, which is one of the two exchanges in the country to rank over the one thousand mark on the company's efficiency record, New York being the one exchange to lead it.

The Chicago Paramount Pep Club, composed of executives and employees of the Local Famous Players-Lasky exchange, gave a pre Lenten dance at the Colonial Ba Room, Monday night, which wa a great success. It is the first gen eral social event given for som years by the film people and record crowd, including many ex hibitors, enjoyed the evening Manager Given was on hand wit his staff and all were kept bus giving the glad hand.

Enterprise Optical Manufacturing Company had an interesting displa at the National Educational Asso ciation Exposition in the Leite Building this week, and visiting educators are much interested i the big, new Motiograph De Lux Projector and the special schoo machines on exhibit. One of th school machines was mounted on tripod equipped with casters whic enabled the machine to be move easily from place to place, and an other projector suitable to mount ing on a table, was shown. The standard mechanism of these ma chines and the small and compac lamp houses of the school model evoked particularly favorable com ment.

"Foolish Wives" continues to do a big business at the Roosevelt Theatre, where it is in its third week. The box office receipts or the third Sunday of its run were within fifty dollars of the firs Sunday, which broke all house records at this big Ascher house.

Earl Silverman has been promoted to head booker of First National exchange. He is a brother of Eddie Silverman, manager of the Selznick exchanges in Chicago who is the youngest man to hold down a managerial job in the Windy City.

Otis Skinner Play Popular in Chicago

Otis Skinner, America's foremost romantic actor, and under contract to the Exceptional Pictures Corporation to appear in a picturization of Booth Tarkington's "Mister Antonio," opened an indefinite run in Chicago on February 6th. Mr. Skinner's stage vehicle for this season is "Blood and Sand," a dramatization of the Ibanez novel of the same name, and he has met with nation-wide approval of his brilliant interpretation in the role of the Spanish hero of the bull ring.

As soon as Mr. Skinner completes his tour in "Blood and Sand," he will begin the filming of "Mister Antonio," which is one of his favorite characters, and which he played on the speaking stage for three years.

Lobby Display That Can Be Duplicated At Small Cost

This lobby display for "You Can't Believe Everything" is the work of J. Wright Brown, manager of the Rialto theatre, Jacksonville, Fla.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.

Harold B. Franklin, Shea's Hippodrome, Buffalo.

George J. Schade, Schade theatre, Sandusky.

H. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra theatre, Milwaukee.

Jack Kuhn, Loew theatres, Cleveland.

S. Barret McCormick, Managing Director, Allen theatre, Cleveland.

W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.

E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

G. E. Brown, Managing Director, Loew's Palace theatre, Memphis, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

R. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Eugene H. Roth, California theatre, San Francisco.

Outstanding Features of This Week's Section

As an idea for an inexpensive lobby display the above on "Don't Tell Everything," is worth inspecting.

The Arcade theatre, at Jacksonville, Fla., did some fine exploitation for "A Sailor-Made Man." Inspect cut and story on page 1476 for the details.

Joseph Plunkett got around the child labor law with his prologue for "Penrod" with one of the best novelties ever presented in New York. The cut and story on page 1478 will explain the number.

What a live wire exploiter can do is told by the cut and story on page 1480 relative to the campaign for "Theodora" put over by W .R. Ferguson.

Getting the co-operation and attention of Young America in connection with the showing of "Penrod" is explained b ythe story about the Circle theatre, Indianapolis, recent party. See page 1481.

Just what results can be accomplished by the use of a paint brush and some beaver board in the way of an attractive lobby front is told in the cut on page 1486, showing "The Three Musketeers" display recently used by W. E. Drumbar, manager of the Riveiera theatre, Knoxville, Tenn.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Herbert J. Thatcher, Strand theatre, Salina, Kan.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

L. W. Barclay, Managing Director, Nemo theatre, Johnstown, Pa.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

J. L. Johnston, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

C. C. Perry, Manager, Astor, Strand and Liberty theatres, St. Paul, Minn.

Nelson R. Bell, Publicity Director, Crandall's thetres, Washington, D. C.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Samuel Sivitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.

Phil Gersdorf, Supervisor, Southern Enterprises theatres, Macon, Ga.

Lobby display and ballyhoo for "A Sailor Made Man" the work of the Arcade theatre, Jacksonville, Fla. Both stunts are described in th accompanying story

Hill Builds Novel Lobby Display

"A Sailor Made Man" Exploitation at Jacksonville Attracts Attention

"A SAILOR MADE MAN" campaign that draws a prize comes from Jacksonville, Fla., where Albert B. Hill, manager of the Arcade theatre, has recently played this picture.

Following is Mr. Hill's report on the campaign made to Lem Stewart, director of exploitation for Southern Enterprises.

"One week in advance we started our campaign by having all ushers dress in white sailor uniforms, with the white hats and blue neckerchiefs, wearing the goggles typical of Harold Lloyd. This of course attracted attention so much that frequent comments were offered by the patrons. These uniforms were worn through the entire run of picture. The cashier also wore hat and goggles and the doorman wore blue navy uniform.

"Saturday morning a special boys and girls matinee was run, with 1,000 Lloyd caps distributed and going like wildfire. A special lobby display was constructed (shown by accompanying cut), the idea being to construct the deck of a ship.

"On deck were life preservers, and ring buoys. We had port and starboard lights to add to its effectiveness. On each side drops were used painted to represent the ocean, and to make it complete rope rails were constructed which made it very realistic. Stanchions reaching to the ceiling supporting dark blue awning set off the lobby quite effectively. Two large coils of 3/5 line were placed at advantageous points in the display, completing a lobby that without a doubt proved its effectiveness in receipts.

"As a ballyhoo, an old cut down white automobile was borrowed for a ballyhoo. On this we constructed two sails one reading 'Harold Lloyd in A Sailor Made Man,' while the other read 'Arcade Now.' With this stunt every square inch almost, of Jacksonville was covered. This stunt proved very effective while the cost was very reasonable. A duck placed on this auto brought forth many laughs.

Don't Take Chances

THE other fellow has played it. Let him tell you what he did with it—how he did it. "The Booking Guide" and your "News File" will tell you. Exhibitors everywhere have proclaimed "The Guide" a real service. Are you letting it work for you?

"A Connecticut Yankee in King Arthur's Court" ballyhoo put over by the Garrick theatre, Minneapolis

Many Sides Campaign Put Ov for "Conquering Power"

Exploitation of "The Conquering Fower" the Rialto theatre, Charlestown, W. Va., beg with a generous use of display advertising the newspapers prior to the opening and dur the engagement included a ballyhoo that tracted the attention of Charlestown reside

A man wearing the costume like that of "P Grandet" of the picture pushed a cradle c taining money bags about the streets. A sign which was printed "Love's enemy is insid explained the tie-up.

The local boy scouts were enlisted in the vertising campaign and the youngsters dis buted more than ten thousand throw-awa Tie-ups with book stores were arranged, merchants featuring copies of "Euge Grandet."

Widespread interest in the showing v aroused by the use of a novel essay contest

"Over the Hill" Campaign Interests Louisville

The profitable tie-up with the telegraph co pany which has been a feature of "Over Hill" and "The Old Nest" campaigns w used for the first-named picture by E. Forr Young, publicity director of the Rialto theat Louisville, Ky., with the usual satisfacto results.

The telegraph company placed a desk in Rialto lobby and in return for this privil sent out 700 local messages to a selected furnished by Mr. Young.

A screening for invited guests prior to regular opening was productive of the us newspaper publicity and word-of-mouth adv tising.

"Go To Theatre Week" Held at Richfield, Utah

ANOTHER "Go To Theatre" week is reported from Richfield, Utah, where the Kinema Consolidated Theatres, Inc., have recently staged a campaign with success.

There is only one theatre in Richfield —the Kinema—but this did not stop President A. L. Stallings of the Kinema Company in the undertaking, although it did make the stunt more expensive.

The Kinema's "Go To Theatre" week was primarily a voting contest, in which weekly tickets, good for a certain number of votes, were sold by the aspirants of a trip to California.

Page advertising in the local papers, heralds, etc., were also used to exploit the campaign.

Carroll Stages Exceptional "Peacock Alley" Campaign

Asheville, N. C., will remember "Peacock Alley" for some time to come, thanks to Manager J. V. Carroll, of the Imperial theatre in that city.

Manager Carroll's campaign on the picture was a very thorough one, beginning well in advance of the play date, with advertising paper, slides shown on the screen, etc.

His lobby was a beauty. Two immense vases —beautiful examples of the Grecian period— flanked the entrance of the lobby and over these was a cut-out of a peacock. In the front of the theatre, forming a sort of archway, were two more peacock cut-outs—the peacocks facing each other, with their tails spread. There were plenty of stills, one-sheets, three-sheets, and the like, to give point to this generous display of peacocks.

In addition to his lobby, Manager Carroll formed a tie-up with one of the smartest shops in town, and they declared a Peacock Day— which was, of course, the opening day of the picture's showing, which proved quite successful. This shop dressed its windows in peacock feathers, displaying gowns, wraps, coats, hats and even lingerie of peacock blue. This was an unusually beautiful display, and each of these two windows had a cut-out of a peacock, and a set of 11 x 14 stills from the picture.

And Asheville is still talking about "Peacock Alley."

(Above)
Lobby display on "The Fox" by the Liberty theatre, Council Bluffs, Ia.
(Left)
Ballyhoo used by the Liberty to exploit "Conflict"

The Standard Theatre, Cleveland, knows how to make a lobby attractive. This display for "Headin' West" commands the attention. Hoot Gibson, the star, dominates the display and the cut-out pointing to the box office adds a novel touch to the general effect. The lobby had a noticeable effect on the box office receipts during the run of the feature.

Tie-up Page on "What No Man Knows" Put Over by Barnette

E. J. Barnette, the hustling young manager of the Victory theatre at Waco, Texas, put over a good newspaper-merchants tie-up on his presentation of "What No Man Knows." The Waco News-Tribune lined up the merchants for the contest and the theatre gave $10 in gold and passes to showings of the picture for the most logical sales talks submitted to the merchants for their goods following the publication of the tie-up page. Each one of the nine merchants' ads which made up the co-operative section started off with the title of the picture, "What No Man Knows," for a catchline, and followed up with copy about the particular store or line of goods advertised. The theatre prizes were to those who made the greatest sales improvement on the merchants' copy and some exceptional catchlines, sales talks and logotypes were brought out by the test. The idea only helped the picture considerably but brought the theatre into good favor with both merchants and newspaper.

Novel Lobby Decorations Used at Milwaukee

ASCHER'S MERRILL THEATRE, Milwaukee, has a space above the entrance which changes with every picture.

Manager Ralph Wettstein used black gauze cardboard figures, and the jiggy ghost idea from the Lindlar lobby. The cardboard phantoms danced from the ends of strings behind the thin black curtain. Flanking the display were cardboard lamp-posts with real incandescents and globes.

"Over the Hill" window display by the Ogden theatre, Ogden, Utah

Gill Exploits "Hail the Woman" at Manhattan, Kan.

While in Manhattan, Kan., last week, laying out a campaign on "Molly O" and "Hail the Woman," H. G. Gill, director of publicity for the Kansas City First National office, took advantage of an excellent opportunity to hand the fans in that section some real publicity, in connection with the showing of "Hail the Woman." The picture was shown at Glenn Dickinson's Marshall theatre.

In addition to a 16-foot case island window in the largest and the most popular store in the city, in which a reproduction of the woman with outstretched arms and in flying robes, there was a special screening arranged for twenty of the prominent club women of the city. With the women viewing the picture from a critical standpoint, there came favorable criticisms from all but two of them. With the two adverse viewpoints, Mr. Gill "floated" a strong newspaper article that made it plain to theatre followers that an excellent opportunity was at hand for them to place their judgment against these picked few, and for them to see the picture and get the facts first handed. The stunt worked well.

Plunkett's "Penrod" Prologue Big Novelty

The cut appearing herewith will explain the unique prologue number which Joseph Plunkett, managing director, originated for his recent showing of "Penrod" at the New York Mark Strand Theatre.

Mr. Plunkett's first idea was to stage a prologue that would employ the services of a number of youngsters, but the New York State law forbidding the appearance of children under sixteen on the stage without a permit from the Children's Aid Society stood in his way. It was then that he conceived the idea of using puppets, the "heads" to be those of the popular Mark Strand Male Quartette and the "bodies" of the Punch and Judy show variety.

Slits in the curtain, where the puppet heads should be, enabled the members of the quartette to put their heads through, their faces made up for the parts and rest them on the shoulders. The puppets' arms were manipulated also from the back by the insertion of the quartette's arms.

Thus the audience saw, from left to right, the characters of Penrod, Verman, Herman and Sam, seated with utmost jollity and singing "Under the Copper Moon" and "Jungle Joe." Had it seen the back view it would have been agreeably surprised at the transition, invention and sheer ingenuity.

Tasty use of a cutout of Katherine MacDonal in exploiting "The Beautiful Liar" at th Majestic theatre, Portland, Ore.

Many Sided 'Three Musketeers' Campaign Put Over

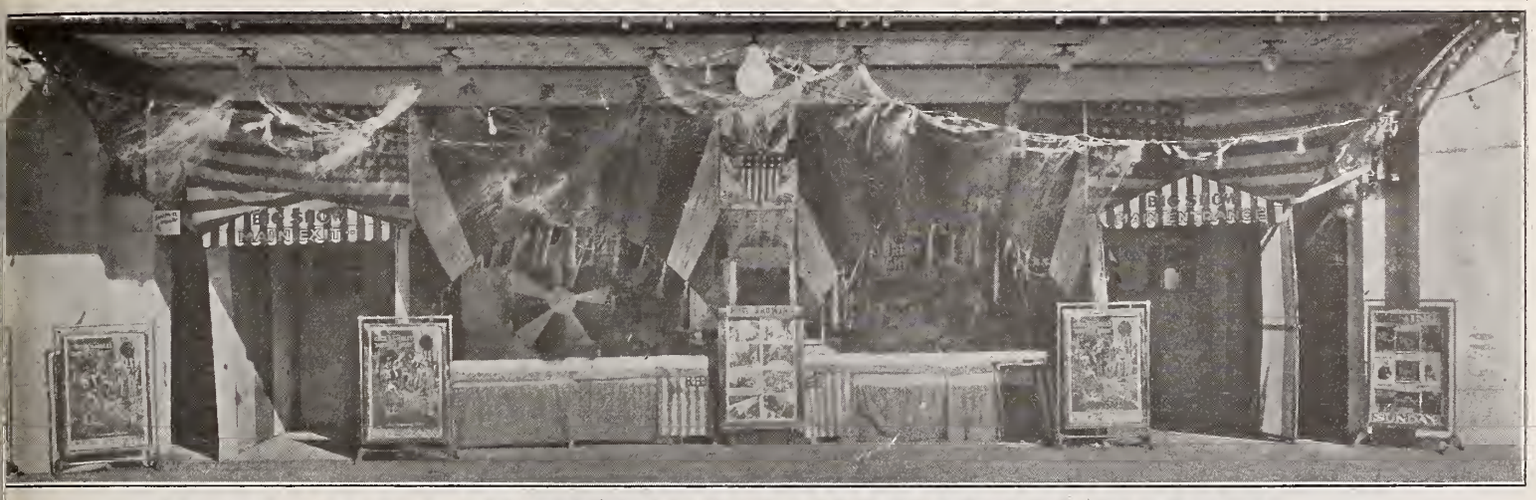
Assistant Manager Robert C. Frost of th Victory theatre, Tampa, Fla., started his cam paign on "The Three Musketeers" two week in advance of the showing with the usual "A for One and One for All" catch lines.

Besides the usual advertisong space, he use quite a little extra and worked up a one-pag tie up with local Merchants on the opening da of the local showing. The Merchants are i the habit of giving an occasional Dollar Day an Mr. Cooley worked the tie up along that lin with the big heading at the top of the pag "All for $1 and $1 for All." In the center o the page was the theatre ad and surrounding i the ads of the merchants.

The entire lobby was canopied under the ceil ing with an immense French Tricolor. On th side of the box office, a cut-out of the grou from the twenty four sheet was used. In fron was a trellis with live vines growing around i and a couple of Aborvitea trees on either sid of the trellis. On the floor reflecting on th cutout were bunch lights in soft shades of colo

Three men dressed in "Musketeer" costume and mounted on steeds that had "pep" as sisted in putting over the picture.

These two cuts and the accompanying story explain the novel and ingeniously constructed prologue number which Joseph Plunkett, managing director of the New York Mark-Strand theatre, presented for "Penrod"



Showing the "Saturday Night" lobby decorations when this picture played the Strand theatre, Tampa, Fla.

Ambulance Latest Ballyhoo for "Connecticut Yankee"

Manager J. C. Hartman of the Rialto theatre, Oklahoma City, Okla., discovered a means of attracting a crowd to his house which exhibitors have apparently overlooked. It was during the showing of "A Connecticut Yankee in Arthur's Court," that Hartman evolved this new and successful plan.

Hartman rented a private ambulance. It was large, white automobile and carried a blatant siren which attracted the attention of everyone within several blocks of its path. Several times during the afternoon and evening perforances of the engagement the ambulance was driven at high speed through the main streets of the city, and each time finally wound up its noisy trip at the Rialto theatre. An ambulance always draws a crowd, and this was no exception. As soon as a large, curious throng had assembled a man attired like the "Sir Boss" of the picture stepped from the rear of the conveyance and hung a square-shaped sign on the side of the car bearing this legend:

"Prompt service for those who laugh themselves sick. 'A Connecticut Yankee in King Arthur's Court.' Now showing."

In the intervals between the ambulance's wild journeys, "Sir Boss," with his silk hat, rolled trousers, and lace-fringed cloak, paraded about the business portion of the city with a sign on his back advertising the production.

Football Field Lobby Displays Dorman's Latest Stunt

Two dozen nails, eight rolls crepe paper various colors, four pieces lumber, 1 x 48 feet long, was the total equipment with the exception of one twenty-four sheet and a small banner used by Manager Richmond Dorman of the Rheil theatre, St. Petersburg, Fla., to construct an attractive lobby display on "Two Minutes to Go."

The display was erected on the canopy over the entrance to the theatre. It was constructed to represent a miniature gridiron. The twenty-four sheet with Charles Ray in a crouched position, served as a background. The goals were decorated with the colored crepe paper.

In the center of the miniature field a small banner was erected with the words "BIG GAME HERE TODAY AND SATURDAY. CHARLEY RAY AS QUARTER BACK FOR THE HOME TOWN TEAM."

Colored paper streamers were hung along the edge of the canopy, adding considerably to the attractiveness of the display.

Bathtub Stunt on "Saturday Night" Used Again

OLLIE BROWNLEE, manager of the Palace theatre at Muskogee, Okla., placed a white enamel bath tub, borrowed from a local plumbing establishment before the box office and on the sidewalk the days he played "Saturday Night" with a sign reading, "This is 'Saturday Night,'" and created a lot of curiosity in his picture by so doing.

Mr. Brownlee also used three men dressed in masks and long white capes as a street ballyhoo on "Three Live Ghosts" and stirred up his community a bit. The ghosts paraded in different directions and met every so often on some prominent corner where they so lined up that the costume lettering spelled "Three Live Ghosts."

Harrison Grabs Free Publicity in Atlanta Georgian

Manager De Sales Harrison of the Howard Theatre recently grabbed off a nice slice of the back page of the Atlanta Georgian when he planted a story, illustrated by a three-column cut, on how valuable a factor in a theatre's success the ushers are. The story carried a four-column head that read: "Theatre Ushers Taught Manly Art—Howard Establishes Unique Class"; and the cut showed a picture of two of the Howard ushers in ring attire.

The yarn was entertaining and made the finest kind of institutional advertising for the Howard.

A view of the prologue number on "The Silent Call" presented by S. L. Rothafel at the New York Capitol theatre

Fine Lobby Display on "Saturday Night"

C. D. Cooley, general manager of the Consolidated Amusement Company, Tampa, Fla., gave "Saturday Night" a beautiful lobby display for its four days' showing at the Strand theatre.

The entire lobby was completely covered with bright-colored cloth. Both the entrance and exit of the theatre was built out to the sidewalk after the style of a "main entrance" to a circus. The box office was in the center of the lobby and on one side a miniature Ferris wheel was built. There were little seats, with doll occupants, and many small electric lights of different colors. The wheel was kept revolving by a clock work motor.

The other side of the box office was built like a "booth," with charming ladies in attendance, who threw serpentine and kept the passersby in good humor. The marquee was decorated with streamers and colored lights, and extending clear across the street were two lines of colored lights. All of this gave the theatre the "carnival air" and attracted big business, in spite of some very disagreeable weather.

"Theodora" Prologue Pleases Seattle Audiences

When the Strand theatre, Seattle, played "Theodora" a few weeks ago, Manager H. B. Wright presented Seattle motion picture audiences with one of the highest class prologues that has recently been seen in any Seattle picture house.

A specialty dancer, and until recently a headliner on several vaudeville circuits, presented her "Danse Artistique," and as an encore, "The Grecian Maid's Bridal Dance." Both were costumed and produced to coincide with the costuming and production of the feature picture.

The sides of the stage were decorated with huge Grecian pillars, to resemble the Roman Coliseum. In place of special scenery, the dancer made her entrance before a scene from the photoplay itself. This was accomplished by using an enlarged, colored still from the picture, which was flashed on the screen during the dance. The effect was practically the same as would have been given by regular scenery. A spotlight was trained upon the dancer all during her dances.

The prologue was billed by Manager Wright in all the newspapers and poster advertising equally with the feature picture. An attractive musical interpretation by the Strand orchestra, under S. K. Wineland, also aided materially in the success of the prologue.

This was a ballyhoo used for the showing of "Molly O" when this picture played the Modjeska theatre, Milwaukee.

Empire Pulls Many "Theodora" Stunts

Exploitation Campaign at Montgomery Gets Interest of All and Sundry

MANAGER H. C. FARLEY, Miss M. R. Gannon of the publicity staff, co-operating with W. R. Ferguson, Goldwyn exploiteer, put over a unique and thorough exploitation campaign on "Theodora" when this picture played the Empire Theatre, Montgomery, Ala.

The lobby was draped with flags of all nations, specially designed banners, streamers, compo cut-out hangers and compo strips painted yellow and white on black.

In one of the display cases in front of the theatre was placed a three-sheet with copy reading: "Free admission to those who can match wits with Theodora. Can you solve the problem below?" Below were fifteen small squares with the figures 1, 3, 5, 7 and 9, each figure repeated three times. Descriptive matter underneath read: "Add six of the above figures to total 21. One figure cannot be used more than three times. Pass your solution into the box office before 3 p. m., Feb. 10."

Across wide Montgomery street large cut-out letters spelling "Theodora" were suspended under the large electric Empire sign. The letters were painted bright red with white outline and illuminated at night.

A chariot made of old wheels and tongue and covered with compo was driven through the city's principal streets for two days by an expert woman driver.

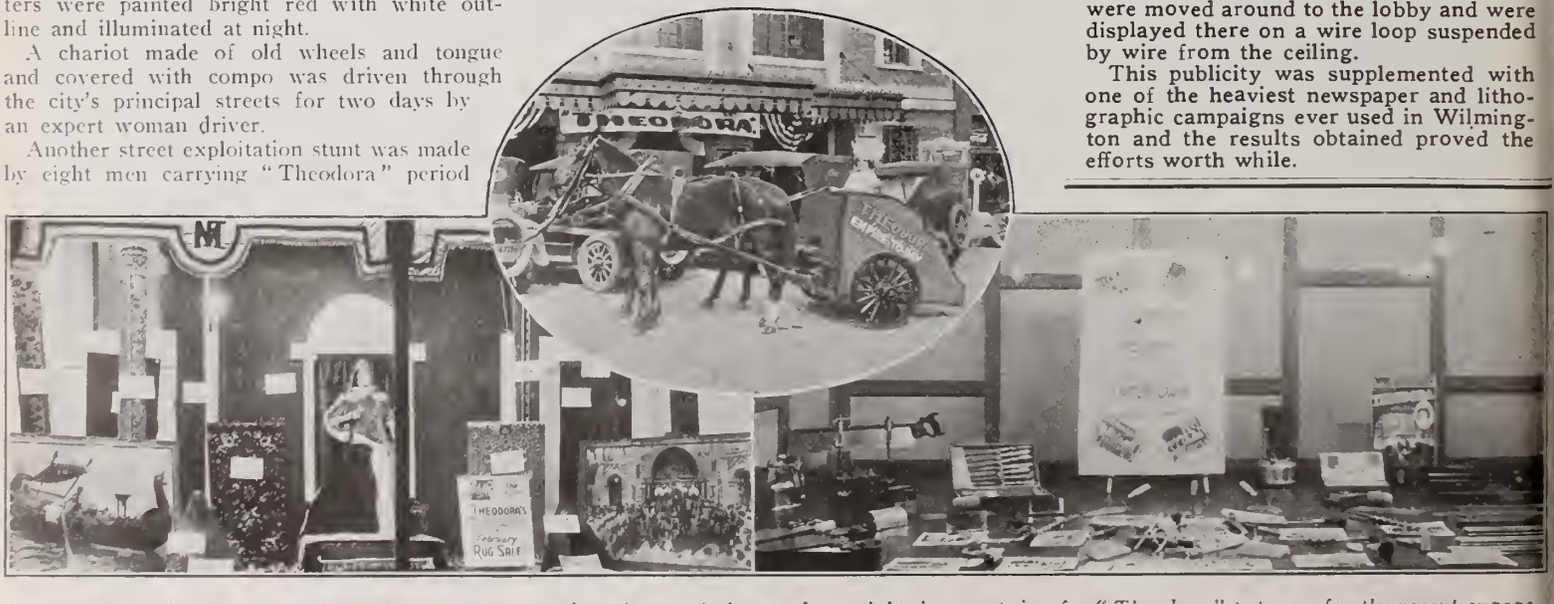
Another street exploitation stunt was made by eight men carrying "Theodora" period banners, following the band in the parade for Neil O'Brien's Minstrels.

Large banners were suspended from buildings on the corners of principal streets, intersecting Court square, the heart of the city. One hundred one-sheets were placed on the front of street cars.

Several window displays were obtained, including a tie-up with one of the finest department stores in the city.

Another unique tie-up was made with a hardware store. The window was completely rearranged with an up-to-date assortment of tools. A card read: "1400 years ago it took centuries to build palaces, temples, arenas, forums, hippodromes, etc., but to-day modern tools have enabled builders and architects to rebuild these same structures in two years' time for Goldwyn's great screen spectacle, 'Theodora,' at the Empire Theatre, starting Thursday, Feb. 9."

The orchestra of the theatre, under the leadership of F. G. Woodruff, arranged a special score, opening with "Masaniello." During the arena scenes a "trio in brass" furnished a very effective number.



Explaining by illustration portions of the story appearing above relative to the exploitation campaign for "Theodora," put over for the recent engagement of this picture at the Empire theatre, Montgomery, Ala.

Identical Campaigns on "Ha the Woman" Go Big

Two different motion picture theatres in tv different towns, under entirely different ma agements, has just played "Hail the Woman using the same exploitation methods, and bo of them report excellent business, so the meth must be good.

Here it is, as it has just been done simu taneously at the Strand Theatre, Akron, l James Dunlavy, and at the Dome Theati Youngstown, by Joe Trunk, under the firs hand guidance of J. S. Toland, publicity ma ager for First National in Ohio.

Beginning three weeks in advance of tl showing of "Hail the Woman," the theatres ra a trailer announcing the coming of the pictur its nature, its superiority, and also telling th public that on the Sunday two weeks prior t the engagement every tenth person enterin the theatre would receiv a spcial invitation t attend a private screening of "Hail th Woman," to be held the following week.

On the Sunday indicated, at both theatre mentioned, every tenth purchaser of tickets fc the current attraction received an engraved ir vitation to attend the private screening. O the reverse side of the invitations were place wherein the guest was asked to fill in his nam address and opinion of the picture.

After the screening, these opinions, with sig natures attached, were used as advertisement The Youngstown papers carried half a doze of them a day, boxed, and scattered all throug the editions. The Akron papers, likewise. Alsc slides were made of the opinions expressed a the screening, and these were run at all per formances, both at the Strand in Akron an the Dome in Youngstown.

Bain Gives "Peacock Alley" Fine Exploitation

D. M. BAIN, of the Howard Wells Amusement Company, with George W. Bailey, manager of the Victoria theatre, Wilmington, N. C., put "Peacock Alley" across to excellent business recently.

Approximately two weeks in advance a teaser campaign was started, the copy referring to the dates and days only. Then the Sunday before the Thursday opening two live peacocks were secured from a farm near Wilmington, and these, with a suitable background, were displayed in the best window in the town.

At the opening of the show the birds were moved around to the lobby and were displayed there on a wire loop suspended by wire from the ceiling.

This publicity was supplemented with one of the heaviest newspaper and lithographic campaigns ever used in Wilmington and the results obtained proved the efforts worth while.

Lobby decorations for "A Home-Spun Vamp" used by the Capitol theatre, Macon, Ga.

Lieber's Exploitation for "Penrod"

Circle Theatre, Indianapolis, Pulls Many Stunts on Neilan's Latest Picture

FOUR THOUSAND little feet, bearing bodies surmounted by two thousand freckled faces, marched through the downtown streets of Indianapolis Saturday morning, Feb. 25, in the crowning feature of Director Ralph Lieber's exploitation of "Penrod," shown at the Circle in conjunction with "First National Week."

Circle employees and police marshalled the freckled youngsters—they had to have at least ten "sun spots" to get in—at University Park, just north of the business district, and then led them to a special performance of "Penrod." The stunt got some bang-up publicity, which was fed by the printing of coupons in newspaper ads. several days in advance. Each boy and girl had to present one of the coupons, bearing a statement of the number of freckles on their faces, at the theatre door.

The coupons also called for guarantees that the freckles were not painted on. If a youngster had freckles in summer and not in winter he was admitted upon a summer photograph. The boy or girl with the most freckles was offered a $5 bill and an autographed picture of Wesley Barry. The dailies got a good laugh out of the fact that the winner testified his father and mother had counted the spots on his face for an hour and a half the night before the show and had to give up.

Thirteen other prizes were given.

Four by ten feet banners, announcing "We're on our way to the Circle to see 'Penrod,'" were carried by the marchers. The parade was five blocks long.

This was only one feature of the campaign, which was one of the most extensive the Circle has put across.

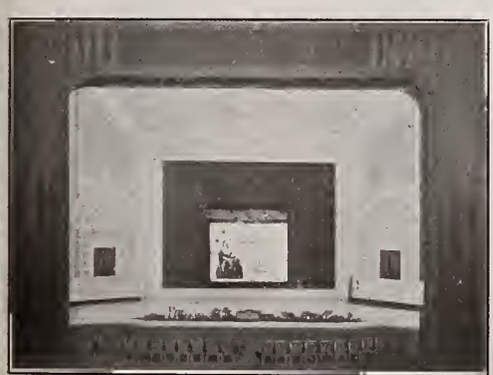
A week before "Penrod" opened Booth Tarkington, author of the "Penrod" stories, and Mrs. Tarkington were guests at a private showing given by Mr. Lieber. Newspapers got half columns of good copy out of Mr. Tarkington's comments on the films and anecdotes upon the material from which he built his stories. It was his first view of the film.

Mr. Lieber scored another unusual point when he got the Board of School Commissioners, who ordinarily are very wary about lending their influence to commercial enterprises, to indorse the film and give permission to the Circle to notify teachers that such approval had been given.

Book and department stores tied-up in windows, the most unique being a miniature reproduction of the Circle boxes and stage shown by the W. K. Stewart Company in a display of Tarkington books. Windows and mention in their newspaper ads. were given by L. S. Ayres and the New York Store, department stores. The book stores also sent out 10,000 heralds of the film in mail packages.

Outdoor publicity included use of billboards, 500 one-sheets, and street car front boards.

Screen advertising ran for three weeks and newsptaper copy one week in advance of the showing.



Miniature reproduction of the Circle theatre, Indianapolis, used as a window display on "Penrod" as told by the accompanying story

Hill Plans to Combat Effects of Bad Weather

Manager Hill of the Arcade theatre, Jacksonville, Fla., featured a thoroughly complete sales campaign for "Saturday Night," including the standard methods of accessory and newspaper advertising. The high-point of this week was that Hill planned his campaign in advance and then carried the plan to conclusion . . . the only way to sell or advertise anything economical and with assurance.

Then—these additional methods were used to advantage.

Ten insert cards were displayed in prominent locations, the windows of drug stores and cigar stores.

Four 11 x 14 specially painted cards, and six 22 x 28 speeially printed cards were displayed in selected spots such as hotels, etc.

A special telephone operator was engaged to telephone a selected list of people recalling to them the merits of this attraction and requesting them not to let the bad weather prevent them from seeing it.

Heralds were placed in all the automobiles passing over the toll bridge to the races, which is the only way these automobiles can reach the race track. There being a race that day, special permission was obtained to stop all cars and place these heralds, which is the first time such permission has been granted.

Some of the freckled prize winners in the "Penrod" exploitation put over by the Circle theatre, Indianapolis

Lobby front on "The Silent Call" designed by the management of the Palace theatre, Cedar Rapids, Ia.

Excellent "Peacock Alley" Campaign

Majestic Theatre, Columbus, Uses Many Exploitation Ideas in Selling the Picture

THE Majestic Theatre, Columbus, Ohio, used an elaborate lobby display in its exploitation and publicity campaign for "Peacock Alley."

The most striking and unusual effect seen in a long time was a fairly good-sized shadow box, arranged with one side as a window with opened shutters. The opening was prettily draped with a curtain material, while artificial flowers were twined around the edges of the opening. In the window was a cut-out of Mae Murray and Monte Blue, the leading man in "Peacock Alley." Concealed lights illuminated the figures, and the effect was genuinely that of looking through the window of a house and seeing two lovers embracing each other. The display was placed on two pedestals and occupied a position in the front of the theatre just back of the side-walk line.

A large cut-out taken from the poster, showing Miss Murray in the peacock gown, towered over the top of the box office. Cut-outs of peacocks were placed over the two side-walls of the lobby and panels over the entrance and exit doors leading into the lobby. These were not poster cut-outs, but beautiful color creations by the house artist.

Two street lamp-posts directly in front of the theatre were used to good advantage. Two large cut-outs of a hand, with the index finger pointing in towards the theatre, were fastened on these posts. These bore the wording, "To Peacock Alley. Don't Park Here."

Over the top of the canopy there had been erected a shadow box with the name of the star and the picture, and on top of this was a transparency frame containing a pose of Miss Murray in the peacock gown. This was a cut-out from the posters. Lights inside of both frames effectively displayed the lettering and cut-out.

Oil paintings of Miss Murray in various poses, as well as scenes from the picture, were neatly arranged around the lobby, while artistic poster creations containing scene stills from the picture held forth in the lobby poster frames.

Window tie-ups were secured and photographs of the star and play attracted attention from shoppers, all of which proved beneficial to the theatre's box office.

Carpenter Tries Out Stunt Stuff on "Speed Girl"

GEORGE CARPENTER, manager of the Paramount-Empress theatre, Salt Lake City, and his advertising director, A. A. Campbell, recently went in for the stunt stuff to exploit "The Speed Girl."

A local automobile salesman was attired to represent Bebe Daniels and sent about the streets to emulate "The Speed Girl" of the picture.

After violating all the traffic regulations of Salt Lake City, the "speed girl" was finally landed at police headquarters. Then the story came out. The papers labeled the stunt news and ran an account of what had happened on the front pages.

The salesman had been dressed in the latest styles and prevailing spring colors and his crepe knit gown and henna sport coat made him into a good impersonation of a girl.

"Bob Hampton" Campaign Directs Appeal to Schools

GEORGE R. MOORE, owner and manager of the Lion theatre, Bellevue, Ohio, got the kids interested in "Bob Hampton of Placer" by assuring their teachers that there was more to be learned about Custer's last fight in a single "seeing" than there possibly could be in a week's reading of history.

A special matinee was arranged for "after school."

As is always the case when one gets the "kids," Moore also got the "elders." The youngsters, upon leaving the theatre, were so enthusiastic that the Lion commenced doing a business that made Moore think of old times.

"Mysterious Rider" Exploitation at Jacksonville Goes Big

The accompanying cuts explain the exploitation which Guy A. Kenimer, manager of the Imperial theatre, Jacksonville, Fla., put over for his showing of "The Mysterious Rider."

The lobby front was built of "slabs" from a sawmill located near the city and the cost of material was only $1.75. The saddles, bridles and rope were borrowed from the man who did the ballyhooing. The rifles were rented from a pawn shop.

The doorman, cashier and ushers were all togged out in Western regalia and the whole expense of the stunt outside the "mysterious rider" was $7.75.

"Coney Island" Lobby for "Saturday Night"

Frank H. Burns, manager of the Phillips theatre, Orlando, Fla., used a lobby display as his principal exploitation idea for "Saturday Night."

A Coney Island effect was gained by the installation of various colored lights, balloons, etc. Bill-boards and heralds were also used to good effect.

This lobby front on "Morlas" is by Manager E. E. Collins, of the Palace theatre, McAlister, Okla.

Farrar Sells His Local Merchants and Editor an Idea

Several days before "The Fortune Teller" was due to play at the Orpheum theatre, Harrisburg, Ill., Steve Farrar, manager of the theatre, slipped down to the Harrisburg *Register* and sold the editor an idea, with the result that soon after "Do You Believe in Spiritualism?" was the query that greeted readers of the *Register* as they unfolded the first page of the paper. Reading further they learned the paper was offering special prizes for the weird experiences of the readers. The town was informed that it was about to be visited by one of the most famous fortune tellers, and advised to turn to page 5 to learn details of the contest. Page 5 was an interesting tie-up of advertisements from leading Harrisburg merchants with the ad of the Orpheum theatre in the center of the page. Each ad had some reference to dreams, ways of telling how your sweetheart is true and similar stunts.

The whole proposition went over in grand style and large crowds greeted "The Fortune Teller" at each performance."

Putting on "The Iron Trail" in El Paso

When J. M. Edgar Hart, manager of the Palace theatre, El Paso, Texas, played "The Iron Trail," he worked up a lobby display that was of material aid in putting the engagement over to a crowded house and good box-office results.

Mr. Hart obtained some ties and rails from the Interurban railway company, made a cut-out from the twenty-four sheet, got some specially painted beaver board, cut a hole in the center of the boiler front shown on the twenty-four sheet, and put in a 100 watt lamp with a special condenser, which threw bright light rays clear across the street. Then he fastened a small locomotive bell to the rear of the smoke stack. This bell was rung by a string which ran back to the top of the box-office, and then down so that the ticket seller could ring the bell every time a ticket was sold.

Mr. Hart kept his lobby lights subdued, using red and green lights, instead of white ones, so that the lobby cut-out stood out and attracted a lot of attention. In spite of extremely cold weather for El Paso, the picture went over exceptionally well.

This is the "Mrs. Bill Hart" ballyhoo which the Palace theatre, El Paso, Texas, used to exploit "Three Word Brand"

This cut shows a window display (above) and the lobby display (insert) used by the Twin City theatre, Cheviot, O., to exploit "Molly O"

Inexpensive Lobby Idea on "Sailor Made Man"

IN exploiting "A Sailor Made Man" B. B. Garner, manager of the Casino theatre, Lakeland, Fla., concentrated his efforts on a lobby display.

He placed a rowboat in the lobby, took blue crepe paper and tacked it around the lower part of the boat. He then placed a nine-foot pole in the center of the boat on which he fastened a line which extended from one end of the boat to another, on which he strung small flags of the various nations. In the center of the boat, he placed a cut-out of Lloyd taken from the six-sheet and it conveyed the idea of being a small ship with Harold Lloyd the center of attraction. The inexpensive stunt got great results.

Cooley Uses Teaser Ads on "Don't Tell Everything"

About a week before the showing of "Don't Tell Everything" at the Victory Theatre, Tampa, Fla., Manager Cooley had one inch, single column teaser ads reading

S-H-H-
Keep it a Secret.
"Don't Tell
Everything"

scattered about through the local papers.

Slides, with about the same reading, were run in all of the five theatres operated by the Consolidated Amusement Co., after every show. All this created quite a little talk. Ushers and door men were quizzed as to the meaning and could come back with the reply, "Ah: We Don't Tell Everything." Business was big on this picture, which proved that the advertising had the desired effect.

Miniature House in Lobby Advertises "Rent Free"

When Wallace Reid in "Rent Free" recently played at the Palace theatre of Dallas, Manager Raymond Willie had a miniature house built by his art department and put in the lobby for display. The little house was illuminated from within by small lights, the front door stood ajar and three people (representing the three principal characters of the play) were to be seen within. On top of the roof was a small sketch of Wally Reid painting a sign on an easel. The sign read "Next Week Wallace Reid, with Lila Lee, in 'Rent Free.'"

Mr. Willie also had a number of miniature bill boards made (size 8 inches by 15 inches) advertising "Rent Free" and coming attractions, the Palace art department painting special miniature twenty-four sheets, dates and borders for each of the little stands. The miniature twenty-fours were placed in the theatre lobby and in various furniture and hardware store windows where they caused considerable comment. Mr. Willie also advertised his attraction in the want ad columns and used some attractive newspaper advertising, prepared by J. L. Johnston, to call attention to his attraction.

How Waverly, N. Y., Sold "Over the Hill"

The management of the Loomis Theatre, Waverly, N. Y., decorated its lobby several days in advance of the opening of "Over the Hill," with the same excellent results which other exhibitors using similar decoration have experienced.

The display consisted mainly of large-lettered banners placed over the front of the house and in the entrance way, and so arranged as not to confuse the coming attraction with the one on the current program.

Further exploitation was in the form of heralds "planted" with the daily newspapers of Sayre, Pa., which circulate in Waverly. This was necessitated by the fact that Waverly has no dailies of its own. The cost of distributing the heralds was four passes to the show.

By printing 1,000 large paper marketing bags and having the town's leading baking and grocery stores distribute them with their sales of food on Saturday prior to the opening of the feature, virtually every family in the community was made aware that "Over the Hill" was coming to the Loomis.

Here is a picture of the "A Sailor Made Man" ballyhoo used by B. B. Garner, manager of the Casino theatre, Lakeland, Fla.

This is the outfit that was used in advance of the showing of the first episode of "Winners of the West" at the Pershing theatre, Joplin, Mo.

All Seattle Reads Interview with Queen of Sheba

With the assistance of a Fox representative, Manager H. E. Daigler of the Blue Mouse theatre, Seattle, Wash., "pulled" one of the most clever newspaper interviews ever attempted by an exhibitor.

By special arrangement with the editor of the News, a feature story writer was instructed to write an interview with the Queen of Sheba, with the pretense that the royal charmer had appeared in the flesh at the Blue Mouse theatre. The special writer was one whose name was popular in the city, and the fact that he wrote the story lent added publicity to the production's run.

To illustrate the interview, an artist was engaged to super-impose the picture of the feature writer on a close-up of Betty Blythe, the Queen in the film. In this way the effect was produced of the newspaper man actually interviewing the Queen of Sheba at the Blue Mouse.

The story and "faked" photograph were printed on the theatre page of the paper, occupying two and a half columns of space. The headline read: "Interviewing a Queen—Boalt Talks to Her as She Performs on the Screen at the Blue Mouse theatre."

Novelty Window Card Frame Used by Granada Theatre

The Granada Theatre, San Francisco, has put out an artistic window card frame, using it first for Paramount's "The Little Minister."

It resembles a theatre frame with two pillars supporting the top border. It greatly enhances the effort.

Greenman Tries Out Novelty Ad Idea

Harry Greenman, manager of the William Fox Liberty theatre, St. Louis, obtained considerable publicity for his showing of "Ten Nights in a Barroom" by inserting in ad form an open letter to the local chief of police, in the St. Louis papers.

The letter requested that special details of police be assigned to serve at the Liberty during the run of the picture to take care of the crowds expected.

The ad was unusual enough to attract a great deal of attention.

Huge Rolling Pin and Snappy Catch Line LobbyDisplay

The exploitation which H. B. Clarke, manager of the Capitol theatre, Macon, Ga., devised for "Too Much Wife," enters the highly original class.

Beaver board was used in making a large rolling pin which when placed in position covered the box office of the theatre.

At the top of the rolling pin the title of the picture was painted in large letters, and at the bottom a snappy little catch line caught the eye of many a passer by, which read as follows:

"A Spicy Tale of Married Life that Distills More Laughs than a Home-Brewers' convention."

This little catch line caused much comment, and attracted much attention.

One of the daily ads was set up in the form of a rolling pin, which helped to tie up the comedy idea.

Lavender Ribbon and White Lace Make Dainty Lobby Display

Henry P. Nelson, manager of the Capitol Theatre, Elizabeth, N. J., decorated his lobby attractively for his showing of "Lavender and Old Lace."

The display consisted of over a hundred yards of lavender ribbon and an equal number of yards of exquisite white lace. The lavender ribbon and lace was draped on the walls of the lobby and festooned from the ceiling, while lavender and lace curtains were hung at the entrance and exit doors.

Tie-ups with several women's clubs and the Y. W. C. A. were put over for the "Lavender and Old Lace" showing. Thursday night was Y. W. C. A. night. The house split the receipts with the Y. W. C. A. for its building fund and the theatre was packed. Thursday night is usually an off night for the Capitol, but Manager Nelson generally finds some way of forcing the attendance.

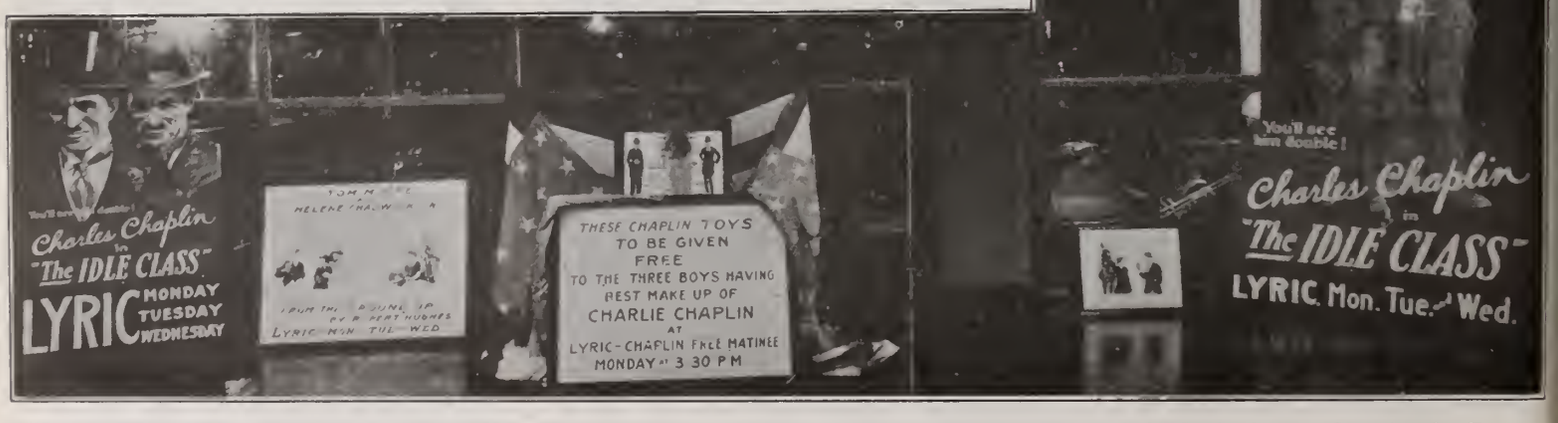
The Elizabeth papers devoted nearly a half column each to a description of the lobby and praise of Mr. Nelson's ability as a showman. The latter has been in the show business for more than fifteen years. He has a speaking acquaintance with more than half of his patrons and most of the credit for the success of the Capitol is attributed to this fact.

Illuminated Cut-out Lacey's Latest Stunt

A stunt that stopped all pedestrians on Washington street, Portland's principal thoroughfare, was worked by Manager Frank A. Lacey, of the Majestic theatre, for "The Beautiful Liar."

The Majestic is on a corner and its lobby opens on both the principal thoroughfares and a side street. On the latter side of the lobby, Mr. Lacey set up a large 24 sheet cutout of Katherine MacDonald, rigged three 500 watt electric flood lamps in front so that the rays illuminated the cutout with a flare of colored light.

The accompanying cut will give a fine idea of the effects Mr. Lacey achieved.



Here is a picture of a window display on "The Idle Class" as arranged by Ray Whitfield, manager of the Lyric theatre, San Angelo, Texas

Dancers who appeared in a prologue arranged by Manager M. C. O'Hare of the Princess theatre, Sious City, Ia., for "One Arabian Night"

Beck Makes Salt Lake City Sit Up

Exploitation Campaign for "My Boy" and "Molly O" Recent Events at the National

NORMAN E. BECK, director of publicity and exploitation for the Swanson Theatre Circuit, operating several ouses in Utah and Idaho, made a "killing" ith "Molly O" and "My Boy," two pictures hich followed one after the other at the merican Theatre in Salt Lake City.

On "Molly O" Beck landed the fronts of all ie street cars in town. Ten thousand personal ostals were sent out. Twenty-four-sheet stands the number of 30 were used and a tie-up ected with department stores, music stores, ioe stores and grocers. The newest thing orked out by the "Molly O" showing was the usic store tie-up. To every sheet of "Molly O" usic sold during the week a coupon was atched, which was good for one afternoon adission. So popular did the coupons become, ch holder of one bringing a friend with him ho paid, that the stunt is now worked every eek. Whatever song hits are featured by the rchestra are the ones carrying the free couons at the music store. The newspaper copy as good-sized and artistic in layout.

Following "Molly O" came "My Boy." Beck ed up a cartoon contest from the press book ith one of the papers and got well over a thouand replies from kiddies anxious to see oogan free. The day before the opening of ie showing at the American, Beck staged a ecial morning matinee for kids only.

Fifteen hundred children appeared at the ecial matinee and everyone talked Coogan all eek. Just as the kids got out from the special atinee fifty street hustlers appeared with a nsational extra announcing "Wuxtra! All out Jackie Coogan," and the noon crowds on ie main streets "ate them up" at a smile per opy. The sheet was an exact replica in size id appearance of the leading paper of the wn, and the entire stunt was paid for the sale the back page of the four-page paper to an tomobile concern who had just taken on a new line. Beck got more publicity from the kicks the real paper made about the stunt than perhaps he got from the stunt itself, for the paper had to make explanations that it was a press agent's racket and not a paper stunt.

Beck pulled another special kids' matinee on the Saturday closing the week. This time he presented each kid with a Jackie Coogan whistle, the gift of Coogan himself, so the announcements read.

"Man's Home" Campaign Excites Wilmington, N. C.

ERNEST G. STELLINGS, of the Grand Theatre, Wilmington, N. C., conducted an excellent campaign on "A Man's Home" when it played there recently.

Starting about four weeks in advance of the opening the serialization of the story was published in the leading Wilmington paper and then a teaser campaign was started two weeks in advance of the opening. Then two women's clubs approached Mr. Stellings and asked for a showing of "What's the Limit," and this was secured for showing with the feature picture. There were four women's clubs and the Women's Voters' League also behind the showing of the short subject and when boosting this attraction they also mentioned "A Man's Home" in connection and when the showing date arrived they turned out in a body to see both attractions. They also had the Chamber of Commerce, the Rotary Club and the entire public school system behind the showing, boosting it for all they were worth.

Mr. Stellings also arranged for an entire page hook-up on the picture and the ads were rewritten by readers of the paper and published again the Sunday preceding the opening of the picture. This gave Mr. Stellings two pages of advertising, consisting of about thirty-five ads in which "A Man's Home" appeared at least once.

This exploitation was supplemented with a big billboard and newspaper campaign and the attraction proved to be exceedingly successful.

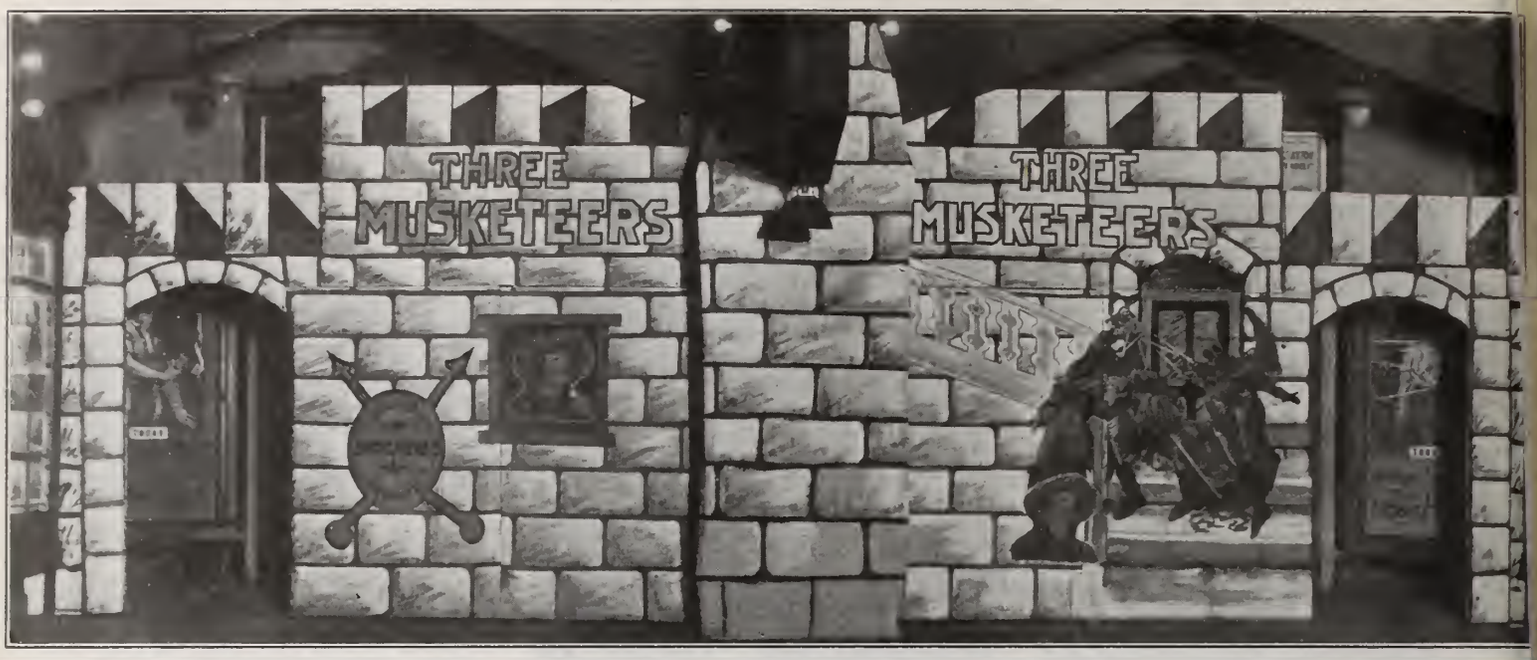
Another Theatre Tries Out "Potato Matinee"

A potato matinee was a recent success at the Stoneham theatre, Stoneham, Mass.

Manager Hutchinson offered prizes for the largest potatoes and admitted school children at a special price of eight cents and one potato.

The stunt went over for a lot of word of mouth advertising and also was considered good copy by the local newspapers.

Two lobby cards by E. G. Stellings, manager of the Grand theatre, Wilmington, N. C.



This lobby front on "The Three Musketeers" designed by W. E. Drumbar, managing director of the Riviera theatre, Knoxville, Tenn.

"Bashful Suitor" Prologue Presented by Cincinnati Theatre

A NOVEL prologue was employed at Ascher's Capitol theatre in Cincinnati last week during the run of "The Bashful Suitor." The backdrop was of white silk with a moon in the upper right hand corner. The cloud machine produced the effect of clouds intermittently hiding the view of the moon. The prologue opened with two Dutch boys and two Dutch girls with their arms about one another looking at the moon, following which they sang a little Dutch folk song called "Jeannette and Her Wooden Shoes." They sang one verse and two choruses followed by a wooden shoe dance, which was in turn followed by another verse of the song.

Personal Letter Method of Exploitation Used for "Silent Years"

Raymond W. Cort, operating the Isis theatre, Blackfoot, Idaho, stimulated the interest of his patrons in his engagement of "Silent Years" by sending out a personal endorsement letter. The letter compared the picture to "Humoresque" and "Madame X" as to quality, and on its second page carried a synopsis of the story and the high lights of the production.

Illustrating the story appearing here with relative to the prologue for "The Beggar Maid" presented by the Capitol theatre, Cincinnati

How Young Sold "Saturday Night" to Dyersburg

T. W. Young, manager of the Frances theatre, Dyersburg, Tenn., followed a "Saturday Night" exploitation suggestion originating with Lem Stewart, exploitation director for Southern Enterprises for a miniature "park" lobby display, in putting over his engagement of this picture.

Mr. Young borrowed from the local ten-cent store three sets of toy-tinkers. From these Young made a merry-go-round and a double swing. These park fixtures were illustrated with small lamps, eight small globes in each series. Three series of lamps were used. The merry-go-round was propelled or blown around by a small electric fan.

Mr. Young's campaign, however, did not stop with a lobby display. Tack cards printed "Saturday Night" were used on lamp-posts and also attached to sharp pointed sticks and scattered through various yards and vacant spots about town. They were distributed by Mr. Young and three boys on the Saturday evening before the picture opened the following Wednesday, being distributed after 12 midnight.

On Sunday afternoon the local soda fountain mirrors bore the following sign: "What Did You Do Last Saturday Night?"

An attractive window display was also arranged in a well located store window. Plenty of heralds topped off Mr. Young's campaign.

Crown Theatre, Mobile, Decorates Lobby for "Old Nest"

FOR the showing of "The Old Nest" at the Crown theatre, Mobile, Ala., a pleasing lobby display was constructed.

Above the wainscoting a large tree-branch, held in place by ropes fastened to a chandelier chain. On the branch was built a large bird's nest, while in the nest was a miniature house.

Apple trees in bloom were placed on either side of the box office and colored enlargements of the stills used freely.

The showing of "The Old Nest" was advertised extensively on the billboards and in the newspapers.

Hyman Stages Washington Birthday Number

A COSTUME-MUSICALE commemorated the Washington birthday anniversary at the Brooklyn Mark Strand, and served as an integral of the First National Week observation given under Managing Director Edward L. Hyman's guidance.

Washington's family circle was reproduced as nearly like the originals as possible, an old painting being used to aid in the impersonation, which was made by opera singers and dancers in colonial costume, including powdered wigs, large buckled slippers, knee breeches, etc.

The scenic set was a colonial baronial hall, with crystal center chandelier and wall candelabra, with members of Washington's family seated cozily about.

San Diego Theatre Present "Trip to Paradise" Prologue

In connection with the showing of "A Trip to Paradise," Manager H. H. Homer of the Colonial Theatre, San Diego, Cal., put on a prologue symbolique, a company of five participating in the pantomime, with a tenor vocalist interpreting, the prologue ending with the "Dance of Destiny," by Fritzie Mann. The settings for the prologue were sent from the Metro Studios in Hollywood.

Edward L. Hyman's "Washington Family," a recent feature of the First National Week show at the Brooklyn Mark Strand theatre

A window display on "The Sheik" which advertised the showing of this picture at the Knickerbocker theatre, Columbus, O.

Civic Aid on "Our Mutual Friend"

Blue Mouse Theatre, Minneapolis, Gets Cooperation From Teachers' League and Dickens Week Boosters

WHEN you can get a whole city to back a picture in connection with a public movement of widespread interest, you ave about achieved the limit in constructive xploitation. And that is just what was done or "Our Mutual Friend" for its engagement Minneapolis.

The picture was timed to play at the Blue louse Theatre in that city during a "Dickens Veek," designated by educational, literary and vic organizations. This was made the occaon for raising funds for the Minneapolis eachers' League, and every element in the city tched in to boost the picture, sell tickets for and thus help along the worthy movement.

Increased admission was charged and the achers' organization profited largely from this crease, while the theatre gained public goodill, even more valuable than the actual box fice returns, which were substantial, and tually assured long in advance of the opening "Our Mutual Friend."

The Minneapolis Journal helped materially the campaign by starting an essay contest nong high school and public school pupils and e general public, giving $200 in prizes for the st answers to the questions: "The Character I iked Best in the Story," and "Why I Enyed 'Our Mutual Friend.'" Stories were disayed every day on the first page of the newsaper, each article featuring the name of the eatre, and the date of the engagement of the cture.

The women of Minneapolis personally saw it that the tickets for the showing were sold. block of 5,000 tickets was accepted by the ubwomen, and quickly disposed of to merants, professional men, school children and eir parents, and generally by means of house house tours.

Book stores and other shops throughout Minneapolis were enlisted in the campaign, and through tie-ups, helped to put over the drive for funds.

Young Gets Mercantile Cooperation on "The Wonderful Thing"

In exploiting his showing of "The Wonderful Thing," Manager T. W. Young of the Frances Theatre, Dyersburg, Tenn., tied up with a local department store which was pushing an advertised line of corsets. A window display featuring the corsets and "The Wonderful Thing" stills and other advertising was arranged. In the center of the window, a little to the front, there was a large card calling attention to the fact that "Norma Talmadge wore this brand of corset in 'The Wonderful Thing,' Frances Theatre (playing dates), etc."

Local Merchants Help Gallagher Sell His Picture

GERALD GALLAGHER, manager of the Palace theatre at Fort Smith, Ark., recently boosted business on "Just Around the Corner," when he went the rounds with an advertising solicitor for a local newspaper and got "side street merchants" to tie-up on a full page newspaper ad. Gallagher split up his three column ten-inch display and put a small irregular edged piece of the ad in each one of the merchants display to assure him that his copy would be read, then he offered tickets as prizes for the first twenty-five correctly put together copies of the Palace ad. The full page newspaper page contained details of the contest a seven-column head which played up the title of the picture and eleven different pieces of merchants' copy. Over a hundred ads were pasted together by interested Fort Smithians and Gallagher has sold the idea of future tie-ups to both newspaper and merchants of his town in addition to helping his picture along more than a little.

Great Tie-up with Paper Put Over by Minneapolis Exploiteers

An illuminating example of alertness on the part of publicity men is furnished from St. Paul, Minn., where the Finkelstein and Ruben publicity department tied up with the two largest papers in the city on a beauty contest.

The newspapers started the beauty contest in the effort to choose five queens for the annual October Sports Carnival. One of the queens at the conclusion of the carnival was to be named queen of queens.

The F. and R. boys hopped onto the beauty contest the day after it was announced. They offered the queen of queens a chance to get into the "movies" through the co-operation of Associated First National Pictures and Marshall Neilan.

As a result of the tie-up the Capital theatre in St. Paul, finest of the F. and R. string, benefitted by twenty front page stories.

To cap the climax the publicity men talked the newspaper into having the queen of queens chosen from the five district queens on the stage of the Capitol.

The tie-up jammed the Capitol for two shows on the night the queen was chosen and other F. and R. houses got the overflow.

The incident of the choosing of the queen of queens marks the first time that a St. Paul newspaper has tied up with a commercial institution to the extent of allowing such an institution to benefit directly on a proposition which was conceived and carried out purely as a piece of newspaper enterprise.

Showing three recent stunts in exploitation put over by George A. Rea manager of the Forum theatre, Hillsboro, O., in putting over "Outside the Law" and "Conflict."

Three views of the nine window display tie-ups which Charles Garfield, manager of the Orpheum theatre, Flint, Mich., secured for his engagement of "Why Girls Leave Home"

Unique Idea in Window Cards Originated by Dallas Theatre

A unique idea in window cards was executed by the management of the Washington theatre, Dallas, in connection with the exploitation campaign for "Queen of Sheba."

The cards were displayed in windows throughout the entire city and attracted unusual attention because of their semi-teaser form. On the cards no mention was made of the title of the picture, the center bearing merely this legend: "The Most Divinely Beautiful Woman in the World."

Six stills showing the Queen of Sheba in various poses surrounded the message. Underneath was the name of the theatre and the statement that the picture was being held over for a second week. The semi-teaser posters, with their superimposed stills, were extremely effective in bringing added attendance to the Washington theatre.

Niagara Falls Exhibitor Presents Artistic Prologue for "The Sheik"

D. H. Finke, manager of the Bellevue theatre, Niagara Falls, N. Y., is introducing stage settings and prologues to the Cataract City with much success. His most recent art work is shown herewith, depicting "The Arabian Beggars" set used in connection with "The Sheik."

With a color mixture of four combinations on two-four lever control dimmers, Mr. Finke was able to light this set in a striking manner. During the unveiling of the setting, a quartet attired in Arabian costumes sang appropriate numbers. The background as well as the figures were brilliantly lighted.

Ballyhoo which Manager Charles H. Amos of the Strand theatre, Spartansburg, S. C., used on "The Mysterious Rider."

Masked Horsemen Ballyhoos for "Mysterious Rider"

A MASKED horseman, clad in sombre black and mounted on a coal black charger, proved one of the best bits of exploitation ever conceived by Manager Charles H. Amos, of the Strand theatre, Spartanburg, S. C. The "Mysterious Rider" was provocation for this stunt.

It chanced that the "Mysterious Rider" came to town almost coincidentally with several stories of alleged Ku Klux activities, and wherever the masked horseman, silent as a centaur, appeared crowds gathered. Manager Amos' simple exploitation packed the Strand throughout the picture's stay.

Jackie Coogan Imitators Interest Seattle Fans

In exploiting "My Boy" when it played at the Liberty theatre, Seattle, recently, Manager Leroy V. Johnson got the picture off to a good start by his clever use of a "Jackie Coogan Contest" run in conjunction with the Seattle Star, an evening daily.

For seven full days before the film showing began, the Star, and the Liberty screen, carried publicity stories on the coming contest. Each day the Star printed a picture of Jackie Coogan in his original costume from "The Kid." The stories went on to explain that Manager Johnson was giving three cash prizes of $15, $10 and $5 in gold, to the three boys who dressed most nearly like the illustration.

By ten o'clock Saturday morning, the day the picture opened, over two hundred contestants, attired as Jackie Coogan, in old baggy trousers, rough-neck sweater, enormous cap, and tattered shoes, were gathered in front of the Liberty. Among the contestants were several girls. Some contestants even brought garbage cans along, to more nearly coincide with the stills that were used to advertise the necessary make-up.

In the presence of newspaper photographers, motion picture cameramen and the general public, the three cash awards were made under the direction of a newspaper judge, after which the two hundred odd contestants filed into the theatre to witness the first performance as guests of the management.

The enthusiasm of the young audience knew no bounds, and Manager Johnson believed that the newspaper and word-of-mouth advertising "My Boy" received in Seattle from the contest, more than repaid him for the slight expenses of the contest. The photograph shows the three prize winners. All other contestants were similarly attired.

Dignified Street Stunt for "Over The Hill"

Manager Pearce of the Tudor theatre, New Orleans, gave a recent run of "Over the Hill," valuable publicity by the use of inexpensive street work.

Engaging an old man, at $3 a day, to lead a small trick dog borrowed from an idle vaudeville act about the streets of New Orleans, constituted the entire idea. The dog carried a small blanket-banner announcing that it was on its way "to see 'Over the Hill' at the Tudor Theatre," and performed various tricks wherever it was led by the old man. The animal was called upon to go through a series of turns and twists on its tour through the city and drew large crowds of interested spectators.

The fact that the man was neither attired in comic costume nor adorned with signs lent dignity to the little bally-hoo.

A beaver-board lobby display decorated the Tudor front.

Another Big Newspaper Tieup for "Ladies Must Live"

Philadelphia joins Washington, Boston, Baltimore and Wichita in the list of cities where the "Ladies Must Live" newspaper tieup was successful.

The Stanley theatre tied up with the Philadelphia Record, which donated papers to unemployed women, who sold them and kept the full profits.

Each woman wore a black gauze mask over the upper part of her face, and a banner which read:

It's Paramount That Ladies Must Live.

Here are three "My Boy" prize winners in a contest staged for this picture by Leroy Johnston, of the Columbia theatre, Seattle, Wash.

This lobby display on "Conflict" was originated by Frank Bligh, manager of the Liberty theatre, Salem, Ore.

Houston Exhibitor "Shoots" City from Air

To stimulate business in a regular program release recently played at one of the Houston, Texas, theatres City Manager C. A. MacFarland engaged a cameraman to take views of Houston from a government aeroplane which ascended from Ellington aviation field close by. When the camera-bearing plane was directly over the business section of the city at a busy noon hour he released 10,000 small heralds and special slips advertising "The Idle Class" and the coming of "Saturday Night" to the Queen theatre. Heralds which told where the bird's eye views of the city were to be shown and when, were also released from the plane and a hundred slips personally signed by Mr. McFarland served as free admission tickets to the showing. Of the hundred passes signed, Mr. McFarland redeemed 94, which proved that the method of distribution was effective.

Heralds on "Idle Class" were also distributed among public school children during recess time and during the noon hours for several days during the presentation at the Queen.

Mr. McFarland has been taking advantage of the rotogravure section published by the Houston Chronicle recently, and in addition to his regular layouts on the moving picture page of the Sunday issues has secured two and three current photos in the roto section as well. The Chronicle rotogravure section is the only one in Texas and has the largest circulation in its district.

Illustrating the "Three Live Ghosts" lobby display story appearing herewith, put over by the Gem theatre, Palestine, Texas

Noble's Lobby on "Three Live Ghosts" Wins Prize

MANAGER T. H. NOBLE, of the Gem theatre, Palestine, Texas, scored a hit with a freak lobby display on "Three Live Ghosts" when he rigged up three ghostlike dummies above the entrance doors, attached them to the doors with pulleys, put a bicycle pump on each dummy, a flashlight behind each ghost's cutout eyes and a connecting copper plate directly below.

Every time anyone went in or came out o fthe theatre the three ghosts lowered about five inches and their eyes lighted up and as the doors closed they hopped back to normal position and blew an odd whistle on little pipes placed in their mouths and given air pressure by the inverted bicycle pumps. The dummies were placed in front of a black background and proved so attractive that the lineup before the box office kept them hopping merrily as it wended its way into the theatre.

Mr. Noble made the display out of bits of wire, copper, old pumps, old cutouts flashlights and by his ability to do his own mechanical and electrical work managed to complete the stunt for an actual cost of $3.

Sheba's Chariot Draws Crowds in La Crosse, Wis.

La Crosse, Wis., is one of the hundreds of mid-western cities the inhabitants of which get their only opportunity of seeing an ancient chariot when the circus hits town every two or three years. Accordingly, when the Majestic theatre booked "Queen of Sheba," the management took advantage of the public's chariot hunger and satiated it.

With two sturdy steeds to draw the odd vehicle and a toga-bedecked driver to guide it, the bally-hoo was sent through the three or four main streets of the town to the steady sound of a siren on the roof of the theatre building.

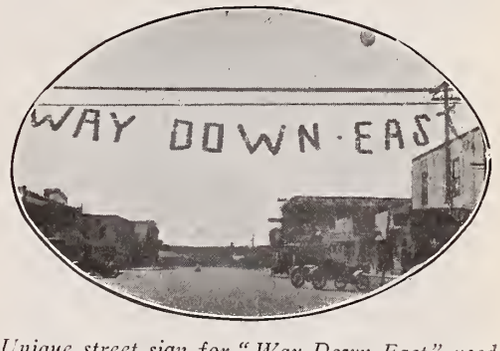
The stunt brought a large portion of the inhabitants to view it, and the sound of the siren made everybody curious as to its cause and purpose. The aggressiveness of this small-town exhibitor was rewarded materially in the form of enlarged box-office returns.

Simple but Effective Campaign on "Way Down East"

Manager R. C. Frost of the Victory theatre, Tampa, Fla., began his exploitation campaign on "Way Down East" ten days before the opening date of the engagement.

It was started with a small one column ad and gradually worked up to an ad of three columns, ten inches on the opening day of the show, and then decreased during the running of the picture. Card heralds were printed from two column pumpkin mats and attached with rubber bands to the sides of street cars. They were also hung on all the door knobs in town, attached to all steering wheels of automobiles and the use of a new Studebaker car was obtained which was covered with banners, had a bugler and announcer in the car. The car was obtained free of charge.

In the lobby, the pumpkin idea was carried out. On the top of the marquee, two immense pumpkins about six feet in diameter, were placed on each side of the electric sign announcing the picture. The entire lobby was hung with pumpkins, which were made of cedar strips covered with yellow cheese cloth. In the back of the lobby was the entire cast in the picture, leaning over a rail fence. This was made from the twenty-four sheet. Behind the cut-out was a drop curtain woodland scene. On the floor between the cut-out and the wood drop, were a number of red lights which gave the effect that the characters of the play were leaning over the fence at sunset.



Unique street sign for "Way Down East" used by W. W. Grist, Jr., manager of the Temple theatre, Ranger, Texas, and described in the accompanying story

Advance stage setting for "The Man from Lost River" used by the Strand theatre, Salina, Kan.

Exploiting "Theodora" at Greensboro

Ferguson and Jack Cunningham Set Fast Pace in Selling Goldwyn Spectacle

EVERY angle of exploitation and presentation was worked to the limit by W. R. Ferguson, Goldwyn Service representative, and Manager Jack Cunningham when "Theodora" played at the National Theatre, Greensboro, N. C.

For the presentation, a speaker garbed as a college professor gave a three-minute descriptive talk on the picture. This was immediately followed with a solo by a young lady in Roman Empress regalia, seated on a throne, in palace setting. At the closing of her song a baritone singer (who was also the prologue speaker) appeared as Andreas, lover of Theodora, singing a duet, accompanied by two Italian instrumentalists with guitar and mandolin (clothed in Oriental costume), and by an orchestra of fifteen pieces, under Director Hollowell, who elaborated on the original "Theodora" musical score.

Beautiful changing light effects in every part of the auditorium added attractiveness to the presentation.

The lobby was treated with special one and three-sheet poster paintings, and on the marquise large cut-out letters and decorative cloth banners were placed.

Ferguson devised a new street stunt reproducing Theodora's royal carriage (or sedan), with all its pomp and ceremony; draperies, silks, rugs and cushions, with attractive young lady costumed as Theodora, reclining on them under the canopy. This carriage was carried through the principal streets by two young men dressed as Roman warriors. During show time it was placed in front of the box office, making a very attractive lobby display. This contrivance was made out of old boxes and compo board; the decorations were secured from the property man back stage; the young lady was an attache of the theatre and willingly gave her services. The whole stunt did not cost over ten dollars.

The usual chariot led the sedan parade through the streets.

An excellent window display, secured by tie-up with a local hardware store.

An extra heavy amount of newspaper space and a strong billboard, window sniping campaign, spiced with thousands of flyers, novelties and throwaways, impressed the name of "Theodora" upon the public and gained the desired results.

Parisians Exploit Pictures with "Stamping Machine"

IN Paris they have something the American exhibitor ought to get hold of—the stamping machine.

It is a contrivance that imprints letters into the ground with a calcimine finish.

It was used this month when "Lilaine" played at the Odeon Theatre. "Lilaine" is not a new picture, but your old friend "The Gilded Lily."

Stills Used After Their Lobby Term Has Expired

MANAGER DWIGHT L. HILL, of the Pickwick theatre in San Diego, Cal., has found and utilized a special value in the stills which are furnished by the exchanges, aside from the value of display in the lobby of his house. Each week he takes the series of stills, places each in a neat frame, bearing the Pickwick's name, and distributes these about the city in the windows of various business houses with which he has an arrangement. The frames, on small easels, take up but little space, but act as continuous advertisement for the Pickwick's attractions.

Thatcher Builds Advance Stag Setting

HERBERT J. THATCHER, manager of the Strand theatre at Salina, Kan., believes that an atmospheric stage setting helps put a photoplay across with his patrons and devotes much time and attention to making such settings attractive.

When he booked "The Man from Lost River" he got six or eight spruce trees about fifteen feet high and arranged them on the stage. At the right was a little log cabin, with a four-pane window looking out toward the audience. On the door was tacked the skin of a silver fox.

A white back drop indicated snowy wastes and the trees were touched with artificial snow.

Youngstown Children Help Sell "Little Lord Fauntleroy"

A week's engagement of "Little Lord Fauntleroy" was made intensely successful at the Park theatre, Youngstown, O., by means of intensive advance work. The city was billed with twenty 24-sheets, four hundred 1-sheets and liberal quantities of other paper and cards. An advance trailer was run during the week before the engagement, which opened on February 5th.

A school children's question and answer contest was conducted with the distribution of 10,000 answer blanks. On February 6th, a party of 415 school teachers attended a showing of the film.

A list of 1,000 prominent lovers of art and music were circularized with a special reminder of the high artistic value of Mary Pickford's interpretation of the Frances Hodgson Burnett book.

On February 6th the announcement of the prize awards in the children's contest was made from the stage by Charles A. Leedy, a popular Youngstown newspaper man and nationally known humorist. Daily advance notices of the picture's engagement had been run by the press for a full week before the opening date, and a strong advertising campaign was conducted during the picture's run, featured with a full page co-operative ad in the Vindicator of February 5th.

A representative of United Artists conducted the campaign in colaboration with Joe Shagrin.

Lobby display and ballyhoo used by Manager Guy A. Kenimer of the Imperial theatre, Jacksonville, Fla.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FIRST NATIONAL

Penrod—
Oh. for more pictures like it. Peal upon peal of laughter from all sections of the house continuously. Not a dull moment throughout. Capacity for week. (Middle West.)

Fine picture. Drew good crowds that took a slight slump with cold weather. Washington's Birthday and holidays crowded houses. Picture has general appeal. (Middle West.)

Jamming the doors. Held for second week. (East.)

All the comments very excellent. Business splendid. (Middle West.)

Fine business with this picture. Pleased audiences. (West.)

A sure-fire box office attraction. Wesley Barry has a large following here and the picture did a capacity business the first week. (Middle West.)

Splendid kid picture; plenty of laughs; good box office attraction. (Middle West.)

Polly of the Follies—
Best Constance Talmadge picture to appear in some time. Full of pep and laughter. Went over big. (Middle West.)

Not as big as expected; did fair business for week. (Middle West.)

Fine picture with good entertainment. Business above average. (West.)

Hail the Woman—
Patrons considered this one an excellent picture and it drew exceptionally well for a week's run. (Middle West.)

Good picture and fine box office value. (West.)

Star Dust—
Pleased. Receipts average. (East.)

Fair picture. Good business. (East.)

My Boy—
Jackie is popular at this house and our patrons liked "My Boy" very much. Played to good business. (Middle West.)

Good picture. Fair business. (East.)

The Invisible Fear—
Good picture. Business good during run. (West.)

Bad picture and bad business. (East.)

Love's Redemption—
General dissatisfaction. Audience restless. Picture fair. (Middle West.)

Picture went over big. Patrons said it was great. Big business. (West.)

The Seventh Day—
Fair picture. It was moderately well liked. Consequently we did only fair business. (Middle West.)

An average picture and box office attraction. (Middle West.)

The Rosary—
Business just fair but thought not because of picture which was played up especially to Catholic element though it could as easily be played up to Protestants. Free showing of picture to priests and children of Catholic school. (Middle West.)

The Great Adventure—
Comedy feature which will draw generally if it is made plain that it's not a highbrow feature. Took well with audiences. Good show. (Middle West.)

The Kid—
Good business on second run. Advise against advertising it as a kid's show. (Middle West.)

Two Minutes to Go—
Bad picture. Busines bad. (East.)

The Silent Call—
It's a great picture. We had capacity houses all week. The drawing power of the picture was a surprise to us. (Middle West.)

The Lotus Eaters—
Fair business with slump with cold weather. Audience divided in its opinion of the picture. Some liked it because it is so different while others thought it "awful." (Middle West.)

The Yellow Typhoon—
Business fair. (Middle West.)

The Cave Girl—
Fair picture, fair business. (Middle West.)

The Song of Life—
Only an average business with this one due mostly to unusually strong competition and unfavorable weather. (Middle West.)

Habit—
This one is better than the average domestic problem pictures. A good business for a week's run. (Middle West.)

FAMOUS PLAYERS

The Law and the Woman—
Betty Compson sent them home satisfied. This is one of the most entertaining pictures of the year. Excellent plot, well directed and acted with perfect photography. Drew excellently. (Middle West.)

A good picture which did not draw more than average business. (Middle West.)

The Ghost in the Garret—
Really quite good business on second run. Comedy seems to appeal and this has plenty. Children like this. (Middle West.)

Just Around the Corner—
Fine feature but a little sad for average audience. Did good business. (Middle West.)

Travelin' On—
Bad picture and bad business. (East.)

Forever—
One of the greatest love story films ever shown here. Drawing big crowds. (Middle West.)

Moran of the Lady Letty—
This went across pretty good. Receipts pleasing. (East.)

A Prince There Was—
Went over good. but credit must be given Keaton's "The Paleface" for the line at the box office. (East.)

Back Pay—
Good entertainment in this picture and seemed to please my patrons. Business good. (West.)

UNIVERSAL

A Parisian Scandal—
A very pleasing picture although Miss Prevost has done better work. Patronage satisfactory. (Middle West.)

Foolish Wives—
Business flivvered on the third week. (East.)

The Guttersnipe—
A real thriller. We crowded the house with thrillers. Although off the main thoroughfare we attracted big business. (Middle West.)

With Stanley in Africa—
Serial which received fair business at start. Easy to exploit. (Middle West.)

Golden Gallows—
Fine picture which brought good business. (West.)

Headin' West—
Fairly entertaining and fair business. (West.)

FOX

Counecticut Yankee—
Splendid production. Did exceedingly well for us for two weeks. (Middle West.)

One of the biggest hits of the season; played to full houses throughout week; good for two weeks. (Middle West.)

Sky-High—
Mix's best; played to big houses for week. (Middle West.)

Shame—
Some liked it and some did not. Business nothing extra. (Middle West.)

GOLDWYN

Man From Lost River—
This is a fine outdoor story. Business here was poor. (Middle West.)

Not much of a story, but excellent acting and settings. A fair box office value. (Middle West.)

The Glorious Fool—
Helene Chadwick is fast gaining popularity here and the picture played to good crowds for a week. (Middle West.)

Theodora—
Big spectacle. Business fair. (East.)

A Blind Bargain—
Good picture and good business. (West.)

METRO

The Hunch—
Business fine in vaudeville house. Audience went wild over some of the comedy scenes in the picture. (Middle West.)

Extravagance—
May Allison, the star is quite popular. This picture was generally well liked when played up from comedy element. Business just fair. (Middle West.)

The Conquering Power—
This production stood them up most of the week. Audiences greatly enjoyed it. (East.)

SELZNICK

Shadows of the Sea—
Fair, both as regards receipts and attendances. (East.)

Chivalrous Charley—
Mediocre picture and box office value. (East.)

Remorseless Love—
Picture well received though general business was poor. (Middle West.)

HODKINSON

The Mysterious Rider—
Here is a Western that will please any audience. Has fine plot and snap throughout. Business very good. (Middle West.)

Pilgrims of the Night—
Very good picture. Good business. (Middle West.)

The Light in the Clearing—
Feature pleased our audiences and we played to better than average business for week. (Middle West.)

UNITED ARTISTS

The Mark of Zorro—
Still is a stellar attraction. In many respects Fairbanks' best work. A fine box office feature. (Middle West.)

Dream Street—
A fine picture which is held for second week. (Middle West.)

R-C PICTURES

Silent Years—
Good picture if played up right, keeping in mind the book, "Mam'selle Jo," from which it is taken. (Middle West.)

The Sign of the Rose—
Did big business, due to the interest created by personal appearance of George Beban and company and the novelty act they put on, acting the entire fifth reel of the play. Picture pretty good. (Middle West.)

VITAGRAPH

Where Men Are Men—
Western of fair production. Should have had better business than it did, however. (Middle West.)

STATE RIGHTS

His Nibs—
Couldn't manage the crowds. Stopped selling tickets every night. Ran extra performance during the day. Picture's a scream. Great attraction for us and broke all attendance. (Middle West.)

Intrigue—
Pola Negri does not seem to be especially a drawing card. Business just fair. (Middle West.)

Vendetta—
Two weeks' run went very well. (West.)

Ghost City—
Good program picture where western types are popular. Business was fair. (Middle West.)

Why Girls Leave Home—
Two weeks' run to good business and pleased audiences. (West.)

The Lotus Flower—
An entertaining feature which opened strong, but closed weak at end of seven day run. (East.)

For Your Daughter's Sake—
Business as poor as the picture. (East.)

Should a Wife Work?—
More pictures like this and exhibitors will have to work—at some other job. (East.)

Dempsey-Carpentier Fight Pictures—
Probably the best fight pictures ever taken. They offer a better view than a ring-side seat, according to those who know. (Middle West.)

The Girl from Porcupine—
This picture has plenty of action and good comedy relief. Played to excellent business for week. (Middle West.)

Why Girls Leave Home—
Propaganda picture; however, did a fair business for a week. (Middle West.)

PROGRAMS FOR THE WEEK OF FEBRUARY 25TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Overture—"Pique Dame," played by Rivoli Orchestra.
Current Events—Rivoli Pictorial.
Cartoon — The Dancing Doll — Fleischer Out-of-the-Inkwell.
Instrumental—"The Clavilux (color organ) with Thomas Wilfred.
Feature—The World's Champion—Wallace Reid.
Ballet—Russian Dance, by Victorina Krigher.
Comedy—The Saw Mill—Larry Semon.
Next Week—The Mistress of the World—First of the series—The Dragon's Claw.

Central Theatre—
Overture—"Il Guarany," played by Central Orchestra.
Current Events.
Comedy—Peggy, Behave—Baby Peggy.
Special—(a) "Carmena," sung by Daisy Nowicki; (b) "Souvenir," played by Ignace Nowicki, violinist: (c) "Before We Say Goodnight," soprano solo with violin obligato, by Daisy and Ignace Nowicki.
Feature—Wild Honey—Priscilla Dean.

Capitol Theatre—
Overture—"Tannhauser," Capitol Grand Orchestra.
Divertissement—(a) "Valse Minute," presented by Mlle. Gambarelli; (b) "The End of a Perfect Day," sung by William Robyn, tenor; (c) Mazurka from "Coppelia," with Alexander Oumansky and Doris Niles.
Current Events—Capitol News.
Instrumental—"Hungarian Fantasy," played by Lilly Kovacs, pianiste.
Feature—Grand Larceny—Goldwyn.
Instrumental—"The Sousaphone Polka," solo for the tuba.
Educational—Such Is Life 'Mong Alpine Sports—Mayer Travellaugh.
Next Week—Foolish Wives—Universal-Jewel.

Mark Strand Theatre—
Overture—Selections from "Tannhauser," played by Strand Symphony Orchestra.
Educational—Taking the Air—Goldwyn Sport Review.
Danse—Folk Dances, by Tartakof's Russian Dancers.
Current Events—Mark Strand Topical Review.
Vocal Prologue—Sung by Richard Bold, tenor, and Ethel Best, soprano.
Feature—Polly of the Follies—Constance Talmadge.
Comedy—The Saw Mill—Larry Semon.
Next Week—The Sheik's Wife—Vitagraph.

Criterion Theatre—
Loves of Pharaoh continued.

Apollo Theatre—
Orphans of the Storm continued.

NEWMAN
THEATRE
Starts Today—
A mammoth entertainment that gives a new meaning to 'Saturday Night.'
All the crash and tingle of the sin-dest melodrama! All the poignant heart-tugs of life's supreme adventure of love! All the gorgeous color that glows through every picture made by Cecil B. DeMille. All of this—and more!
Cecil B. DeMille's PRODUCTION
"Saturday Night"
For Pleasure—
For Thrill—
For Heart-tug—
Newman Concert Orchestra
Leo F. Forbstein, Conductor.
Paramount Picture

Here's a snappy display used by the Newman theatre, Kansas City, to advertise "Saturday Night."

LOS ANGELES

California Theatre—
Current Events—Fox and International News and local events.
Special—Face to Face with Japan—Fox.
Symphony concert presenting "Rakoczy March," "Fantasia Napolitana," "Kentucky Blues" and other numbers.
Novelty—Topics of the Day—Pathe.
Feature—The Flower of the North—Vitagraph.
Next Week—Watch Your Step.

Tally's Theatre—
Overture—Medley of popular airs.
Novelty—The Cradle of Civilization—Super Feature Co.
Current Events—Fox News.
Feature—Nobody—First National.
Next Week—Carnival.

Superba Theatre—
Current Events — International News
Comedy—Upper and Lower—Century.
Novelty—How to Fly. With personal appearance of an aviator giving a demonstration of the art.
Feature—Headin' West—Hoot Gibson.
Next Week—Tracked to Earth.

Grauman's Theatre—
Scenic — Neptune's Neighbors — Prizma.
Cartoon—Invisible Ink.
Novelty—Song writer sings a new number, "Dimples."
Feature—The World's Champion—Wallace Reid. At the end of the fourth reel the screen is raised and a one round boxing match takes the place of the fistic encounter of the film. The curtain is then dropped and the film continues.

Kinema Theatre—
Overture—"Dance of the Hours."
Novelty—Topics of the Day—Pathe.
Special—A Night in Hawaii. A Hawaiian song and dance number with a stage setting showing the eruption of a volcano.
Current Events—Kinograms and International.
Feature—Penrod—Wesley Barry.
Next Week—R. S. V. P.

Pantages Theatre—
Feature—The Swamp.
And Pantages vaudeville.

Loew's State Theatre—
Current Events — International News.
Feature—The Idle Rich.
Five acts of vaudeville.

Symphony Theatre—
Second week of "Foolish Wives."

Grauman's Rialto Theatre—
Third week of "Moran of the Lady Letty."

Mission Theatre—
Second week of "Foolish Wives."

Miller's Theatre—
Fourth week of "The Silent Call."

Clune's Broadway Theatre—
Extra—Campbell of the Mounted—Irving Cummings.
Current Events—Kinograms.
Organ—"Carry Me Back to Old Virginny."
Feature—A Virginia Courtship—May McAvoy.
Next Week—A Game Chicken.

SEATTLE

Coliseum Theatre—
Overture—Remich Reminiscences—Medley of popular airs arranged by Conductor Kay and sung by a male quartette.
Current Events—From Pathe and Kinograms.
Scenic—Silver Harvest.
Comedy—Exit Quietly.
Feature—The Beautiful Liar.
Next week—Under the Lash.

Columbia Theatre—
Overture—"Blue Danube Waltz" and "Chinese Lullaby."
Current Events — International News.
Comedy—Upper and Lower.
Feature—The Black Panther's Cub.
Next week—Golden Gallows.

Strand Theatre—
Overture—Selections from "Naughty Marretta."
Current Events—Kinograms.
Cartoon—Why Adam Walked the Floor.
Feature—Saturday Night.
Next week—Same bill.

Blue Mouse Theatre—
Second week of "Why Girl's Leave Home" and complete bill as last week.
Coming—Return engagement of "The Four Horsemen."

Liberty Theatre—
Current Events—Liberty and Selznick News.
Comedy—Torchy Takes a Chance.
Vocal—Billy Lloyd singing "Swanee River Moon."
Feature—White Oak.
Next week—Law and the Woman.

PITTSBURGH

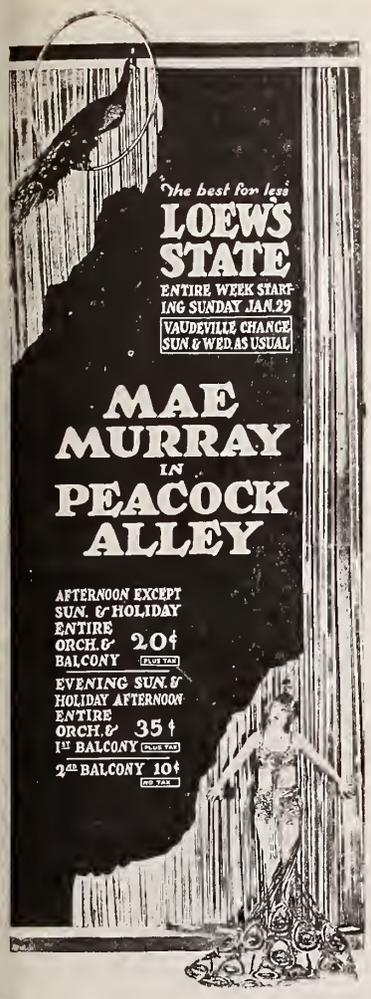
Olympic Theatre—
Current Events—Kinogram.
Specialty—Pathe Review.
Feature—Back Pay.
Comedy—Clean and Dry.
Next week—Moran of the Lady Letty.

Grand Theatre—
Current Events—Grand News Weekly.
Novelty—Topics of the Day.
Feature—The Seventh Day.
Comedy—The Show.
Next week—French Heels and Women's Place.

Loew's Lyceum Theatre—
Current Events — Loew's News Weekly.

ALHAMBRA
THIS WEEK
BEBE DANIELS
in
"NANCY from NOWHERE"
The fanciful story of an orphan girl who fell in love with a rich man's son and won him in spite of tremendous odds.
EXTRA! THE COMEDY RIOT
"PLEASE BE CAREFUL"
A SUNSHINE FARCE
FOX NEWS WEEKLY

"Nancy from Nowhere," display sponsored by the Alhambra theatre, Indianapolis.


The best for less
LOEWS STATE
ENTIRE WEEK START-ING SUNDAY JAN. 29
VAUDEVILLE CHANGE SUN. & WED. AS USUAL
MAE MURRAY IN PEACOCK ALLEY
AFTERNOON EXCEPT SUN. & HOLIDAY ENTIRE ORCH. & BALCONY 20¢ PLUS TAX
EVENING SUN. & HOLIDAY AFTERNOON ENTIRE ORCH. & 1ST BALCONY 35¢ PLUS TAX
2ND BALCONY 10¢ NO TAX

Here is the way the Loew's State of Salt Lake City advertised "Peacock Alley."

Feature—By Right of Purchase.
Comedy—Put and Take.
Next week—Not announced.

Cameraphone —
Current Events—Selznick News.
Feature—Eden and Return.
Comedy—The Show.
Next week—Moran of the Lady Letty.

Alhambra Theatre—
Current Events—Pathe News.
Feature—Peacock Alley.
Comedy—The Adviser.

Duquesne Theatre—
Second week of Little Lord Fauntleroy.

State Theatre—
Current Events—Pathe News.
Feature—Molly O
Comedy—By Heck.
Next week—Schooldays.

Savoy Theatre—
Current Events—Fox News.
Feature—Trailin'.
Comedy—The Vagrant.
Next week—Thunderclap.

Liberty—
Current Events—International News.
Feature—The Seventh Day.
Comedy—By Heck.
Next week—Thunderclap.

Regent Theatre—
Current Events—Kinograms.
Feature—A Certain Rich Man.
Comedy—Free and Easy.
Next week—Women's Place.

Blackstone Theatre—
Current Events—International News.
Feature—Peacock Alley.
Speeial attraction—Miss Florence Lloyd, a pupil of Carl Heinrich from Kidney's Studio of Dancing, in an especially arranged prologue, "The Peacock Alley Dance."

Aldine Theatre—
Current Events—Selznick News.
Feature—Tracked to Earth.

CLEVELAND

State—
Current Events—Pathe News—Topics of the Day.
Cartoon—Mutt and Jeff in "The Last Shot."
Comedy—A Funny Face Comedy.
Special attraction—"A Trip to Honolulu"—an all-Hawiian act, including a real Hula dancer, an Hawiian Ballet, an Hawiian trio, vocalists. In addition there was Sierra Elona, a real Indian girl, doing a Jazz Indian Dance and singing Indian melodies. Elaborate Hawiian setting painted by Englander. The Gale Sherwood orchestra, as tourists, partake in the Hawiian show, with singing and orchestral novelty features.
Vocal—Helen Synder, in a program of popular songs.
Feature—"Polly of the Follies," with Constance Talmadge.
Next week—"Moran of the Lady Letty," with Rudolf Valentino.

Allen—
Overture—"Euryanthe," by C. M. V. Weber, followed by three jazz encores.
Current Events—Allenette, selections from various news sources.
Comedy—Larry Semon in "The Show."
Prologue—(a) "The Melody Mill." Dutch setting, with big mill from which come the company of singers and dancers. Also a male quartet. (b) "A Scene in Black and White," done by Zimmerer. A setting for "Pierrot's Love Song," a fantasy sung by Thomas Conkey, of musical comedy fame, with a dance prelude by Marjorie Lee and Richard Maxwell.
Personal appearance—Lew Cody tells stories and gives interesting fifteen-minute entertainment.
Feature—"Grand Larceny," with Elliott Dexter and Claire Windsor.

Stillman—
Overture—Selections from Victor Herbert's Operettas.
Comedy—"'Twas Ever Thus."
Feature—"Turn to the Right."
Next week—"Fool's Paradise."

Park—
Overture—"Stony Island," an orchestral novelty arranged by Musical Director M. J. Spitalny.
Current Events—Fox News.
Comedy—"The Happy Pest," with Al St. John.
Feature—"The Old Swimmin' Hole," with Charles Ray.
Next week—"Law and the Woman."

Standard—
Current Events—International News.
Comedy—"Upper and Lower," with Lee Moran.
Feature—"Tracked to Earth," featuring Frank Mayo.
Next week—Miss DuPont in "Golden Gallows."

MILWAUKEE

Alhambra Theatre—
Weekly—Pathe News—Topics—Educational.
Stage Novelty—In Blue Bird Land.
Musical Selections—Alhambra Symphony Orchestra.
Comedy—Larry Semon—The Bell Hop.
Feature—Fannie Hurst's Back Pay.

Butterfly Theatre—
Weekly—Butterfly News and Views.
Special—Miss Dupont, star of Foolish Wives, appearing in person.
Feature—Foolish Wives.

Strand Theatre—
Weekly—Pathe News.
Special—Prologue—Wesley Barry in person, appearing in the prologue, supported by an all-Milwaukee cast of Child Players.
Feature—Penrod—with Wesley ("Freckles") Barry.

Merrill Theatre—
Weekly—International News—Topics.
Incidental music by the Merrill Orchestra.
Comedy—Funny Faces.
Special—Drawing Cards, Goldwyn's Complete Sport Review.
Special—The Leather Pushers (round two), from H. C. Witwer's stories in Collier's.
Feature—The Man from Lost River.

BROOKLYN

Mark Strand Theatre—
Overture—"Alessandro Stradella" (Flotow), Brooklyn Mark Strand Sympony Orchestra, Alois Reiser, director.
Flower Song scene from "Carmen" (Bizet). Arranged and directed by Managing Director Edward L. Hyman. Stage set was cafe interior with dancing girl atop table. Carmen through her wiles seeks to keep Don Jose from his duty. Dmitry Dobkin, tenor, as Don Jose. Sonia Serova, danseuse, as Carmen.
Post Scenic—The City.
Violin Solo—"Spanish Dance No. 8" (Sarasate). Madeline McGuigan, violinist.
Mark Strand Topical Review.
"La Boheme" (Pucceini). Singers in evening dress, with organ accompaniment only. Carlo Ferretti, baritone, and Frederick Jagel, tenor, sing, "Ah Mimi, s'en est Alle."
Feature—Wesley Barry in Penrod.
Orgon Solo—"March of the Toys" (Schminke). John Hammond and George Crook, organists.
Next Week—Fannie Hurst's Back Pay.

BUFFALO

Shea's Hippodrome—
Overture—Selections from "The Merry Widow."
Vocal—Songs by Irving and Jack Kaufman, Victrola stars.
Feature—Rent Free—Wallace Reid.
Comedy—A Sailor Made Man—Harold Lloyd.
Current Events—Hippodrome Review.
Next Week—School Days.

It Took Two Years to Find a Greater Picture Than "Humoresque" ——Here It Is——Commencing Monday at the Regent

—A Cosmopolitan Paramount Production

"JUST AROUND THE CORNER"

—By FANNIE HURST

Just a tired slip of a girl—crushed by a burden at home too big to carry. Filled with a love too big for the man who had won it. Lured by dreams too big to come true.—Around her the night—and New York. What awaited her *"just around the corner?"*

REGENT

This is one of Stanley Chambers' ads for "Just Around the Corner." The Regent theatre is located at Wichita, Kansas

Criterion—
Feature—Orphans of the Storm—D. W. Griffith.

Loew State—
Overture—Popular Song Medley.
Current Events—Pathe News.
Feature—The Sign of the Rose—George Beban.
Mr. Beban appearing in person with entire cast in the picture, presenting the action of the four reel on the stage. The film picks up the fifth reel.
Comedy—His First Honeymoon—Monty Banks.
Next Week—Charlie Murray in person.

Mark-Strand—
Overture—"Over the Hill" score.
Current Events—Kinograms.
Feature—Over the Hill—Second run.

New Lafayette Square—
Feature—Thunderclap—Shown in connection with personal appearance of Mary Carr. Theatre policy is pictures and vaudeville.

Olympic—
Feature—The Way of a Maid—Elaine Hammerstein. The Last Chance—Franklyn Farnum.
The Olympic has changed its policy from vaudeville and pictures to straight pictures, showing a double feature bill. The

house is operated by the same company that runs the new Lafayette.

Academy—
Feature—A Daughter of Eve.

Shea's North Park—
Feature—Rent Free—Wallace Reid.
Comedy—A Sailor Made Man—Harold Lloyd.

DALLAS

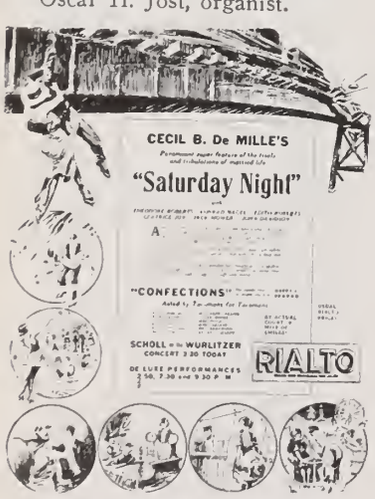
Overture—"Sons of Scotland."
Specialty Reel—Annette Kellerman—The Art of Diving.
Topics—Pathe.
Kinogram.
Scenic Pathe Review.
Feature—Mae Murray in "Peacock Alley."
Special Prologue.
Neiman—Marcus Spring Fashions—30 living models in Style Show.
Exit March—"Stars," by Van Alstyne.
Next Week—Wallace Reid and Elsie Ferguson in "Forever."

Old Mill Theatre—
Claire Windsor in "What Do Men Want."
Fox News.
Larry Semon in "The Saw Mill."
Jazz band selections.

ST. LOUIS

Missouri Theatre—
Overture — "Wagneriana." Missouri Symphony Orchestra with Isadore Cohen conducting.
The Missouri News.
Vocal Solo — Miss Sherry Louise Marshall, coloratura soprano.
Comedy—Larry Semon in The Fall Guy.
Feature—Moran of the Lady Letty—Featuring Dorothy and Rudolph Valentino.
Coming Week—Fool's Paradise.

William Fox Liberty—
Overture—"Light Cavalry," Liberty Orchestra.
Fox News.
Mutt and Jeff cartoon.
Sunshine Comedy — Sheriff Nel's Come Back.
Feature—William Farnum in The Stage Romance.

New Grand Central Theatre—
Overture—"Mingon," New Grand Central Concert Orchestra with Gene Rodemich conducting.
News and Views.
Organ Solo—"She's a Mean Job," Oscar H. Jost, organist.

Showing an ad on "Saturday Night," used by the Rialto theatre, Tacoma, nearly a page in size, and featuring the melodramatic angles of the picture.

The Milwaukee first run of "Penrod" is at the Strand theatre and this is one of the displays in the Sunday papers

Topics of the Day, accompanied by Rodemich's hit, "By the Pyramids."
Musical Feature — Excerpts from Cottage scene of "Martha," featuring "This Is Your Future Dwelling," quartette. "Surprised Am I," solo quartette; "The Last Rose of Summer," solo; "Like a Dream," solo, and "Good Night," quartette.
Feature Film — Constance Talmadge in Polly of the Follies.
Comedy—The Cat and the Swordfish, an Aesop fable.
Coming Attraction — 'Way Down East.

West End Lyric—
Overture—David Silverman's Concert Orchestra.
News and Views.
Aesop Fable — The Cat and the Swordfish.
Feature Attraction — Rex Beach, America's foremost novelist in person.
Feature Film — Rex Beach's The Iron Trail.

Criterion, Delmar and Congress Theatres—
Overture and organ recital.
Current News Reels.
Comedy.
Feature—The Golden Gallows.
Add attraction at Criterion—Back of the Button.

INDIANAPOLIS

Circle Theatre—
Current Events—Kinograms.
Novelty—Literary Digest Topics.
Novelty—Out of the Inkwell—Max Fleischer.
Feature—Penrod.
Next Week—Her Mad Dream.

Ohio Theatre—
Feature—The Horsemen of the Apocalypse—Second week.
Next Week—Same.

Loew's State Theatre—
Current Events—Pathe News.
Special Music—"Il Trovatore" overture featuring usherettes in the "Anvil Chorus."
Comedy — The Whirlwind — Joe Rock.
Novelty—Screen Snapshots.
Feature—Shame.
Next Week — A Connecticut Yanke.e.

Colonial Theatre—
Current Events—Selznick News.
Novelty—Movie Chats.
Comedy—Hal Roach.
Feature—Pilgrims of the Night.
Next Week—The Call of Home.

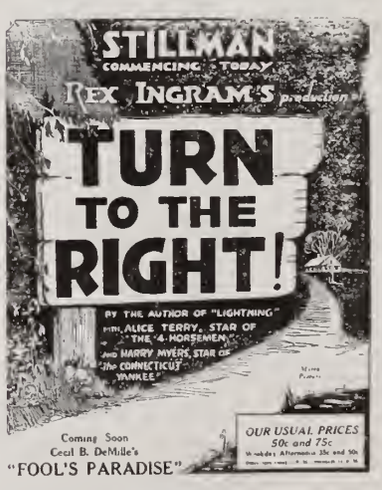
MINNEAPOLIS

State Theatre—
Overture—"Naritana," by W. V. Wallace.
State Digest—Composed of Pathe and International News strips.
Musical—Bendix Male Quartette singing favorite popular selections.
Comedy—On Patrol—A Billy B. Van comedy.
Feature — Norma Talmadge in "Love's Redemption."
Organ Solo—Played by E. J. Dunstedter.
Added Attraction—Five days only—Spring style revue with 20 models. Through arrangement with local department store.
Next Week—Gloria Swanson in "Her Husband's Trademark."

Strand—
Feature—Helen Jerome Eddy and James Kirkwood in "The Forbidden Thing."
Comedy — Mack Sennett's "Be Reasonable."
Vocal—Art White and Gene White introducing popular hits.
News Events—International News.
Overture — "Always," played by Dick Long's Jazz Boys.
Next Week—Ethel Clayton in "Her Own Money."

Blue Mouse Theatre—
Feature — Pauline Frederick in "Two Kinds of Women."
Comedy—Larry Semon in "The Show."
News Events—Pathe News.
Musical — Louis Swain on the Robert Morton organ. (No orchestra.)

New Garrick Theatre—
Feature—Mae Murray in "Peacock Alley."
Comedy—The Gumps and Sketchographs.



For the Cleveland showing of "Turn to the Right" displays of this character are being run by the Stillman theatre

News Events—Pathe News, Kinograms and local events.
Organ Solo—Played by Leonard Leigh.
Next Week—Richard Barthelmess in "The Seventh Day."

BALTIMORE

Rivoli—
Overture—"Old Folks at Home" and "In Foreign Lands."
Current Events—Rivoli News.
Specialty—Topical Review, accompanied on organ by Ernie Cooper and Henry Boehme.
Feature—Penrod—Second week.
Comedy—Fool Days—Al St. John.
Next Week—The Seventh Day—Richard Barthelmess.

Century—
Overture—"Maytime."
Current Events—Century News.
Vocal—Justin and Lawric and Fernando Guarneri in operatic selections.
Feature—Forever — Wallace Reid and Elsie Ferguson.
Comedy.

Strand—
Overture — Medley — M. Louise Jones, player.
Current Events—Strand News of the World.
Feature—Twin Bed—Mr. and Mrs. Carter de Haven.
Comedy—The Goat—Harold Lloyd.

New Wizard—
Overture—Popular Airs.
Current Events—Kinograms.
Feature—By Right of Purchase—Norma Talmadge.
Comedy—Those Athletic Girls—Mack Sennett.

Garden—
Feature—Chasing the Moon—Tom Mix.
Vaudeville.

Academy of Music—
Feature—The Jack-Knife Man—King Vidor.
Shubert vaudeville.

New—
Feature—Boomerang Bill—Lionel Barrymore.

Parkway—
Feature — Midnight — Constance Talmadge.

Loew's Hippodrome—
Feature—The Fox—Harry Carey.
Vaudeville.

Picture Garden—
Feature—Intrigue—Poli Negri.

KANSAS CITY

Liberty Theatre—
Overture—"Echoes from Liberty Theatre," compiled and arranged by Aug. C. Rose.
News—Pathe.
Comedy—Aesop's Fables.
Short Subjects—The Leather Pushers."
Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Feature — Hush Money, Alice Brady.
Next Week—Grand Larceny, Elliot Dexter.

Doric Theatre—
News—International.
Comedy — Pardon Me, Snub Pollard.
Organ Selections — P. E. Stevens, organist.
Feature—"Jane Eyre," special cast.
Next Week — Boomerang Bill, Lionel Barrymore.

Newman Theatre—
Overture — Special musical setting in conjunction with prologue.
Current Events — Newman News and Views.
Organ Selections—Gerald F. Baker and Q. Landwehr, organists.
Special Number—Atmospheric prologue with Lillian Crossman and Frank Ridge and interpolated dance divertissement by pupils of Cranston School of Music.
Feature—Forever, special cast.
Next Week—Her Husband's Trade Mark, Gloria Swanson.

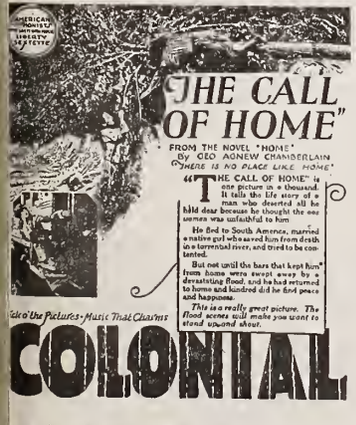
Royal Theatre—
Overture—Selections.
News—Royal Screen Magazine.
Comedy—The Bell Hop, Larry Semon.
Organ Selections — Harry Frank and Miss Ella McGorty, organists.
Feature—Three Live Ghosts, special cast.
Next Week—The Lotus Eater, John Barrymore.

Twelfth Street—
Overture—Popular selections.
News—Screen Magazine.
Organ Selections — Miss Hazel Webb and Miss Fay Shepherd, organists.
Double Feature—My Lady Friends, Mr. and Mrs. Carter De Haven; The White House, special cast.
Next Week — The Barnstormers, Charles Ray.

DES MOINES

Des Moines Theatre—
Prologue — Music from "High Jinks," by Des Moines Theatre Orchestra, led by Harry Struble.
Comedy—The Pale Face, with Buster Keaton.
News—International.
Review—Literary Digest News.
Special Scenic — Woman Must Weep, presented with special orchestration.
Feature — The Seventh Day, with Richard Barthelmess.
Coming — Smilin' Through, with Norma Talmadge.

Strand Theatre—
Special Music—"Leave Me with a Smile," organ solo, by F. Donald Miller.
News—Educational Kinograms.
Comedy—Straight from the Farm, with Al St. John.
Feature—All's Fair in Love, with Richard Dix.
Next Week — Foolish Paradise, with Conrad Nagel.



Here is one on "The Call of Home" at the Colonial theatre, Indianapolis

Palace Theatre—
Comedy—The Bottle Baby.
Feature—Sky High, with Tom Mix.
Next Week—The White Oak, with W. S. Hart.

Sherman Theatre—
Feature—At the Stage Door.
Next Week—The Conquering Power, with Alice Terry.

OMAHA

Strand Theatre—
Overture—Force of Destiny.
Current Events—Pathe News.
Comedy—Bright Eyes.
Feature—A Prince There Was.

Moon Theatre—
Overture—Orchestral selections.
Current Events — International News.
Comedy — Seven Years' of Bad Luck.
Feature—Flower of the North.

Rialto Theatre—
Overture—Jazz selections.
Special—George Getsey singing "Ten Little Fingers."
Current Events—Rialto News.
Feature—Molly O.

Sun Theatre—
Overture—Orchestral selections.
Current Events—Kinograms.
Special—Prizma pictures.
Feature—A Connecticut Yankee.

CINCINNATI

Walnut—
Overture—William Tell (Creatore arrangement)—Walnut orchestra; Creatore, guest conductor.
Current Events—Pathe 17.
Topics of the Day—Literary Digest.
Cartoon—Aesop's Fables—Pathe.
Musical number—Minuet (Boccherini)—Walnut orchestra.
Feature—Just Around the Corner.
Next week—Not given.

Strand—
Current Events—Pathe 18.
Topics of the Day—Literary Digest.
Feature—Forever—Second week.
Next week—Fool's Paradise.

Palace—
Current Events — International News.
Topics of the Day—Literary Digest.
Feature—The Law and the Woman.
Next week—The Idle Rich.

Capitol—
Overture—Maritana—Capitol Orchestra; Theodore Hahn, Jr., conductor.
Current Events — Capitol News Events.
Musical Number — Cutie — Capitol Jazz Unit.
Comedy — Mutt's "Brownie" Comedy.
Vocal Solo—Allah's Holiday—Eleanor Walker, soloist. Oriental setting in background.
Feature—The Night Rose.
Next week—The Prodigal Judge.

CHICAGO

Tivoli Theatre—
Overture—"The Flying Dutchman."
Literary Digest.
Specialty—Vernon Stiles, vocalist.
News Weekly.
Organ Solo—"They Call It Dancing," Milton Charles at the organ.
Scenic—Vacation Land.
Specialty—Dennis Sisters singing "Rose Land."
Feature—Forever.
Comedy—Bright Eyes.
Coming Feature—Love's Redemption.

Woodlawn Theatre—
Organ Solo—Granny.
Woodlawn Novelty—Screen Snapshots.
Woodlawn Pictorial Review.
Comedy—Battling Torchey.
Overture—"Azora."
Feature—Charles Ray in "R. S. V. P."
Intermission — The Whole Night Through.

Roosevelt Theatre—
Overture — "Pomp and Circumstance."
Feature—Foolish Wives, starring Miss Dupont—3rd week.
Coming Feature—Nazimova in "A Doll's House."

Great Northern—
Feature—Orphans of the Storm, featuring the Gish sisters—5th week.

Randolph Theatre—
Comedy—Wet and Warmer.
Feature—Turn to the Right.
Coming Feature—Charles Ray in "The Barn Stormers."

Barbee's Loop Theatre—
Pathe News.
Pathe Topics.
Serial—White Eagle.
Feature—Harold Lloyd in "A Sailor Made Man."
Coming Feature—One Man in a Million.

Ziegfeld Theatre—
Pathe Weekly.
Literary Digest.
Comedy—The Bear and the Bee.
Feature—The Prodigal Judge.
Coming Feature—Pola Negri in "The Polish Dancer."

Pantheon Theatre—
Overture — "Second Hungarian Rhapsody."
Feature—The Sea Lion.
Comedy—Never Weaken.
News Weekly.
Scenic.
Coming Feature—Back Pay.

PHILADELPHIA

Stanley—
News—Pathe News—Pathe.
Cartoon—"The Original Movie"—Tony Sarg.
Feature—"Tol'able David"—First National.
Next week—"Moran of the Lady Letty"—Paramount.

Stanton—
Feature—"Theodora"—Goldwyn.
Next week—"Turn to the Right"—Metro.

Aldine—
Feature—"Foolish Wives"—Universal.
Next week—Same.

Karlton—
Feature—"My Boy"—First National.
Next week—"Her Husband's Trademark"—Paramount.

Arcadia—
News—Pathe News—Pathe.
Screen Snapshots No. 20—Masterpiece.
Comedy—"'Twas Ever Thus"—Electric.
Comedy—"Arrow Head Luke"—Masterpiece.
Feature—"A Virginia Courtship"—Realart.
Next week—"Miss Lulu Bett"—Paramount.

Palace—
News and Topics of the Day—Pathe.
Smiles No. 2—Masterpiece.
Feature—"Peacock Alley"—Metro.
Next week—"Saturday Night"—Paramount.

Victoria—
News—Pathe News—Pathe.
Comedy—"Fool Days"—Fox.
Short Subject—"Law and Order"—Goldwyn.
Screen Snapshots No. 20—Masterpiece.
Feature—"Fightin' Mad"—Fox.
Next week—"A Stage Romance"—Fox.

Regent—
Smiles No. 2—Masterpiece.
Movie Chats—Hodkinson.
Cartoon—"First Shot"—Mutt and Jeff—Fox.
Feature—"Her Face Value"—Metro.
Next week—"The Golden Gift"—Metro.

Capitol—
News—Kinograms—Elec.
Comedy—"False Alarm"—Fox.
Short film—"The City"—Elec.
Feature—"Alias Ladyfingers"—Metro.
Next week—"Peter Ibbetson"—Paramount.

WASHINGTON

Moore's Rialto—
Overture—"La Traviata."
Current Events—Fox News.
Comedy—'Twas Ever Thus—Christie.
Scenic—The City—Post Nature.
Feature — Her Husband's Trade Mark—Paramount.

Loew's Palace—
Feature—The Four Horsemen of the Apocalypse—Metro.

Loew's Columbia—
Current Events — International News.
Comedy—A Rambling Romeo.
Feature — Three Live Ghosts — Paramount.

MONTREAL

Allen Theatre—
Here, There and Everywhere with the Allen Cameraman.
Overture—"Pere De La Victoire"—Marche Militaire Francai. "Summer Evening" — Waldtenfel.
"A Sailor's Hornpipe," arranged and staged by Mrs. Geo. Rotsky. A scenic entitled, "The Log of La Viajera" is projected on the screen and the last scene fades on to a drop showing a boat slowly docking at the wharf and a lighthouse illuminated in the distance, then a male quartette is heard in the distance singing "When the Bell in the Lighthouse Rings Ding Dong," getting louder and louder and then gradually dies away. The drop is then illuminated slowly, representing the coming of dawn, until the whole stage is lit up and a sailor—M. Stepanoff—(late partner of Pavlowa)—dances a very fascinating "Sailor's Hornpipe" dance. This number went over very big and was a novelty in itself.
Comedy—The Love Egg.
"Serenade," Shubert. Phillip Pelz, cornet soloist.
Feature—Thunderclap.
Next Week—Jazz-a-Week, with Luigi Romanelli's famous jazz band.

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SEPTEMBER

Issued every six months

Reviews of Latest Short Subject Releases

"The Paleface"

(Buster Keaton Comedy—Two Reels)

BUSTER KEATON qualifies as a redskin. Make no mistake about it. That stoical xpression of his fits the type exactly. When e appears on the reservation in his pursuit of ugs he discovers that the braves are having roublesome times with a gang of land sharks.)ne can appreciate the embarrassment of the ituation when the Indians vow to kill the first ian to step upon their property. Buster is onchalant in his chase of the elusive bug. The edskins don't know what to make of him—/hether to accept him as some eerie personality rom the happy hunting ground or an eccentric ut. However, they don't waste any time. Bet-er burn him at the stake and destroy the vidence.

Buster is tied to the post but is surprised o discover that he can lift it from the ground. 'he wood is heaped about his feet, but through mploying some hokum he manages to elude ie flames. He escapes and finds shelter in an ld cabin where he makes himself a suit of . V. D.'s of asbestos paper. His solemn mien rouses laughter as the braves storm the doors. When he is re-captured and given up to the ames the suit refuses to burn. The Indians op their wild dancing and regard him as some upernatural power. So they elect him "little hief." In company with the big chief he leads ie tribe against the land sharks. A complete ictory is won and Buster is happy when he akes an Indian girl as bride.

Keaton certainly has fun here. "The Pale-ace" is a knockout for comedy. The laughs re many and they arrive spontaneously. There s no studied effort employed to add a happy ioment. Indeed the comedian seems to have n inexhaustible supply of new gags. His omedies possess ideas broadly burlesqued and ney should be in constant demand. Even the ndians will laugh at this one. Released through 'irst National—*MATTHEW TAYLOR.*

"'Twas Ever Thus"

Christie Comedy—Two Reels—Released through Educational Exchanges, Inc.)

THE female impersonation idea, always good for a number of sure-fire gags, provides ie material for this Christie laugh-maker. 'iora Daniel is featured.

A dead man's will provides that his daughter iarry the son of his old pal. This son is a owboy, so in order to discourage him, the girl iakes herself as homely as possible. But the owboy is none other than the Apollo-like Earl odney, and the young lady regrets her mis-ake and takes a trip to Arizona. The cowboy as memories of a homely girl, and dresses one f his ranchmen as a woman, telling him that e is now a "wife." Here is where the hokum tarts. The girl, now sweet and pretty, has een deceived and refuses to be undeceived. he comes upon the cowboy beating his "wife." 'hen a pair of twins are introduced. Finally ie "wife" becomes mixed up in an honest-to-oodness fight, and loses his wig and dress.

Mr. Christie introduces some old fashioned ountry square dances that the old-timers will ke. The complications are good for some iughs, but a few situations are overworked.—*IATTHEW A. TAYLOR.*

"The Silver Harvest"

(World Wandering Series—One Reel—Released through Educational Exchanges, Inc.)

THE "silver harvest" consists of sardines—millions of them. The place is the coast of Portugal. We follow the sardine from the ocean to the inside of the can. In all it is an exceedingly interesting reel, for it combines some unusual foreign types of fisherfolks with factory scenes which reveal new wonders. Lumbering oxen draw in the nets from sea. It is said that twelve million sardines are caught in one haul. They are carried to the factory, sorted, cleaned, sprinkled with salt, and finally placed in the oven. A machine chops up tin with remarkable rapidity so that everything is ready when they come out steaming. Feminine hands pack them and they are crated for shipment.

The subject is a splendid example of combining education with splendid entertainment.—*MATTHEW A. TAYLOR.*

Official Urban Movie Chat—Third Issue

(Produced by Kineto Company—Distributed Through Hodkinson Exchanges)

A BATTLING alligator is the star actor in this third issue of the official M. P. T. O. reel. While the man who wrestles with him does not get screen credit, his work could well be envied by the most reckless of serial stars. The two battle in the water, and the animal snaps his mammoth mouth at lightning speed and slashes his tail about with equal fury. This is the Nature Study section of the reel.

The reel starts with some scenes from the Bronx River, which can be more beautiful than most of the residents of the County of the same name even realize. The Household Hints show an ostrich egg and how it is converted into a delectable omelet. For the Science section there is shown the Yerkes Observatory and its huge apparatus for star-gazing.—*MATTHEW A. TAYLOR.*

"Nan of the North"

(Ben Wilson-Arrow Film Corp.—Fifteen Episode Serial)

BEN WILSON, who knows serial construction and production from start to finish has duplicated past thrillers with "Nan of the North." This is the serial which was produced at Yellowstone National Park recently. No more beautiful background could be selected for any picture, and it is especially suitable for serial work because of its variety. There are precipices, gulches, forests, snow clad mountains and rushing streams, enough to go round for fifteen episodes and then some.

"Nan of the North" is quite up to the average of the serials of today, and should find a ready market in the houses which consistently use this type of entertainment. It is evident, from the three episodes witnessed, that the thrills are there in all shape and forms. The action is chiefly of the "shoot-'em-up" variety. There is hardly any let-up. There is a band of bandits and their nefarious leader; a member of the Northwest Mounted, and the girl. In one episode a whole troupe of Mounted Police join in to stage a miniature battle. The bandits are in search of a fallen meteor, which contains some chemical element more powerful than the combined forces of radium, electricity, steam and gasoline. The locale is some place in northern Canada.

Ann Little is the vigorous, long-suffering heroine. Leonard Clapham is the hero, who presents an unusually pleasing appearance in addition to his energy in the stunt scenes. Then there are Joseph Girard, Hal Wilson, Howard Crampton, J. Morris Foster and Edyth Stayart completing the cast.

"Nan of the North" should bring them back week after week. Each episode ends with the leading characters in the conventional tight place. It is evident that the villians are bad enough, and the others heroic enough to keep the action up at the same pace until the final episode.—*MATTHEW A. TAYLOR.*

"Horse Sense"

(Century Comedy-Universal—Two Reels)

THAT animals are providing realism and entertainment cannot be denied. Not being camera conscious or gifted in the art of make-believe they perform in a highly natural manner—a manner which might be imitated by several people masquerading as Mansfields and Bernhardts. Harry Sweet uses a clever horse to put this effort over. Tomfoolery is engaged in as he mounts the steed, for he takes a particularly long time to climb aboard. And he only rides to the next house.

This is the point where some imitations of Doug and Mary are offered. The scene then shifts to a steamer. The heroine's father is desirous of sending the girl away to keep her from Harry. But he follows despite the efforts made to prevent the journey. The skipper, the mate and the furious father all assist in supplying the hokum—*LAURENCE REID.*

"The Open Wire"

(Universal-Western Drama—Two Reels)

THIS Universal two-reeler, starring Eileen Sedgwick, is a convincing story based upon the activities of crooks and a newspaper investigation. The heroine, a reporter, is assigned to interview the president of a company and succeeds in having the stenographer give her the list of the stockholders. To score a complete "beat" she follows them home for they are planning a get-away. The paper, learning of the crooks and the girl's predicament (she has been made prisoner) hustle their star reporter who rescues the heroine and brings the crooks to the long arm of the law.

It is a real scoop for the paper and the romance comes at the finish when the star reporter wakes up in the hospital and discovers his co-worker at his side. The title has its meaning in the sequence showing the girl attempting to phone the story to the city editor. She is prevented by the villains and when the receiver drops the boss realizes that something is wrong. So he sends for the police. The offering gets away from the stereotyped western and flashes some snappy action and a zippy conclusion. There is something doing every minute.—*LAURENCE REID.*

Action Stills from Releases of the Week

Priscilla Dean in "Wild Honey" (Universal)

Tom Wise in "Father Tom," Playgoers-Associated Exhibitors

Doris May in "Boy Crazy," an R-C release

Scenes from "Love's Boomerang," a Paramount picture

"Grand Larceny," a Goldwyn picture.

Wallace Reid in "The World's Champion," a Paramount picture

"The Family Closet," Playgoers-Pathe

"Marry the Poor Girl" (First National) with Mr. and Mrs. Carter DeHaven

FEATURE REVIEWS

"Grand Larceny"

Goldwyn—Five Reels

(Reviewed by Laurence Reid)

THERE is just enough variation to this story of the triangle theme to give it a sustained interest for the sophisticated spectator. It makes a bid for feminine patronage through a question asked at the conclusion. And because the figure of the wife is drawn to exact sympathy there is no doubt that it will please those who might be placed in a similar situation. The author has allowed himself to appear almost brutal in his denouement. After carefully planting the idea that a holier-than-thou husband insists on the full penalty for a crime, this prosecuting attorney is drawn into amarital estrangement which compels him to be consistent in his ideals.

He has married a flirtatious girl who allows herself to become compromised. The scene is innocent enough but when the husband returns home—a tried and true scene because of its dramatic possibilities—he acts utterly boorish. He doesn't resort to physical action, but to subtleties. He suggests to his rival that if a wife can be stolen from one man, she can be stolen from another. He also imparts some vicious advice to his better half. And leaves her. Not a word of explanation does he allow her to make and when she becomes the wife of the other man the prophecy is fulfilled, principally through jealousy. This may be adding a smart twist to an old idea, but it seems to us is like making a bid for drama founded upon shallow premises.

The two men are pictured as unworthy of being called gentlemen, and the wife makes out that she is a piece of bartered property chiefly because she does not stand up for her convictions. These figures consequently become arbitrary—puppets in a marionette world. "Grand Larceny" offers some good advice, is well constructed, handsomely staged, well lighted and perfect in technical details. It also is excellently played by Elliot Dexter and Lowell Sherman who are made the sufferers as the woman, dear to them, calmly walks out of their lives.

The Cast

Kathleen Vaughn.....Claire Windsor
John Annixter.....Elliot Dexter
Barry Clive.....Lowell Sherman
Franklin.....Richard Tucker
Thad.....Tom Gallery
Harkness Boyd.....Roy Atwell
Emerson.....John Cossar

By Albert Payson Terhune. Scenario by Bess Meridith and John Kenyon. Directed by Wallace Worsley. Produced by Goldwyn.

The Story—Wife of flirtatious disposition encourages affair with friend of husband. The situation is innocent enough but husband returns home and places wrong construction upon scene and gives up wife to the man, warning both that larceny in home exacts heavy penalties Result is disaster for the triumvirate since love and faith are sacrificed.

Classification—Domestic triangle with husband releasing wife to his rival. Carries some new twists to old situations. Sophisticated story in every respect. Hits tragic note.

Production Highlights—Dramatic twist to eternal triangle. Acting of Lowell Sherman and Elliot Dexter. Careful lighting. Rich society sets. First rate titles suggesting, perfectly, sophisticated atmosphere of story.

Exploitation Angles—Some novel twists to old situation of triangle theme. Expert lighting. Work of Elliot Dexter and Lowell Sherman, pair of able actors. Title for exploitation campaign. Reputation of author. Contains moral value. Penalty which accompanies crime of grand larceny.

Drawing Power—Since this is picture of eternal triangle it will draw best in select communities. Would appeal more in high class houses. Society drama pleasing to feminine patronage. Dexter and Sherman assure patrons of good acting. Will go over heads of those who like stories in the "raw."

"The Barnstormer"

Chas. Ray-Kane-First National—Six Reels

(Reviewed by Charles Larkin)

OVERDONE hokum marks Charles Ray's latest picture, "The Barnstormer." The star directed this himself and if it is a sample of his directorial ability he should stick to the acting end of the business. Admirers of Ray on looking at the beginning of the feature will be delighted to find that their favorite has once more returned to his justly famous type of rural character delineation—but alas, fond hopes are crashed to the ground as Charlie soon leaves the atmosphere of "the sticks" and plunges into an uninteresting interpretation of a stage struck "hick" which is overdone in many spots.

As Joel Utility, the country Mansfield, Ray does a lot of posing and there is a lot of valuable footage devoted to close-ups. This may go good with the star's many feminine fans in the towns, but blase city folks certainly will not beat down the theatre doors to see it. The plot is almost conspicuous by its absence. The stage-struck yokel tinkers around with make-up and various properties. His attempt to look like Shylock takes up most of one reel and the rest of the action guides him through exaggerated buffoonery. He becomes a handy man with a road show and doubles in the orchestra and distributes hand-bills. The romance enters when the company is booked for a week in a tank town.

The climax comes when a masked bandit appears and forces Joel who is the "orchestra" to pass the hat for the valuables. A reward is offered and the yokel captures the villain as well as the storekeeper's daughter. There are some comedy moments when the company visits the yokel's town and plays to an audience of eight persons, most of whom leave in the middle of the performance. The action drags from beginning to end, the result of trying to make a three-reeler into one of feature length.

The Cast

Joel Utility.....Charles Ray
His father.....George Nichols
His mother.....Blanche Rose
Manager.....Lionel Belmore
Leading Lady.....Florence Oberle
Leading man.....Wilfred Lucas
Carpenter.....Phil Dunham
Theatre owner.....Gus Leonard
Emily.....Charlotte Pierce
Her pa.....Lincoln Plumer
Nut.....Bert Offorn

By Richard Andres. Directed by Charles Ray. Photographed by George Rizard.

The Story—Country yokel is stage struck and with aid of makeup book and various properties attempts to look like characters in book. Gets job with road show as handy man and finally graduates as extra actor. In a week stand he meets a girl and develops a romance. Bandit tries to hold up the audience but hero captures him and wins reward, as well as store-keeper's daughter.

Classification—Rural comedy-drama featuring stage-struck youth. Borders on the slapstick.

Exploitation Angles—Title and star. Plot gives exhibitor ideas to stage fitting prologue. It also suggests street ballyhoo. However, Ray can draw them in without much stunt campaign.

Drawing Power—This is a weak effort and will disappoint those who expect more from star. Blase city folks will not attend unless they want plenty of hokum and slapstick. Will appeal to star's feminine fans in the towns. Title and "paper" will entice patrons. Exhibitors should go easy on superlatives

"Love's Boomerang"

Paramount—Five Reels

(Reviewed by Laurence Reid)

THERE are enough plots and counterpl s in "Love's Boomerang" to fill a ser L One's attention is distracted from follow g the romantic adventures of the artist and s adopted daughter while an assortment of c fusing scenes are held up to the light. T e central theme is interesting since it shows a old idea refreshened with some plausible - cident. Mawkish sentiment does not intru , nor is there any recourse to planting sy - pathy for the heroine by stressing her pathe childhood. It is our impression that if picture were simplified in plot it would carr a greater appeal.

For one thing it carries an inhuman ch - acter represented to be the orphan's fath . He has no scruples in regard to implicati g the girl on a charge of murder, but is c - science-stricken when he realizes that he v l have to testify against her. This counterp t takes him through many crude situations, t majority of which have to do with schemi g to inherit a young man's wealth and fr - trate a vicious blackmailer. The girl, fi t shown as a tiny youngster, is taken to Frar by the artist and is sent to a convent to educated. It is when she returns a few ye a later that she meets the youth and marr him, principally to save him from his wea - ness for drink. The situation is carefu planted that he will die from over-indulgen . And after his death the artist informs the g that he is not her father—that his love is e - tirely different from a paternal one. The t happy incident concerning her arrest is placed by a happy ending.

The story is difficult to follow because its many sub-plots. But in its favor is a r markable display of backgrounds, the dire tor sparing no expense to collect charmi exteriors. There is some good circus atm sphere and technically the production is t good for such weak material. David Pow and John Miltern are excellent in their r spective roles. The same may be said f Ann Forrest. They will have to share honc with "Bunty" Fosse who as the tiny t gives the most natural performance ev offered by a youngster.

The Cast

Perpetua.....Ann Forr
Perpetua, as a child.....Bunty" Fo
Brian McCree, an artist.....David Pow
Russell Fenton, a crook.....John Milt
Monsieur Lamballe.....Roy Byf
Madame Lamballe.....Florence Wo
Saville Mender.....Geoffrey K
Stella Daintry.....Lillian Wall
Christian, a convict.....Lionel Darag
Madame Tourterelle.....Ollie Em
Jane Egg, a circus rider.....Amy Willi
Auguste, a clown.....Tom Volbecc
Corn Chandler.....Frank Stanm
Mrs. Bugle.....Ida Fa
Perpetua's Mother.....Sara Sam

By Dion Clayton Calthrop. Scenario by Jo phine Lovett. Directed by John S. Robertsc Photographed by Roy Overbaugh. Produc by Famous Players.

The Story—Orphan girl is adopted by arti taken to France where both become associat with circus. Later she is sent to a conve to be educated and upon her release retur to England where she meets youth and marr him. Artist informs her he is not her fath Meets her real father and ultimately lear that he is plotting against her. Husband d and artist offers his love.

Classification—Romantic drama detailing a ventures of orphan girl adopted by artist. D velops melodramatic flavor when girl finds he self implicated in a murder. Love triumpl

Production Highlights—Exceptionally fi trayal of youngster by "Bunty" Fosse, who

charming and natural in poses. Splendid feeling put in work by David Powell and Ann Forrest. Beautiful backgrounds revealing enchanting views of English and French country life. Careful lighting.

Exploitation Angles—Opportunity to stress appealing study of orphan girl adopted by artist. Work of "Bunty" Fosse, David Powell, Ann Forrest and John Miltern, the latter three well known to American audiences. Novelty of scenic backgrounds. Direction of John Robertson, who directed "Sentimental Tommy" and other pictorial achievements. Circus atmosphere.

Drawing Power—Good for first class houses featuring full week runs. Appealing study of adopted orphan sure to attract sympathy with audiences everywhere. Picture a better bet for refined neighborhoods than for factory districts. Needs exploitation. Better for cities than for small towns.

"For Those We Love"

Goldwyn—5752 Feet

(Reviewed by Eugene Carlton)

THERE is just enough variety of situation and climax to this melodrama to carry it away from conventional channels. While the major theme is one of self-sacrifice it develops a deal of physical action which balances the qualities of sentiment and pathos. "For Those We Love" contains picturesque characterization, one of the figures splendidly interpreted by Lon Chaney, being of the "bravado" type. This actor's gift for pathos is keenly emphasized and when he rescues the girl from various dangers he inspires the greatest sympathy. The picture offers suspense, aplenty, mingled with spectacular thrills, while just enough pathos and cheer are included to strike a proper chord.

There is nothing in the offering which could arouse the ire of a "sane" censor board, yet the story is one that borders on the "thriller" type at several stages. Taken as a whole, a striking human atmosphere prevails throughout. Most of the action centers around a gambling resort in a small town with the self-sacrifice note manifesting itself when the picturesque gambler rescues the heroine from drowning. The friendship resulting from this praiseworthy deed causes scandal and worries the girl's fiance. The remainder of the story has to do with straightening out the complications revealed when the heroine's brother steals a sum of money from his father's employers and loses it in the resort. The gambler jumps to the rescue again when the proprietor insults the girl. In revenge the owner attempts to have the youth arrested. But he is spirited away and hidden in a questionable retreat. The disciples of virtue in their attempt to square the boy plan to rob the proprietor. In the escape the youth is killed. And the villain is threatened by the gambler unless he swears that the young man was killed while trying to capture burglars.

The picture gives Betty Compson and Lon Chaney most of the opportunities, although Frank Campeau has moments to reveal some picturesque villainy as the proprietor of the gambling resort. The romantic element is mostly dominated by the melodramatic highlights. The climax is certain to appeal to the average patron.

The Cast

Bernice Arnold.....Betty Compson
Jimmy Arnold.....Richard Rosson
George Arnold.....Harry Duffield
Vida.....Camille Astor
Dr. Bailee.....Bert Woodruff
Johnny Fletcher.....Walter Morosco
Bert.....George Cooper
Frank.....Frank Campeau
Trix Ulner.....Lon Chaney

By Perley Poor Sheehan. Directed by Arthur Rosson. Produced by Goldwyn.

The Story—Gambler rescues girl from drowning and resultant friendship causes her fiance considerable worry. Her brother steals sum from father's employers and loses it in gambling resort. The girl is insulted by the proprietor when she asks for the money. He attempts to have youth arrested but the latter is safely hidden. An attempt is made to rob the resort and the youth is killed. But the gambler forces the owner to swear the boy gave up his life in an effort to capture burglars.

Classification—Human interest drama revealing strong note of self-sacrifice. Contains generous share of melodrama and some romance.

Production Highlights—The acting of Betty Compson and Lon Chaney, with good support furnished by Richard Rosson and Frank Campeau. Thrilling climax. Pathos and cheer which are admirably balanced. First rate atmosphere and creditable action.

Exploitation Angles—Well known author who has contributed many stories to magazines and the screen. Work of Betty Compson, who has developed real ability. Splendid portrayal by Lon Chaney. Opportunity to feature their names in human interest drama. Thrills should attract lovers of action. Title suggests chance to link up with teaser campaign.

Drawing Power—The picture, if properly handled, cannot fail to draw well in most every community, although it has greater appeal in small cities and towns than large cities, catering to full week runs. Should be exploited for human interest and thrills and names of players.

"Wife Against Wife"

First National—Six Reels

(Reviewed by Eugene Carlton)

IT is a question as to which excels in actual dramatic merit, George Broadhurst's play, "The Price," or the film version, "Wife Against Wife." Certainly as a creator of sympathetic sentiment among audiences, the picture is by far superior to the legitimate presentation. "Wife Against Wife," in one respect, is like a great many other features, exciting a feeling of depression near the climax, but sending the audience out the door—"glad it ended that way." As the title indicates the plot takes up the conflict of two women for the love of a man. Naturally this calls upon the author and director to point some strong contrast.

Sympathy is always extended for the downtrodden character and Pauline Starke, especially gifted to interpret pathos, makes an excellent choice for the little artist's model. At no stage of the action does she resort to overdrawn tactsics or strained facial pantomime, so often found in productions of this type dependent upon psychological processes of thought. There is no hectic drama visible in the picture. It simply details platonic love carried on by an artist residing in Paris for his French model. His wife wires him to return to New York and the girl soon follows and becomes heartbroken to discover that her ideal is married.

The conflict develops another angle when the heroine creates a friendship for the physician called in when the artist is seized with a fatal illness. It is the latter's dying wish that the girl marry the doctor. And when she follows his request the action precipitates a quarrel between them due to the jealous disposition of another admirer. A reconciliation is affected through the employment of their child. The selfish ambition of a loveless wife and a girl's true affection are held up for excellent comparison. The ending is slightly different from what might be expected, thereby adding interest to the plot. Good sets mark the picture which is well acted throughout.

The Cast

Gabrielle Gautier.....Pauline Stark
Stannard Dole.....Percy Marmont
Dr. Ethan Bristol.....Edward Langford
Mrs. Dole.....Emily Fitzroy
Florence Bromley.....Ottola Nesmith

By George Broadhurst. Scenario by Dorothy Farnum. Directed by Whitman Bennett. Produced by Whitman Bennett.

The Story—American artist residing in Paris develops strong friendship for French model. Girl is heart-broken when she follows him to New York and discovers that he is married. Heroine develops love for physician who is called in when artist is seized with fatal illness. She obeys latter's dying wish to marry doctor. Artist's widow inspires another girl with jealousy and a quarrel ensues between husband and wife. Reconciliation follows, brought about by their child.

Classification—Heart interest drama touching the conflict between loveless wife and affectionate girl for love of a man. Adaptation of George Broadhurst's play, "The Price." Strong love interest.

Production Highlights—Fine acting by Pauline Starke and Percy Marmot in opposite role. Strong dramatic conflict carrying good, sound moral. Excellent details. First rate production. The romantic flavor. Pathos surrounding life of central character.

Exploitation Angles—Perhaps this title will attract. Certain to be more of a magnet than original. Miss Starke and Mr. Parmont well known to steady picturegoers. Value of conflict and moral established. Shows the power of fine friendship. Needs heavy campaign. Author well known as successful playwright. Indicates prologue suggesting artists' studio—with character at work.

Drawing Power—This one possesses good, sound moral tone certain to be appreciated by all thinking people. Not so good for the masses. Should be shown in select houses. Needs campaign, drawing attention to plot and its values. Names of author and leading players should be well advertised.

"Father Tom"

Playgoers—Associated Exhibitors—Five Reels

(Reviewed by Eugene Carlton)

"FATHER TOM" might be termed a simple, yet complicated, story of rural life. It is simple in that it is noticeably lacking in many of the impossible turns and twists of present day screen plots, yet complicated inasmuch as the audience is kept guessing until the final fade-out. The interest is never allowed to lag.

Tom Wise, in the role of "Father Tom," a typical small town, benevolent clergyman, is the one big feature of the production. His personality is excellently adapted to the character which he portrays.

This delightful rural drama is a story which might easily occur in any small town. It involves the wrath of a wealthy widow upon her more democratic son who is in love with an orphan girl, and the friendship for all by the kindly Father Tom. Besides the love interest, action and interest is aroused over the mortgage which rests upon the church, which is about to be foreclosed. The winning of a race by the girl's racehorse—her only possession—which clears the horizon financially. Father Tom is instrumental in bringing the romance to a happy ending.

"Father Tom" might well be called a relief from the time-worn problem play. It does not send patrons away with additional mental burdens, but it is a welcome tonic for the tired shopper and business man. Tom Wise's supporting cast is entirely capable.

The Cast

Father Tom.....Tom Wise
Margie.....Nancy Deaver
Bob Wellington.....Alexander Clark
Mrs. Wellington.....Ray Allen
Mrs. Martin.....Myra Brooks
H. Clarence Dalton.....Harry Boler
Mary.....May Kitson
Jim Colby.....James Hill
The Constable.....James Wallace

Directed by John B. O'Brien. Story by Carl Krusader.

The Story—A son quarrels with his wealthy mother, but is kept from leaving home by Father Tom, the priest. Father Tom also befriends Margie, an orphan, saving her first from arrest and later from the "heavy" of the picture. The tyrannical mother is about to foreclose her mortgage on the church, when Margie's only possession, a race horse, wins his race and earns the necessary money. The ending is happy.

Classification—A rural drama revolving about the character of Father Tom, but with plenty of romance and action. Not entirely a character study.

Production Highlights—The rescue of the orphan girl from the hands of the constable; her second rescue from the villain by Father

Tom; the stealing of the race horse; the winning of the race; the villain's discomfiture.

Exploitation Angles—Tom Wise, veteran stage comedian that he is, is a box office figure to be reckoned with. The title suggests a delightful character study, but the fact that there is plentiful action and romance in the picture should be emphasized.

Drawing Power—The picture can, in no way, draw adverse criticism, and will win the support of the majority of patrons, especially in small towns.

"The Family Closet"

Playgoers-Assoc. Exhibitors—Six Reels

(Reviewed by Eugene Carlton)

OCCASIONALLY there comes along a picture which is of unusual interest to members of certain professions, but which still carries a strong appeal for the average public. "The Family Closet" is just such a picture. While newspaper men and politicians will find an individual attractiveness in the production, the theme and action are such that the stamp of approval will be forthcoming from any patron who loves a smoothly developed plot with adequate suspense. There is no outstanding star, yet each member of the cast is unusually well suited to his or her part in making the screen version of the Satevepost story, "Black Sheep," even more interesting than the original itself.

Mistaken identity, political intrigue, conflict and romance are intermingled in a clever fashion, incidentally providing an abundant field for valuable exploitation of the offering. Although the character of Charles Purcell, newspaper editor, is just a trifle overdnawn, no one outside a newspaper office could detect it. The story swings into its intrigue early and builds a sustaining interest to the climax. The plot hinges about a scar upon a man's face. The central figure is involved in a libel suit and a crooked editor employs his henchman to obtain damaging evidence. Blackmail takes issue here and hush money is doled out regularly until the man who started the libel suit reveals himself minus a beard. Result? No scar. The crooks are forced to leave town and the political quarrel is forgotten.

Romance enters for the happy ending. The youthful lovers have been kept apart by the estrangement of their parents. "The Family Closet" lacks no details essential to a story of this type. It should be box office "knock-out" prior to an election campaign.

The Cast

Alfred Dinsmore.....Holmes Herbert
Louise Dinsmore.....Alice Mann
Ned Tully.....Kempton Greene
J. Wesley Tully.....Byron Russell
Mrs. Tully.....Josephine Frost
Charles Purcell.....Walter Ware
Denis J. McMurty.....John Dillon
Lowell Winthrope.....Verne Layton
John Colby.....Walter Lewis
Mrs. Dinsmore.....May Kitson

By Will Payne. Directed by John B. O'Brien. Produced by Ore-Col Film Corp.

The Story—Politician refuses to withdraw his libel suit against the leader. Crooked editor employs henchman to obtain evidence against office seeker. Proof is almost established that the politician has participated in a crime. He wears a beard. The identity rests upon a scar on the chin. The crooks demand hush money but are forced to leave town when politician establishes his innocence. Political quarrel is forgotten and children of opponents are reunited.

Classification—Political intrigue serving story carrying well developed plot and suspense. Mystery and romance are intermingled with other melodramatic elements.

Production Highlights—Well sustained plot, strong in suspense. Political intrigue invariably fascinating to spectator. Reasonable plot, well handled. Even work of cast. Mystery element.

Exploitation Angles—The fact that it is an adaptation of popular magazine story. The political intrigue which is certain to appeal to all voters. If election campaign is on, picture will be a good bet. Title doesn't mean much as a seller. Should be advertised for its intrigue, mystery and suspense.

Drawing Power—Will be liked in small towns and cities. Good for daily change of program. If exploited for its political intrigue and "campaigned" for its lively incident and action will draw. Will be appreciated where an election campaign is being conducted. Should be shown in thriving communities who understand something of scheming politicians.

"The World's Champion"

Paramount—5030 Feet

(Reviewed by J. S. Dickerson)

IN spite of the fact that Wally is scarcely the type for his role and gets few acting opportunities, "The World's Champion," an adaptation of the stage play, "The Champion," in which Grant Mitchell appeared last season, will probably be called first-class entertainment by the fans, especially the female of the species.

The reason for this is that the picture is constructed from sure fire material and relates a story that appeals to Americans of all ages and regardless of sex.

There is an overbearing and stuck-up English nobleman as a villain, more snobbish Englishers to be taken down a peg, a pretty but poor English heroine who is a regular fellow and an erstwhile English young cub who became an American citizen and a prize ring champ.

Then, in developing the story, no opportunities are lost to stimulate our traditional antagonism for caste, lords, ladies, aristocracy and snobbishness. There is even a little flag waving.

Wally's role presents him as the youngest son of an English bounder who gets in dutch with his pater, is licked by his rival for the hand of a fair lady and finally emigrates to America. The story revolves about him but several of the cast have better parts, and one at least, William J. Ferguson as the butler, makes his role stand out to better advantage by clever acting.

Lois Wilson is the heroine and is really entitled to co-starring honors.

The picture marks the promotion of Philip E. Rosen from cameraman to director, with results entirely satisfactory, the adaptability of the material supplied being considered. There are rather too many titles but this was unavoidable.

The Cast

William Burroughs.....Wallace Reid
Lady Elizabeth.....Lois Wilson
John Burroughs.....Lionel Belmore
George Burroughs.....Henry Miller, Jr.
Mrs. Burroughs.....Helen Dunbar
Rev. David Burroughs.....Leslie Casey
Lord Brockington.....S. J. Sandford
Butler.....W. J. Ferguson
Mooney.....Guy Oliver

Produced by Famous Players-Lasky Corp. Story by Thomas Louden and A. E. Thomas. Scenario by J. E. Nash. Directed by Philip Rosen. Supervised by Thomas Buchanan.

The Story—The younger son of an aspiring English family, after a row with the local lord and his pater emigrates to America where he becomes the middleweight ring champion of the world. There had been a girl, Lady Elizabeth, to whom he was partial and who acted as if the regard was mutual. On returning home, he finds Lady Elizabeth social secretary for the family. The course of true love runs smoothly until his prize fighting fame is known, then Lady Elizabeth has a change of heart and the family feeling themselves disgraced, order him out. But, his being a champ., appeals to a lot of local big bugs in a different way and the family and the girl take him back as a hero instead of a scamp.

Classification—Romantic comedy with a prize fight sequence and a pleasing plot.

Production Highlights—Work of W. J. Ferguson, careful development of the plot, manner of appealing to American audiences, some good incident, notably a scene where the hero goes outside for his second encounter with his rival.

Exploitation Angles—The story, and the fact that it was a successful play, A. E. Thomas's name as one of the authors, the star and several members of the cast, especially Lois Wilson and W. J. Ferguson, the prize fight sequence (rather tame) and the bit of flag waving.

"Wild Honey"

Universal—6422 Feet

(Reviewed by Matthew A. Taylor)

CONSIDERED as a thriller, "Wild Honey" has had few equals in this season's output. Priscilla Dean continues to enhance the reputation she started with "The Virgin of Stamboul" as an energetic star, and Universal continues to give her stories that sweep to a climax of fierce, stupendous action. This time it is a breaking dam, and a flood. The waters swirl down into the valley, mountain high. The doll-like figures flee before it, are caught, tossed about, helpless. A few underwater shots The man and woman drift at lightning speed with the current. Then the rescue from ashore. It is breath-taking because of the realism; astounding because of the daring and magnitude of it all.

But as a screen story, "Wild Honey" is not so perfect. The drama is secondary to the thrills. One villain after another enters the story to provide action and suspense It is a story manufactured to permit the thrills, but so forceful is the action that coherence and dramatic development are of minor importance to the audience themselves.

Priscilla Dean's big opportunities are in the action scenes and her vigorous personality is much in evidence. The Beery brothers, Noah and Wallace, both heavies, die the death of heavies in the course of the picture. Both are excellent. Robert Ellis is a capable hero. Director Wesley Ruggles is well able to stage both the London and South African scenes. His location for the flat veldt, his types of South Africans, and his attention to detail, establish the atmosphere of the region perfectly.

The flood sequence, a masterpiece of its kind, in addition to the few preceding bits of action, which are of the highest standard, make "Wild Honey" a picture that they will talk about—when they are able to get their breath again.

The Cast

Lady Vivienne.....Priscilla Dean
Henry Porthen, a new-rich social-climber..Noah Beery
"Freddy" Sutherland.....Lloyd Whitlock
Sir Hugh, Lady Vivienne's father..Raymond Blathwayt
Ebenezer Leamish.....Percy Challenger
Joan Rudd, Porthen's secretary.....Helen Raymond
Wolf Montague.....Landers Stevens
Kerry Burgess.....Robert Ellis
"Buck" Roper, a renegade.....Wallace Beery
Liverpool Blondie.....Carl Stockdale
Repington.....C. J. Frank
Koos.....Harry DeRoy

Directed by Wesley Ruggles. Scenario by Lucien Hubbard. Photography by Harry Thorpe. Story from Cynthia Stockley's Novel. Produced by Universal.

The Story—Lady Vivienne balks at her grandfather's efforts to marry her off to a society "lowbrow." When he tries to ensnare her he is killed by a jealous woman. Years later Lady Vivienne visits South Africa to inspect some holdings of her late grandfather. She is rescued from a bandit by a young homesteader, and with him endures the dangers of the bursting dam, which is accomplished by a wealthy South African, also her suitor.

Classification—Melodrama, spelt with capital letters. Romance is not neglected, but is of minor importance of the action.

Production Highlights—The murder of the villain who seeks to abduct the hero; her escape from the scene; Lady Vivienne's plight when lost in the veldt; her capture by the bandit and rescue by the hero; her dash to the rescue of her lover, and finally the stupendous flood scenes.

Exploitation Angles—Honeycombs attracted considerable attention in the lobby of the Central theatre in New York. The flood scenes are the biggest force in the picture. Patrons can be promised their greatest thrill and will not be disappointed. Priscilla Dean's reputation as a star. The names of the two great heavies—Wallace and Noah Beery. Cynthia Stockley's popular novel.

Drawing Power—Tremendous where they like the "action" or "Western" type of picture; a thing to wonder at by even those who like the sugar-coated and romantic stuff.

"False Fronts"

Bradley Feature Film—Six Reels

(Reviewed by Elsie Loeb)

"FALSE FRONTS" as its title indicates, is a story of shame and pretense. Written by S. Barrett McCormick, the Cleveland impresario, the feature reveals that a showman, having his hand on the pulse of the public, is able to give that same public what it wants. He has contributed a feature which doesn't pretend to be anything novel in theme. It is just a tale of regular people and will appeal on that account to movie audiences everywhere. Certainly it will be enjoyed by every member of the family because it details common faults and extolls honesty. The title itself uncovers great exploitation possibilities and it should draw like a magnet regardless of the entertaining qualities of the picture.

The director is to be commended for making a simple, progressive drama. There are no repetitious details, the plot unfolding easily and naturally. Pictorially it offers some telling "shots" emphasizing a number of lavish sets, not a few of which are exceedingly vital. And it carries a fine vein of interest and suspense culminating in a stirring climax. The plot treats of the psychology of sham and pretense as encountered in life of normal youth. This young man is forced to give up a college career because of his father's sudden death. He returns home to discover that his only heritage is a fine name and a healthy crop of debts. The remainder of the story shows him finding himself—adventures which take him through distressing incidents before he locates the road to love and happiness. The plot takes him to New York and Butte, Montana, and destiny introduces the romance in the figure of a girl, the daughter of a nouveau riche widow.

The story carries elements of heart interest, pathos, romance, thrills, rich incident and considerable local color.. It tugs at the finer senses because it approaches the bed-rock of human nature. The acting is splendidly taken care of by Frank Losee in a character role, Barbara Castleton as the heroine, and Edward Earle as the youth. All contribute performances marked by sincerity and understanding.

The Cast

Keith Drummond.....Edward Earle
Madelyn Claire.....Marjorie Kemble
John Lathrop.....Frank Losee
Helen Baxter.....Barbara Castleton

By S. Barrett McCormick. Directed by Samuel R. Bradley. Produced by Bradley Feature Film Corp.

The Story—Treats of aristocratic youth who leaves college at his father's death. Learns that his only heritage is a fine name and a number of debts. He goes to New York and travels road of least resistance and becomes social ion. Ultimately gets into debt and strikes out for West where he finds regeneration and character. Love affair developed in metropolis is renewed and happiness is his reward.

Classification—Human interest drama with emphasis placed upon character building. Carries strong dramatic flavor and adequate romance. Treats of sham and pretenses of a hypocrite world.

Production Highlights—Remarkable fine line of human interests. Logical sequences to story which will be recognized as real. Fine acting by Frank Losee, Barbara Castleton and Edward Earle. Progressive plot revealing good incident and stirring climax. Strong love interest. First rate atmosphere and local color. Luxurious sets.

Exploitation Angles—Title, particularly, will act as magnet. Has great exploitation possibilities. The fact that it is a wholesome type of story featuring a plot appealing to every class of patron. Human interest. The three principal players who never fail to contribute good performances. The fact that a motion picture impresario wrote the script. The logical story with its incident and climax. Theme which indicates a snappy "copy" campaign.

Drawing Power—This will appeal and draw every locality regardless of type of patron. Strong human interest story logically worked out will be appreciated by all classes. Title will get them in. Should be "campaigned" for wholesome plot, heart interest and values of drama. Good for a week run or for daily change.

"A Poor Relation"

Goldwyn—Six Reels

(Reviewed by Eugene Carlton)

THERE is no question about this feature being a typical Will Rogers offering. The title suggests as much. It is when you are made acquainted with him in another homely, quaint, genial character that you appreciate that no one else but the poet "lariat" of the screen could have fitted the role.. "A Poor Relation" is Will Rogers from stem to mizzen. Which is to say that he puts it over in his peculiar way—that homespun, droll, semi-pathetic way which expresses his personality. The star has no equal in balancing pathos with humor. He shades these elements so that they dovetail perfectly. A pathetic expression will flit across his face, to be followed by some quizzical look. It is a lovable role, this character of a quaint inventor, Noah Vale, who shares his garret with two adopted orphans. He forces many a laugh and excites frequent sympathy in his labor to perfect his invention. When it is finally returned to him as utterly worthless —well, you can imagine the pathos of the situation. This character sketch is punctuated with some mild melodrama which introduces a shady partner of Vale's wealthy relative.. The latter's secretary is discharged for proposing to the rich man's daughter and the quaint inventor takes him under his wing.

There is a twist to the story when the old fellow turns to writing and the youth finds a market for his work. The love interest is renewed and the inventor is happy to discover that he is getting on in the world. The plot progresses smoothly and savors of the natural incidents of every-day life. "A Poor Relation" is well acted and directed. It is blended with genuine emotion and wholesome comedy.

The Cast

Noah Vale.....Will Rogers
Miss Fay.....Sylvia Breamer
Johnny Smith.....Wallace MacDonald
Sterrett.....Sydney Ainsworth
Mr. Fay.....George Williams
Scallops.....Molly Malone
Rip.....Robert DeVilbiss
Patch.....Jeanette Thebaol
O'Halley.....Walter Perry

The Story: Old inventor shares his garret with two adopted orphans. Laboring night and day to perfect an invention, he appeals to wealthy relative for financial aid. The model of machine is stolen by rich man's partner, who is told by experts that the invention is worthless. Relative's secretary becomes interested in inventor and succeeds in marketing the old man's stories. Youth marries sweetheart despite her father's protest. The orphans are well cared for.

Classification: Heart interest character sketch revolving around quaint inventor. Typical Will Rogers story. Adaptation of play of same name.

Production Highlights: Quaint and appealing performance of Will Rogers, who is inimitable in such a role. His acting, or rather his interpretation, dominates story. Work of supporting cast. Smooth continuity and good photography. Wholesome humor and charming pathos. Total absence of "strained" situations. Everyday incident.

Exploitation Angles: Title suggests good "copy" to arouse interest in homely type of human being. Adaptation of well known stage play. Peculiar style of Will Rogers, who is exceptionally well fitted to play the leading character. Wholesome comedy and genuine emotion. Molly Malone, Slyvia Breamer and Wallace MacDonald in cast. Opportunities to get out the older generation who remember original play.

Drawing Power: Should go wherever Will Rogers is popular. Emotion, pathos and humor make picture highly attractive.

"Boy Crazy"

R-C Pictures—Five Reels

(Reviewed by Laurence Reid)

A POLITE little comedy is "Boy Crazy," starring Doris May. There is nothing very humorous about the story, the various scenes, characters and titles unfolding an obvious line of action, none of which are marked by any mirth provoking qualities. It is so frail or brittle that compressed into three reels the picture would contain a compactness and a spontaneity which is largely absent through scenes which are over-emphasized. To those still in search of romance —be they approaching middle age—the picture will carry some appeal. But it is too naive—too smacking of high school antics to interest beyond a given point. And that point is reached about the third reel.

The heroine is a vivacious, temperamental, spirited flapper who delights in having a host of youthful swains at her beck and call. She encourages them in a lackadaiscal way until a worldly man visits the town and opens a modiste shop. Upon this situation the entire story hinges. If he can dabble in a feminine enterprise, the personable flapper reasons that she can succeed with a haberdashery shop. She wears knickers and other masculine trimmings and certainly succeeds where her old-fashioned father failed. A melodramatic finish is added to give it a punch. A shyster lawyer is about to foreclose, but the hero and the girl save the family income by outwitting the kidnappers.

There are some pleasant incidents—for example, when the heroine horrifies the passer-by by posing behind an underwear advertisement, and the flirtatious scenes between the girl and the modiste. The sets are attractive enough and the staging is up to modern requirements. Doris May plays her part to the manner born and sets off her personality with some pleasing costumes. The title is nifty enough to catch the eye.

The Cast

Jackie Cameron.....Doris May
Mr. Cameron (her father).....Fred Gambold
Mrs. Cameron(her mother).....Jean Hathaway
Tom Winton.....Frank Kingsley
J. Smythe.....Harry Myers
Mr. Skinner.....Otto Hoffman
Evelina Skinner.....Gertrude Short
Mrs. Winton.....Eugenia Tuttle
The Kidnappers.....Ed Brady and James Farley

By Beatrice Van. Directed by Wm. A. Seiter.

Produced by Hunt Stromberg.

The Story—Girl has host of youthful admirers and encourages them until a male modiste opens a shop across street from her father's store. Thereupon she conducts a shop catering to the masculine trade. This is to get even with the new merchant. Develops a love affair with him and together they save her father from a shyster lawyer.

Classification—Farce-Comedy relating romantic adventures of love-struck girl. Finale reveals touch of melodrama.

Production Highlights—Twist to plot when heroine opens a man's shop because hero has effrontery to conduct a dressmaking salon. Very little comedy. Good photography. Clever work of Harry Myers as male modiste.

Exploitation Angles—Title indicates advertising campaign featuring snappy teasers and catch lines. Star who is frolicking in farcical roles. Harry Myers as leading man. Will be remembered for work in "A Connecticut Yankee." Modern twist to plot. Suggests comedy prologue.

Drawing Power—Will draw in select or refined houses, appealing principally to flapper set. Needs strong bill surrounding it to get over successfully. If presented alone will need heavy exploitation. Should be booked on heavy nights such as Saturday or Sunday. Harry Myers, if remembered for previous performances, should attract a crowd. Not good for factory districts. If you have double feature day, book the picture.

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Stromberg Names Staff for Montana Comedies

A PERSONAL production staff composed of several of the foremost film craftsmen of the West Coast is announced by Hunt Stromberg, producer of the comedy specials to star the far-famed Bull Montana.

The directorial berth is to be occupied by Mal St. Clair, for many years associated with the Sennett studios as director of Mack Sennett comedies, and more recently director for Buster Keaton and the Carter De Havens.

Rex Taylor, well known writer of originals and continuities, has been engaged for the scenario staff, with Pliny Goodfriend assigned to first camera and Steve Evans to second. Frank Kryger is to officiate as assistant director.

Production on the first Bull Montana comedy, "A Ladies' Man," is scheduled to start next week, with Hunt Stromberg, who wrote the initial story to fully exploit the humorous and human talents of his star, personally supervising and co-directing.

Warner Serial Produced on Stupendous Scale

Produced on a stupendous scale, the Warner Brothers fifteen episode animal serial, "A Dangerous Adventure," starring Grace Darmond, is nearing the final stages of completion at the west coast studios, according to S. L. Warner under whose direction the serial is being made.

Of the many massive sets that have been erected for the serial, in order to lift it above mediocrity, the building of a massive jungle idol is said to have taken clay modellers and carpenters fully a month to build. Hundreds of people were used in this scene, in addition to practically all of 2,500 animals leased from the Al G. Barnes circus.

Backer Returning After Coast Conference

Franklin E. Backer has left Los Angeles on his way to New York after a conference with Amalgamated Pictures Corporation producers. He is bringing back with him three two-reel negatives about to be released in connection with the features.

Mr. Backer will stop over at almost every key city in his trip across the continent, and will visit most of the Amalgamated franchise holders handling the G. M. Anderson product.

"Determination" is Sold

Washington Run Brings Many Buyers; Big Opening at Syracuse, N. Y.

THE two weeks' run of "Determination" at Tom Moore's Garden Theatre, Washington, D. C., and the excellent results it brought at the box office, resulted in many sales of territory on the picture, announce Lee and Bradford Corporation, which is state righting the big feature.

Shortly after the opening at Washington Messrs. Hershey and Tucker purchased the State of West Virginia and are now road showing "Determination" throughout the territory. During the course of the second week of the run the Western Pennsylvania territory was disposed of. The feature was sold to Messrs. Jones and Adams, who opened at the Nemo Theatre, Johnstown, Pa., on February 20th to exceptional business. They report that their prints are booked solid until the first of May.

Mr. Mills and Mr. Berkowitz, of the Elk Photoplay Company, New York, made a special trip to Washington to see the picture, and while there bought the New York and Northern New Jersey territory. Another buyer who purchased the picture after its phenomenal record at Washington was Dave Segal, of Royal Pictures, Philadelphia. His territory includes Eastern Pennsylvania and Southern New Jersey.

The Washington territory was sold almost immediately. Mr. Thomas, of the Strand Film Company, will distribute the picture in the District of Columbia and adjoining territory.

Lee and Bradford opened "Determination" at Syracuse, N. Y., on February 26th, at the Empire theatre, to the most remarkable business that theatre has ever done. More than 5,000 people saw the picture at the opening Sunday, and it was necessary to call out the police to care for the crowds who insisted upon trying to see the picture when the house was filled to capacity.

Future Second Nat'l Films

Forthcoming Features to Differ in Theme From First Offerings

INTERESTING sidelights on the appeal of motion pictures, the predominant form of entertainment in the world, are given by the reception of two of the first three releases by Second National Pictures Corporation. This concern selected two pictures of distinctly different types but both featuring Madge Titheradge, well known to New York patrons of the speaking stage.

The first release, "David and Jonathan," from the novel by E. Temple Thurston, is a modern story of love and adventure, with a fire at sea and a fight with a panther on a desolate island among the thrill-producing incidents. On the other hand, "Her Story," written especially for Madge Titheradge by her brother, Dion Titheradge, and directed by him, is a story of the "flash-back" type, beginning with the conclusion of the action and presented in the form of a narrative by the wife in explanation of the discovery of an escaped convict hiding in her boudoir.

Scores of exhibitors in key cities booking both these features have expressed widely varying opinions in regard to the two pictures, according to officials of Second National. One letter from a theatre manager in Boston lauds "David and Jonathan" as a "big smash" and "sure fire box office winner," and comments casually upon "Her Story," as a "good picture." Another from the same city calls "David and Jonathan" a "fine picture of its kind" and proceeds to discuss "Her Story" at length, declaring that "it grips the interest in the first moment and holds it to the last minute when Betty finishes her story."

The third release by Second National is distinctly different from either of the other two. "The Night Riders" is a story of the Northwest, the scene being laid in the cattle country on the slopes of the Canadian Rockies. In this Maudie Dunham, Albert Ray and Andre Beaulieu are featured.

The fourth release will be "Brenda's Heritage," featuring Marjorie Villis, James Knight and Bernard Dudley, known to fame for their work in "Romany," a Gypsy picture, which proved highly popular in all parts of the country. Later releases will be "Mr. Pim Passes By" visualization of the successful stage play; "Little Dorritt," from the famous Dickens story; "The Garden of Resurrection," "The Skin Game," "A Lady of Quality," "Our Maggie," and "The Famous Mrs. Thompson."

Arrow Photo Plays Co. Buys Young Series

EQUITY PICTURES this week announces the sale of five Clara Kimball Young productions to Joe Goodstein of the Arrow Photo Plays Co. of Denver, Seattle and Salt Lake City. This deal includes "Hush," "Straight from Paris," "Charge It," "What No Man Knows," and the latest picture, "The Worldly Madonna."

Mr. Goodstein states that Clara Kimball Young is very popular in his territory, and that he expects to get under way a novel exploitation campaign. Bookings for the series have already begun through the Denver, Salt Lake and Seattle offices of Arrow Photo Plays.

Shallenberger Leaves on Business Trip

W. E. Shallenberger, President of the Arrow Film Corporation left New York on Tuesday for a brief trip, taking in Columbus Ohio, where "Ten Nights in a Barroom" played to capacity audiences at the Grand theatre; Detroit, Mich., where Dr. Shallenberger will see the premier at the Allen theatre of "False Fronts," locally produced feature, and then to Chicago, Ill., and Toronto, Canada. It is expected that Dr. Shallenberger will be gone about ten days. During his absence W. Ray Johnston, vice-president and general manager of the Arrow Film Corporation remains in charge of the office.

Screen Snapshots Shows Movie Home Life

In line with a belief they have always held, Jack Cohn and Louis Lewyn, producers of Screen Snapshots, the single-reel novelty offering which gives the public glimpses of film stars a close range, will offer an innovation in the next issue of this series.

They have prepared for this issue a special subject, of which the introductory title reads: "What the unthinking public believes Hollywood is like;" and which shows scenes showing, in a fantastic way just how ridiculously unbalanced is the public opinion of Hollywood. Then comes a title "And this is what it really looks like"—after which come scenes made at various times on various streets and in homes in Hollywood—not specially posed, just any scenes, showing the quiet houses, exterior and interior of many of the leading producers directors, and film players.

Lucy Fox, Billy Quirk and Matthew Betz in a scene from Pyramid's "My Old Kentucky Home," to be released through the American Releasing Corporation

Carewe Film in Production

Burr Denies Rumors That "I Am the Law" Was Ever Offered for Sale

IN order to offset any rumors that "I Am the Law," the first of the Edwin S. Carewe all-star productions featuring Kenneth Harlan, Alice Lake, Rosemary Theby, Noah Beery, Wallace Beery and Gaston Glass has already been completed and offered to one of the large national distributing corporations for nation wide release, C. C. Burr, president of Affiliated Distributors, Inc., and producer of Johnny Hines in "Burn 'Em Up Barnes," made public the following statement:

"It has come to my attention that rumors have been afloat stating that 'I Am the Law,' which Edwin S. Carewe is now directing on the coast has been offered in completed form to one of the large interests for distribution and release. This statement is absolutely untrue, first because 'I Am the Law' has not yet been completed, and secondly because this big production is being made exclusively for the independent market and will be released exclusively through Affiliated Distributors, Inc. As an instance I might state that states-rights territory has already been sold to First National Exchange of Pittsburgh and others whose names I shall announce to the trade shortly.

"It is extremely disconcerting to hear these ungrounded rumors at this time because Bernie Fineman, Benny Zeidman, Edwin Carewe and I pooled our resources to obtain the above mentioned stars at great cost primarily to do our share in the general rejuvenation of the independent market. The 'kickers' in the independent field were bewailing the fact that there were no real productions in the state-right market, and it was in order to help offset this unwarrantable complaint that the Edwin S. Carewe Pictures Corporation was formed with the sole purpose of filming pictures for independent release that were good enough to play the very best first run houses in the country. This production will be in line with the high calibre of other big independent releases that have gone big like 'Burn 'Em Up Barnes,' 'Where Is My Wandering Boy To-night?' and 'School Days.' Very often a picture is made and then offered to the larger interests for release. Where the picture is a good one it's chances for acceptance are good, but most often these productions after having been shopped around are offered to the state-right market where it has its ultimate consumption.

"So far as 'I Am the Law' is concerned I wish to emphatically state that it has never been offered to any of the large interests because as soon as it is completed it will be released through my own organization, namely Affiliated Distributors, Inc. We have never tried to peddle 'I Am the Law' to the big interests, and exchangemen can be positively assured that 'I Am the Law' with it's record breaking cast and big story will be theirs if they want it. Our future rests with the independents, for it is they we are catering to."

Many Two Week Runs for "School Days"

The Warner Brothers production, Gus Edwards' "School Days," featuring Wesley Barry, is said to be doing such record breaking business that many of the theatres throughout the country, including the Strand, Milwaukee, Newark theatre, Newark, N. J., and Walnut, Cincinnati, have held the feature over for a second week.

The fact that these theatres have held the Warner production is said to be due to the picture's exploitation possibilities. Practically every town or city showing the feature is taking advantage of the Warner slogan, "Advertise with Music," and the prologue possibilities with local talented youngsters.

Anchor Selling Campaign

Morris Schlank Offers Varied Program for Independent Buyers

WITH thirteen features and two series of comedies for independent exhibitors to choose from, Morris R. Schlank, president of the Anchor Film Distributors, Inc., has begun his selling campaign of Anchor-distributed productions from his Los Angeles headquarters.

J. A. Kent is now on a selling tour embracing all territory east of Chicago, while P. B. Dana is handling the west of Chicago districts. Both report excellent progress, states a communication from Mr. Schlank.

The titles of the Anchor productions now offered are "The Heart of Lincoln," portrayed by Francis Ford; "Another Man's Boots," and Ivor McFadden Production, "Tell Tale Eye," "Broken Hearts," "The Stranger of the Hills," "Threads of Destiny" and the first two of a series of four race-track screen dramas starring petite Peggy O'Day —"They're Off" and "Thundering Hoofs." A series of five other features, with one of the best known stars in the leading roles, will be announced as soon as prints are made.

The comedy program offered by Anchor comprises twelve fun films featuring Little Napoleon, said to be the greatest of the chimpanzees and produced by Mr. Schlank personally, and twelve two-reel "Anchor Comedies" featuring Jack Richardson, the comedian. The last named subjects are now in production.

Another series of "great author" series to be released by Anchor will be produced by Ivor McFadden from Saturday Evening Post stories written by Eugene Manlove Rhodes, the first of which will be "Dwellingplace of Light," with Robert Gordon, of "The Rosary" fame, in the stellar role.

Clean Advertising Assured

Pacific Film Bans Salacious Ads in Exploiting All Their Releases

BELIEVING that salacious advertising of pictures is always harmful to the industry, Julius Singer, eastern representative of the Pacific Film Company, announces that same degree of cleanliness will mark the publicizing of the releases of this company, as is in the features themselves. Mr. Singer is of the same opinion as a writer in a New York paper recently, who blamed not so much the directors for the evil of censorship as those who advertised and titled the pictures.

Pacific Film is now offering "The Able Minded Lady," "The Girl from Rocky Point," "The Forest King," "The Fatal 30" and the Folly Comedies. These last named, the comedies, have been sold on the state right market to the following concerns: The Merit Film Company, New York; 20th Century Film Co., Philadelphia; Celebrated Players Film Corp., Chicago; Midwest Distributing Co., Milwaukee, Wis., Reliance Film Exchange, Washington, D. C.; Quality Film Corp., Pittsburgh, Pa.; Peerless Film Service, California; Standard Film Service Co., Cleveland, Ohio; Greater Features, Seattle, Wash.; Federate Film Exchange, Omaha, Neb.; Fine Art Pictures Corporation, St. Louis, Mo.; Independent Film Exchanges of America, Denver, Colo.; Standard Film Corp., Kansas City, Mo.; Eltabran Film Company, Atlanta, Ga., and the Eastern Feature Film Co., of Boston, Mass.

"The Able-Minded Lady," adapted from the story in the Saturday Evening Post by Wm. R. Leighton starring Henry B. Walthall is a scintillating farce of the breezy West. Walthall is cast as a happy-go-lucky cowboy who is engaged by a masculine female to work on her ranch, Breezy, which is his name, crosses his finger every time the ranch-woman talks of love. There are many humorous situations all through the story.

"The Girl from Rocky Point" has elicited high praise by all who have seen it. It is a beautiful story taken by the sea with Ora Carew in the leading role. Walt Whitman has an important part.

"The Forest King," a red blooded story of the great out-of-doors laid in the valley of the Giant Redwood where a man is measured by the good he does—and not by his money.

"The Fatal 30" is also in great demand, states Mr. Singer.

Mr. State Rights Buyer—Listen!

Pat Sullivan, my boss, has just made a contract with Miss Winkler to star me in a series of twelve cartoon comics. I am the only trained cat in the movies—and oh boy, can I act. For information about my new distributing arrangement, drop a line to

M. J. WINKLER

220 W. 42nd St. New York

Third M.P.T.O. Reel Is Filled with Interest

The making of an omlet from an ostrich egg is shown in the "Household Hints" department of the third issue of the Official Urban Movie Chats of the Motion Picture Theatre Owners of America. There are also some beautiful scenic shots of the Bronx River, New York City, which affords more delightful views than most people imagine. The Yerkes observatory in Wisconsin is shown and glimpses of its marvelous instruments. The Nature study includes scenes of an alligator at bay.

"The Jungle Goddess" Rumors Unfounded

Despite the fact that several national distributors have offered to take over "The Jungle Goddess," Col. Selig's spectacular wild animal serial in which Elinor Field and Truman Van Dyke are co-starred, and rumors regarding the outright sale of this serial notwithstanding, Mr. Louis Auerbach, of the Export & Import Film Company, owners of the world rights thereon, states that his company will stick to its original intention of state righting the fifteen episode chapter picture which is now close to completion at the coast studios of Selig.

Warner Bros. Give Up New York Exchange

Harry M. Warner, of Warner Brothers, announces that he has disposed of his interest in the New York exchange to Bobby North, who also held an interest in the enterprise. The transaction, according to Mr. Warner, also included the taking over by Mr. North of the Federated franchise.

The future plans of the Warner organization will center chiefly on production activities. Wesley Barry, by arrangement with Marshall Neilan, has been seured for two more productions, "Rags to Riches," and "Little Heroes of the Street." Charles G. Norris' popular novel, "Brass," has been purchased for production early this fall, and it is said that another popular novel by one of America's foremost writers will also be purchased.

Carewe - Burr Feature Sold in Pittsburgh

An indication of the trade's confidence in C. C. Burr was emphasized this week when First National Exchange of Pittsburgh contracted to buy "I Am the Law," the first Carewe-Affiliated release for its territory, despite the fact that production on this feature has not yet been completed. Coming as it does at this time, such an announcement is extremely heartening to those independents who know the needs of their market and are bending all their efforts to meet those needs, believes Mr. Burr.

New "Wandering Boy" Sale

Buyer of Equity Feature Believes This Is the Day of Melodramas

JOE GOODSTEIN, of the Arrow Photo Plays Co., of Denver, Seattle, and Salt Lake City, is the latest purchaser of Equity's "Where is My Wandering Boy To-Night." Mr. Goodstein and his general manager J. A. Conant arrived in New York last week and the sale was consummated immediately. Mr. Goodstein's territory includes Washington, Idaho, Utah, Oregon, Montana, Colorado, Wyoming, New Mexico and Alaska.

Mr. Goodstein is of the opinion that the show business runs in cycles and now is the cycle of the old time "mellers"; and that melodramas with heart punch and a good story is the money getter of the present day.

"I wasn't so sure about this picture," said Mr. Goodstein, "until I got a veritable flood of requests from exhibitors in the western territory asking for information as to whether I would be likely to handle this production in the western states. It is not unusual to receive letters from exhibitors asking whether I will handle certain big pictures, for exhibitors in our territory look to us for the winners. But I never got as many requests as for this picture 'Where Is My Wandering Boy Tonight.' Exhibitors to whom I never sold a dime's worth of film, communicated with me saying that if I secured this picture, they would book immediately."

"The plans for exploitation of 'Where Is My Wandering Boy' are the most elaborate the Arrow Photo Plays Co. have ever laid out," said Mr. Conant. "We are going to put this production across unlike anything ever handled by Arrow. The picture is there 100 per cent up to our expectations and backed by the exploitation prepared by the Equity staff in connection with some of our own original ideas, no exhibitor that plays this picture and that uses the material in prospect but what will make a real clean up."

Both Messrs. Goodstein and Conant were highly enthusiastic over the prospects of the production and another selling record was established by Equity for it took just exactly thirty minutes from the time of the arrival of these two gentlemen in the Equity offices to close the deal.

Holds Morning Matinees

Columbus, O., Theatre Shows "Four Seasons" to Children on Saturday

DURING the engagement of "The Four Seasons" last week at the Southern theatre in Columbus, O., the theatre management held four special Saturday morning showings at 9, 10, 11 and 12 o'clock, before the regular theatrical performances, so that the school children could be taken care of. A special admission price of 10 cents prevailed at these early matinees.

The Columbus, O., *State Journal* in commenting on these arrangements for the school children in the theatres goes on to say:

"'The Four Seasons' is a picture that justifies superlatives. It may be called the oddest picture ever made, since the drama is enacted by all the birds, animals and insects of nature's kingdom, while the skies, woodlands, forests, streams, mountains, plains, brooks and nests provide the background. That the drama overwhelms one with its awe-inspiring scenes cannot be denied. That it at times soars with an intensity of purpose as the scheme of life is challenged, is forcefully emphasized a score of times. Each animal has its peculiar gift of expression. And this orchestra of strange sounds goes on unceasingly through eternity.

"The frail of the species may be singing a swan song. For a wolf can hear the shrill call of the doe. And birds trap themselves sometimes. Nature is cruel, too. But the animals have an instinct which lessens the cruelty. The will to live causes them to work unceasingly in providing shelter. Spring ushers them into the world. The pollywog grows into a frog before summer has passed. The chicken leaves its shell. The hatching season has arrived. The warmth of soil and sun brings the woodchuck from his hole. And they thrive and multiply. And autumn discovers the weaker forces preparing to leave the earth life. Thus the scheme goes on about us. Meanwhile the backgrounds are being changed by unseen forces."

"The Four Seasons" is the four-reel nature classic produced for Kineto by Raymond L. Ditmars and released through the Hodkinson Exchange.

Barth with Associated Screen News

E. G. White, general manager of The Associated Screen News, Inc., has made the announcement of the appointment of Gus Barth as head of the selling branch of the Associated.

Mr. Barth has been sales-manager for the Claremont laboratory for the past two years and is well known throughout the trade. The Associated Screen News since its reorganization in October last has gradually assumed a very prominent place in the laboratory field.

Nurnberg Heads Pacific Publicity Staff

Victor ("Vic") Nurnberg, formerly head of the advertising and publicity staff of Reelcraft and other companies, has been appointed head of the advertising and publicity forces of the Pacific Film Company of Culver City, California. He will also act as personal representative to Julius Singer, Eastern head of the Pacific.

Another "Great Authors" Picture on B'way

Henry Wadsworth Longfellow, of "The Great Authors" series, produced by the Kineto Company, is charming audiences recently at the Strand Theatre where all of the series are playing their national-pre-release engagements.

National distribution of this series on "The Great Authors" is being handled by the W. W. Hodkinson Corporation. There are twelve subjects in the series, each dealing with a great American author and each complete in a single-reel. They are being released one every month.

The picture of Longfellow gives a complete story of his life and dramatizes portions of "The Village Blacksmith."

"School Days" Chosen for Benefit Show

Through an arrangement made by Harry M. Warner, of Warner Brothers, with the Messrs. Lee and J. J. Shubert, Gus Edwards' "School Days," featuring Wesley Barry, was shown at the Astor theatre, New York, on February 26th for the benefit of more than 200,000 kiddies both rich and poor. The benefit is being given for the Kiddie Club Country Fund, founded by Eleanor Schorer of the New York Evening World. Many screen luminaries made personal appearances.

A. E. Cobb Leaves Arrow

Agnes Egan Cobb, who has been associated with Arrow Film Corporation for the past year, has severed connections with that firm and will take up the duties of general sales manager of the Concord Film Co., Inc., with offices in the Mecca Building, New York.

Goldwyn Short Subjects Make Ideal Fillers

Goldwyn's two new series of short subjects, The Sport Review and Goldwyn Graphics, have now been on the market for four months and the corporation has had time to find out just how the exhibitor regards these program fillers.

The demand for them was very big from the start and has kept increasing as each new subject was issued. Exhibitors have found their patrons greatly interested in both the sport and the travel reels, states Goldwyn. They applaud them as much as they do the feature photoplays screened on the same program.

Perrin to Be Starred in Sea Stories

Jack Perrin, the well known screen player of heroic roles, will be starred by Campbell Productions in a series of six famous sea stories, according to an announcement made by the Anchor Film Distributors, Inc., which will release this series on the independent market.

"The Innocent Cheat" an Arrow Release

MUCH interest has been aroused over the announcement of the forthcoming release of "The Innocent Cheat," a special attraction being distributed on the State Rights market, by the Arrow Film Corporation. This picture is one of the big specials released on the State Rights market, by Ben Wilson, who is also the producer.

The story is from the pen of J. Grubb Alexander. Mr. Wilson has given a capable cast to the interpretation of the story, with such well known favorites as Roy Stewart, Kathleen Kirkham and Sidney de Gray.

"The Innocent Cheat" is the story of mother love, unusually big in its appeal, with a tremendous dramatic climax, it is said.

The picture abounds in magnificent scenery and has some fine photography.

Second "Felix" Cartoon Is Completed

Pat Sullivan, producer of the series of "Felix" Cartoon Comics which Miss M. J. Winkler is distributing on the state rights market, announces the completion of his second release. "Felix At The Fair" is the title of this subject, and it is said to contain as many laughs as there are feet in the film.

"Felix At The Fair," it is announced, will be available for release on the independent market the latter part of the present week.

New Territory Assigned by Second National

Second National Pictures Corporation has completed a deal with D. E. Oglesby and W. V. De Farley, for the distribution of the twelve special productions and feature releases, now controlled by the concern, in North and South Carolina, withdrawing this territory from the region to be covered by the Atlanta exchange.

A thrilling moment from "Taking Chances," a Phil Goldstein production, in which Richard Talmadge is starred

New Series for Balshofer

William Fairbanks Will Be Featured in Eight Pictures a Year

ANOTHER working unit has been put into the producing field by Mr. Fred J. Balshofer, veteran producer of the motion pictures industry. Mr. Balshofer has signed Wm. Fairbanks for a period of three years. He will make eight pictures a year featuring Fairbanks in stories of the big outdoors.

Mr. Balshofer is not a stranger to the stories of the outdoors, although he has confined his efforts of recent years to special productions of the society type. After many years of creating new stars in polite drama, Mr. Balshofer once more has turned his attention to the big outdoors; but with new views anent the subject. He proposes to put upon the screen artistic outdoor stories, with the human element doing natural human things and injecting high drama as occasion demands, for the purpose of entertainment.

"All life is attended by drama," said Mr. Balshofer in discussing his new plans. "But it is real drama and many times more vivid than the fictional work of the artificial force socalled thrills in pictures. I believe the time has come to inject into the moving picture productions artistic scenic values and careful drama. It is time the rough, unnatural edges were removed from the productions.

"We are making many of these stories in the heart of the lumber camps, the Kentucky Blue Ridges and the Big Pines, and are packing into places where a motion picture camera never has been previously. Virgin locations, massive and beautiful will be visited for the different releases."

The first release of this series will be ready in May and will be made under the supervision of Mr. Balshofer.

Terriss Begins New Picture

Star Pictures Announces Dolores Cassinelli as Star of New Film

TOM TERRISS has begun work at the Peerless studios in Fort Lee on a modern society drama for the Star Pictures Productions Company, of which Harry Cahane is general manager. Major Fiorella H. LaGuardia, formerly president of the Board of Aldermen of New York City, is general counsel of the company.

The pictures made by this company are to be known as Tom Terriss Productions. The first, written by Solita Solano, was adapted by Mr. Terriss. The working title is "The Challenge." The featured player is Dolores Cassinelli, "the Cameo Girl." Rod LaRoque, well-known screen actor, is leading man. Others in the cast are Warner Richmond, Frank Norcross and Jane Jennings.

The assistant director is Rodney Hickcock, who was David W. Griffith's assistant for two years. Hal Sensenich, who photographed "Over the Hill," is the cameraman.

"The Challenge" is the fifty-third picture directed by Mr. Terriss, whose last previous work was done for International Film Service Company. The director has had a career thronged with adventure and achievements. Born in London, the son of the late William Terriss, one of the foremost actors of his day, Tom Terriss grew up in the atmosphere of the stage.

Mr. Terriss insisted upon following a stage career despite the fact that his father had chosen another calling for him. After his father's death he appeared in Great Britain, Canada and the United States in a repertory of Dickens's plays. Mr. Terriss later transferred his activities to the screen, his first picture being "The Chimes," for World Film. Since then he has staged fifteen productions starring Alice Joyce and made such specials as "Trumpet Island," "Dead Men Tell No Tales" and "The Heart of Maryland."

"His Nibs" Scores at Allen

S. Barrett McCormick Exploits Exceptional Feature in Cleveland

CHARLES (CHIC) SALE in "His Nibs," the unique feature offering of Exceptional Pictures Corporation, which is being handled in the Ohio territory of Phil Selznick Productions, scored a triumph at its showing at the Allen theatre, Cleveland, where it was presented under the personal direction of S. Barret McCormick. Mr. McCormick put on a "Town Hall Week" in connection with the picture, and in leading up to this ran a series of advertisements in all the Cleveland newspapers prior to the opening date. The first advertisements were in the form of teasers, and they created an unusual amount of interest. In addition to newspaper exploitation the theatre lobby was made up in appropriate style, and a very unusual prologue was used.

Exceptional Pictures Corporation, in preparing their exploitation on this picture, recommended this procedure to all exhibitors who played the production, and this demonstration has proven conclusively that given the right sort of exploitation the picture will be a big box-office success, claims Exceptional. In fact, even before the showing Phil Selznick expressed himself regarding "His Nibs," as believing that in this unusual picture he had the biggest state-right money-making production of the year. The results at the Allen theatre have vindicated his judgment.

Contents of the Latest Official Movie Chat

THE coming release of the "Official Urban Movie Chats of the Motion Picture Theater Owners of America" begins with a foreword to impress on the millions of patrons of the atres the high standard of the exhibitors.

The foreword says: "The Motion Picture Theatre Owners are the custodians of the screen press of America. It will always be used for the advancement of good government, the highest of living ideals and the general welfare of all the people."

Then comes the travel section with a visit to Russia and some of its interesting points since the revolution. Following this comes a section devoted to Industry; a fascinating picture of the great processes in the mining regions of Pennsylvania. "Curious Hobbies" lend a lighter touch, depicting old little toys in "Household Goods" for youngsters. Then to the Arts and Sciences showing the death masks of some of America's greatest men—Washington, Franklin, Lincoln and General Sherman.

Sports and Pastimes are covered by views of snow-diving, a sport peculiar to the heights of the Western country and the final pictorial section are some magnification studies in zoology.

The Public Forum closes the reel.

New Comedy Series to Be Issued

C. S. Earnhardt, president of the Commercial Film Studios, in St. Louis, has just contracted with the Forward Film Distributors, Inc., for the release of a series of twelve two-reel situation comedies, featuring D. W. McReynolds.

Ellis Making Anti-Tuberculosis Picture

Carlyle Ellis began photography last week on a short screen play for the New York Tuberculosis Association. The subject is primarily for use in street showings to children throughout the city, a new educational enterprise of the association.

Ethel Dwyer, who plays the lead in Arrow's "Ten Nights in a Barroom" and who has just returned to New York after a tour in "Lombardi, Ltd."

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Pathe Sets "Go-Get-'Em Hutch" for April 9th

PATHE announces that its new serial, "Go-Get-'Em Hutch," starring Charles Hutchinson, will be released on April 9th. The Pathe headquarters predicts that the new serial production will challenge the tremendous drawing power of Hutchinson's last serial, "Hurricane Hutch."

The story upon which the new serial is based concerns the shipping industry. Throughout the picture, big ships—on the launching ways, in the harbor, and on the ocean—come and go. They are the property of the hero and the heroine who have combined their efforts to frustrate a huge conspiracy with a whole fleet as the object of the gigantic battle of wit and nerve.

Opposite the star is Marguerite Clayton. The cast also includes Richard B. Neill, Pearl Shepard, Frank Hagney, Joe Cuny, Cecile Bonnelle. George B. Seitz directed. Frank Leon Smith did the story and scenario.

New Marion Davies Picture Is Announced

"Beauty's Worth," a story by Sophie Kerr, is the next Cosmopolitan Production, in which Marion Davies will be seen in the star part. This production will be released by Paramount on March 26th. It is the second picture in which Davies has been directed by Robert G. Vignola, the first having been "Enchantment."

Miss Davies has in this photoplay a role quite new to her: she plays the part of a demure and shy little Quaker maid dressed in the plain grey gown and bonnet of the sect. The cast includes Forrest Stanley, Hallam Cooley, Antrim Short, June Elvidge, Truly Shattuck, Lydia Yeamans Titus and Thomas Jefferson. The settings are by Joseph Urban.

Leah Baird Special for Release March 12

"Don't Doubt Your Wife," the first of a series of Leah Baird specials, announced by Associated Exhibitors, is to be released on March 12th.

The story is said to be directly concerned with the title, for it relates a case of marital mistrust; paves the way for an expose of the divorce evil, and finally presents a logical solution for many of the misunderstandings fatal to married happiness.

Current Paramount Issues

March 5th Marks Release of First of UFA Series and Wm. Hart Film

PARAMOUNT ushers in its Tenth Anniversary Month with the release on March 5 of three productions: "The Dragon's Claw," the first of the big UFA series, "The Mistress of the World"; William S. Hart in "Travelin' On"; and the George Fitzmaurice production, "Forever."

The series of four spectacular productions released under the general title, "The Mistress of the World," has been heralded as one of the greatest achievements in all the history of the screen. It was made in Europe under the direction of Joseph May, while Mia May, one of Europe's foremost emotional actresses, is seen in the leading role. The picture is said to have cost approximately $1,200,000 and twenty thousand people were employed in making of it. More than 3,000,000 feet of negative film was used, Paramount declares, and the time occupied in making the productions was eighteen months.

In "Travelin' On," William S. Hart is again seen in one of his own Western stories. Lambert Hillyer adapted it and directed the production. The picture is a typification of Arizona as it was in its most picturesque days. Mr. Hart's leading woman is Ethel Grey Terry, while James Farley, Brinsley Shaw, Mary Jane Irving, Robert Kortman, and Willis Marks are prominent in the support.

Having played many weeks at the Criterion theatre in New York as well as in several other large cities, George Fitzmaurice's production, "Forever," is already established as one of the outstanding pictures of the year. It was adapted by Ouida Bergere from the novel, "Peter Ibbetson," by George Du Maurier, and the play by Du Maurier and John Nathan Raphael. The cast is headed by Wallace Reid and Elsie Ferguson and also includes Elliott Dexter, Montagu Love, George Fawcett, Paul McAllister, Dolores Cassanelli and Barbara Dean.

Selznick's March Releases

Two New Subjects of Star Series and Talmadge Revival on Schedule

THERE will be three Selznick pictures circulated through Select exchanges during March—two in the star series and one revival of a Constance Talmadge early success. March 10 has been set for the release of "Mrs. Leffingwell's Boots"; March 20 brings Conway Tearle, in "Love's Masquerade," and March 30 is the date for Elaine Hammerstein's "Reckless Youth."

"Mrs. Leffingwell's Boots" was made from the Augustus Thomas stage play of the same title. Harrison Ford is leading man in a play that was originally classed as one of the best pictures Constance Talmadge appeared in her early career. New prints, newly titled and edited, will be circulated by Select.

Conway Tearle's newest issue, "Love's Masquerade," was directed by William P. S. Earle when the Selznick studios were in Fort Lee, N. J. Arthur Houseman, who has won high praise for his comedy work in "Why Announce Your Marriage?", is one of the leading players in Tearle's support and the company also includes Florence Billings, Robert Ellis, who was at one time a Selznick director; Daniel Hayes and Robert Chebble. Edward J. Montagne furnished the story and scenario of "Love's Masquerade."

March 30 Elaine Hammerstein will present the filmplay she has just completed at Selznick's New York City studios—"Reckless Youth." The story was furnished by Cosmo Hamilton and the work was personally staged by Ralph Ince. Niles Welch will again appear as Miss Hammerstein's leading man with Myrtle Stedman, Louise Prussing, Constance Bennett, Kate Cherry, Huntley Gordon, Frank Currier, and Robert Lee Keeling also included in the support.

Rogers on Two Weeks Tour of Inspection

Charles R. Rogers, general manager of distribution for R-C Pictures, is on a two week's tour of inspection of that organization's exchanges in the Middle West, visiting Chicago, Cleveland, Buffalo and other cities. While out of town Mr. Rogers will confer with exchangemen and exhibitors and make a minute survey of the field. He also will take the opportunity to thank the hundreds of mid-western exhibitors for their splendid co-operation during R-C week from February 5th to 12th, during which R-C established a record of unprecedented sales throughout the country.

Universal to Star Tom Santschi in Series

TOM SANTSCHI, one of the oldest and most popular leading men and character actors on the screen, has been placed under contract by Universal. Mr. Santschi will be starred in a series of two-reel Western and Northwest Mounted Police stories. The stories are now being prepared for him by the staff of writers at Universal City. The first one selected is "The Guilty Oath," by George Morgan. Mr. Santschi will begin work immediately under the direction of Robert N. Bradbury.

"Hills of Missing Men" Is McGowan Release

The current offering of Playgoers Pictures is "Hills of Missing Men," another of the popular Jack McGowan series. Its release date was February 26th. Playing a role which calls for the supposed villain of the story to win the audience's favor before he is disclosed as the real hero, Jack McGowan again has the opportunity for dramatic adroitness which is said to have made him a distinctly popular figure with the fans, in his previous features released by Playgoers.

The picture is announced by Playgoers as the most unusual "Western" released in months. Prominent in the cast are Jack McGowan, Jean Perry, Florence Gilbert, Hellen Holmes, Andrew Waldron, James Wang and Charles Brindley. The feature is in six reels.

Motion Picture Edition of Zane Grey Novel

Grossett & Dunlap, the publishing firm that makes reprints of popular novels two or three years after their first appearance, has signified its intention of co-operating with Goldwyn in exploiting the Zane Grey picture, "When Romance Rides," a Benjamin B. Hampton production, made from Zane Grey's novel, "Wildfire."

The co-operation will take the form of a "movie" edition of the novel illustrated with stills from the production and with the one-sheet poster prepared by Goldwyn as a frontispiece to the book.

The photoplay edition of "Wildfire" will contain pictures of all the leading players as they appear in various scenes. The chief characters are portrayed by Claire Adams, Carl Gantvoort, Jean Hersholt, Harry L. Van Meter, Charles Arling, Tod Sloan, the jockey; Frank Hayes, Mary Jane Irving, Walter Perkins and Babe London.

"French Heels" Breaks Cameo Records

"FRENCH HEELS," Irene Castle's first Edwin L. Hollywood production for release by W. W. Hodkinson, is being held over for the second week at the B. S. Moss Cameo theatre in New York, where it is playing to record-breaking crowds at every performance.

On Wednesday evening, Washington's Birthday, the picture broke all attendance records, it is reported. The previous attendance records of New Year's Day and Christman were completely shattered and new high marks established which will require big crowds to break. On several other days during the first week the picture played to four capacity houses and large numbers were turned away.

Pathe to Release "Isle of Zorda" March 26

Pathe announces that "The Isle of Zorda" will be released on March 26th, and reports lively exhibitor interest in the famous Louis Nalpas picturization of Jules Verne's so-called "Monte Cristo" novel. The main attractions of this big special feature, which had successful engagements in fifty-four Paris theatres last summer, and is still playing there, have been widely heralded. Besides the picture's impressiveness due to its blood-stirring sweep of dramatic action, its superior artistry throughout and the powerful appeal of its heroic and powerfully dominating central figure, it is declared to strike an intensely popular note in the luxurious realism of its Oriental scenes.

Stage Stars in Pauline Frederick's Picture

Two well-known musical comedy stars in the United States will appear in important roles in the forthcoming R-C Pauline Frederick production, "The Glory of Clementina," now in the final process of making at the Hollywood studios of R-C Pictures. They are Louise Dresser and Truly Shattuck. In "The Glory of Clementina" Miss Dresser is making her debut in motion pictures. Miss Shattuck, however, has appeared frequently on the screen.

Miss Dresser is best known for her work in Broadway musical productions and in vaudeville, in the latter of which she has appeared in company with her talented husband, Jack Gardner. Among her best known characterizations was the role she portrayed with Barney Bernard and Alexander Carr in "Potash and Perlmutter."

Miss Shattuck's most important work was done in the Broadway production of "Alma, Where Do You Live?" a memorable musical comedy of several years ago. She has appeared frequently, moreover, in vaudeville and legitimate drama, and always with distinction.

Gunning Has Ten New Pictures

Entertainment at Reasonable Rentals Is Promised

TEN new productions, to be released as The Entertainment Series, are announced for distribution by the Gunning organization. Ricord Gradwell, managing director of the Gunning organization, stated, in making the announcement, that the series is planned to answer the demand of exhibitors for entertainment pictures at reasonable rental prices, and the desire of motion-picture patrons for features of real romance and excitement.

The pictures comprising the series have been carefully selected. Mr. Gradwell said, from the viewpoints of vivid action stories, punchy titles and all round excellent casts and direction, rather than the featuring of a socalled star in a weak vehicle. All of The Entertainment Series are productions which can be offered to the exhibitor at a price which will assure his making a profit.

The ten productions announced for release as The Entertainment Series are: "The Fire Bride," a story of the South Sea Islands, of romance, adventure and buried treasure. The production was actually made in Tahiti, in the South Seas, by a company comprising Ruth Reneck, Walt Whitman, Fred Stanton and Edward Hearn. It was directed by Arthur Rosson.

"The Madness of Love," a Wray Physioc Production, featuring Jean Scott and Bernard Siegel; a story of romance and adventure among the sturdy fisherfolk of the Maine coast, actually made in that locality.

"Alias Phil Kennedy," a "Western." Bill Patton and Dixie Lamont take the leads in the picture, which was directed by William Bertram.

"The Blonde Vampire," featuring De Sacia Mooers. Directed by Wray Physioc. Shows grippingly a woman's fight for true love against plots and deception.

"Foolish Monte Carlo," actually made at Monte Carlo by an American director and cast. The first American production actually made at the world-famous gambling resort.

"The Bootleggers," an exciting story of rum-running by ship, aeroplane and wireless, featuring Walter Miller, Paul Panzer and Norma Scheerer, directed by Roy Sheldon.

"The Love Nest," a Wray Physioc Production, featuring Jean Scott. It was photographed on an island twenty miles off the Maine coast.

"Don't Blame Your Children," a story of love, ships and the high seas, with unusual scenes of a ship at the mercy of a storm at sea. It is a powerful lesson on the effects of parents' wills against children's rights.

"Mrs. Dane's Confession," a tense drama, featuring Lucy Doraine and Alfred Strong; directed by Michael Kertes.

"The Blue Mountain Mystery," a straight mystery story, unsolvable until the final scene.

Each of the productions differs from the other in the locale, the type of entertainment, and cast, so that the series, as planned, gives the greatest possible variety of picture production, states Gunning.

"The cry of patrons since pictures first attracted dimes and nickels has been for entertainment," said Mr. Gradwell, in announcing the new series. "The exhibitor himself has summed up his opinion of a production, after playing it, in the words, 'It was entertaining' or 'It was not entertaining.' Second only in the exhibitor mind to the question of entertainment is the matter of a title that really means something at the box-office and that arouses interest and desire rather than being a meaningless collection of cute words.

"Thousands of exhibitors," states Mr. Gradwell, "attempting to meet conditions at various times in the industry have found it difficult to shop with the intelligence they would like to exercise. The market does not help them. They have a definite spot on their bills for the picture that is certain to entertain but which can also be secured at a profit-making price. The difficulty has been that both high-priced specials and the moderate-priced pictures have disregarded the prime law of providing entertainment.

"The Entertainment Series is our answer to an exhibitor desire that has been made apparent to us by hundreds of letters."

Everything will be ready for the exhibitor to book The Entertainment Series early in March, Mr. Gradwell stated.

"False Fronts" Well-Received

Seen at Allen Theatre, Cleveland; S. Barrett McCormick, Author

"FALSE FRONTS," the story for which was written by S. Barrett McCormick, managing-director of the Allen theatre, was screened before a large and enthusiastic audience at the big Allen house on last Saturday night following the regular performance. Many out-of-town visitors were present at the showing as the guests of Mr. McCormick and his associates. The visitors included Charles Rogers and Mark Goldman of Robertson-Cole; Louis Baum of Equity; Howard Dietz of Goldwyn; Jack Reilly of the American Releasing Corporation; T. J. Connors of Metro; Eddie Bonns of Warner Brothers; Fred Beecroft, representing THE MOTION PICTURE NEWS; Arthur James, representing The Motion Picture World; Tom Hamlin, representing The Motion Picture Journal; and L. W. Boynton, J. T. McCoy, and Howard McClennan, representing Exhibitor's Trade Review.

"False Fronts" tells the story of a Southern youth, Keith Drummond, who is left penniless by the death of his father and is obliged to abandon his college work. His only heritage is a fine name and a crop of debts. His father's former counsel advises the boy to come to New York to seek his fortune and gives him a letter of recommendation to a legal acquaintance who has also known the boy's father. The New York barrister, John Lathrop, a human scientist, loans the lad $20,000 for an indefinite period and tells him to go ahead and see how well he can do. Keith becomes a social lion, marries Helen Baxter, the beautiful daughter of a nouveau rich widow, and goes the easy way to financial ruin. At last abandoning the gay life, Keith disappears. Later trouble developing in the oil properties owned by the Baxters, Helen, accompanied by Lathrop, her attorney, visits the Montana oil field where she finds her husband. Keith hardened by the vigorous life of the oil camps has developed into a leader among real men. After Helen sacrifices her fortune to protect the interests of the small investors in the company, a reconciliation is effected which starts Keith and Helen back on the road to happiness.

"False Fronts" was made in Cleveland at the Bradley Photoplay Studio, Euclid Ave and East 30th Street. Samuel R. Bradley who directed "Women Men Love," starring William Desmond, and "Dangerous Toys," co-starring William Desmond and Martha Mansfield," also directed "False Fronts." "False Fronts" was produced by the Herold Brothers of Cleveland. The Heralds are prominent local merchants, who have been identified with Cleveland for the past forty years. This is their first step in the production of motion pictures. They expect to extend their activities to California and to establish a permanent studio on the coast, it is declared. The cast includes Edward Earle, who plays the part of Keith Drummond; Frank Losee, who appears in the role of John Lathrop; Barbara Castleton as Helen Baxter, and Marjorie Kemble as Keith's first sweetheart.

Philip Spitalny, musical director for the Allen theatre, wrote a special score for "False Fronts" which was also presented for the first time at the premier showing of the picture. The entire Allen symphony orchestra participated in the event.

GYPSY PASSION
ADAPTED FROM JEAN RICHEPIN'S FAMOUS GYPSY STORY
MIARKA
The Child of the Bear
COMING TO THE
MARK STRAND
A NATIONAL INSTITUTION
BROADWAY & 47th STREET

Dustin Farnum appearing in "Iron to Gold," a William Fox release

"Dollar Devils" Nearly Ready, Says Gunning

"Dollar Devils," the first big Victor Schertzinger Production, being made at Santa Barbara, for release through Wid Gunning, Inc., is near completion, according to telegraphic information from the Coast received at the Gunning home office. "Dollar Devils" is reported as an elaborate special, fully up to the sensational possibilities of its box-office title. With his first production about finished, Schertzinger, the director, has his plans all ready for the second production of a series of four. The release date of "Dollar Devils" has not been set yet, but the picture will be cut and titled with as much speed as possible, consistent with its production standard.

Joe Dowling of "Miracle Man" fame is one of the all-star cast taking part in "Dollar Devils." Andrew Arbuckle is another well known player who has been cast for the first two productions. The second picture will be started in production within a few weeks.

E. J. Montagne Finishes New Continuity

Edward J. Montagne, who made the adaptations of "A Man's Home" and "Conceit," has completed the next starring vehicle for Elaine Hammerstein, called "Evidence." This is a story of greasepaint and society, and is said to afford Miss Hammerstein one of the strongest dramatic roles of her career. "Evidence" will start in production as soon as the star finishes her present picture, "Reckless Youth," which is also a Montagne script.

Redwood Trees of California Are Filmed

The Redwood trees of California are starred in a practical motion-picture produced by the Rothacker Company. Nature endowed this tree with peculiar properties which make Redwood lumber more valuable for certain purposes than any other wood. However, the commercial value of this American tree is little known in foreign countries. The mission of the practical picture is to inform the world on this subject.

Cameraman W. B. Klingensmith, formerly of the Rothacker Chicago practical picture division but now of Los Angeles, photographed the Western scenes.

More "Theodora" Successes

Exploitation Aids Goldwyn Special as Unusual Box Office Sensation

GOLDWYN'S Italian spectacle, "Theodora," continues to be the box office sensation that it was on its first showing at the Astor theatre, New York, and in the other towns where it was screened at the $2 top scale—Boston, Pittsburgh, Cleveland, Detroit and Chicago, announces Goldwyn.

"Theodora" is a picture that lends itself readily to unusual exploitation and the exhibitors who have put all their showmanship behind a thorough exploitation of this spectacle have reaped a harvest, it is reported. In a number of instances it has been shown without anything out of the ordinary in the way of exploitation and advertising and has made money for the exhibitor, but those who do not exploit it to the limit are losing a large share of the profits that should accrue to them from showing "Theodora," Goldwyn states.

"Theodora" has been handled by Goldwyn as a special. It has been booked individually on its own merits. The home office and the branch exchanges have been flooded with letters and telegrams from exhibitors expressing their enthusiasm for the photoplay as a film spectacle and their delight with its box office earnings.

From the thousands of bookings which "Theodora" has had during the past several weeks, the following brief list of large city showings has been selected:

Strand, Atlanta, Ga.; Forsyth, Atlanta, Ga.; Imperial, Asheville, N. C.; Tivoli, Chattanooga, Tenn.; Strand, Knoxville, Tenn.; Bradford, Miami, Fla.; Fairfax, Miami, Fla.; Capitol, Macon, Ga.; Empire, Montgomery, Ala.; Garden, Palm Beach, Fla.

Waltham, Waltham, Mass.; Royal, Worcester, Mass.; Bowden Sq., Boston; Durrell Hall, Cambridge, Mass.; Fay's, Providence, R. I.; Suffolk, Holyoke, Mass.; Smith, Woonsocket, R. I.; Gem, Leominster, Mass.; Strand, Lynn, Mass.; Liberty, Providence, R. I.; Fenway, Boston; Garden, Springfield, Mass.; Crystal, Worcester, Mass.; Broadway, Dover, N. H.; Fox, Springfield, Mass.; Empire, Portland, Me.; Broadway, Lawrence, Mass.; Strand, Gloucester, Mass.; Shea's, Fitchburg, Mass.; Bijou, Bangor, Me.; Star, Bristol, R. I.; Federal, Salem, Mass.; Auditorium, Concord, N. H.; Jefferson, Springfield, Mass.

Insures Against Weather

Patterson Takes No Chances With "Hail the Woman" at Atlanta, Ga.

THE showing of the "Hail the Woman," the drama produced by Thomas H. Ince for First National release, at the Metropolitan theatre in Atlanta, Ga., was a memorable affair. The picture chosen by the manager, W. C. Patterson, to celebrate First National Week, following the showing Mrs. B. M. Boykin, chairman of the Better Films Committee, to send a telegram to the First National New York office, praising the picture in extravagant terms.

Considerable public interest was also stirred up by the fact that Mr. Patterson insured the showing for $1,000 a day, to prevent any loss through the whims of the elements.

It is probable, states First National, the first time in the history of motion pictures that the precaution has been taken of insuring a picture to guarantee the box office receipts. "We simply couldn't afford to take a chance on the weather," said Mr. Patterson. "It rained six Mondays out of the last seven and rain is the worst enemy of the showman. So we insured ourselves against damage by rain.

"Few pictures made during the last year can take rank with this Thomas H, Ince production and we have been very keen to present it in Atlanta. First because of the significance of the theme and story, and because we heartily champion the advancement of American womanhood, to which 'Hail the Woman' is a tribute.

"And we took a particular pride in offering the production the week of February 18th, because that week marks the second anniversary of Associated First National Pictures, Inc., of which we are a part, and 'Hail the Woman' as an outstanding production fittingly commemorated the event."

The insurance covered Monday and Saturday of the showing and guaranteed the Metropolitan a gross receipt of $1,000 between 3:30 P. M. and 8:30 P. M. or at the rate of $200 an hour, should one-tenth of an inch of rain fall during those hours on either day.

Selznick Cameraman Is First to Reach Peak

THE first midwinter ascent of Mt. Ranier, highest peak of the Cascade Mountains and the loftiest, save one, on the North-American-Continent, has just been accomplished. And the first man to reach the summit was Charles R. Perryman, staff correspondent of Selznick News, located at Seattle, Wash.

Newspapers throughout the country, and particularly in the Far West, have had much to say about the spectacular triumph of Mr. Perryman and his associates over the almost impassable snow and ice. For days cross heads on the front pages of papers in Seattle and Portland told of plans which were being made for the ascent and finally of the battle to get up to the top.

Fourteen hundred feet of remarkable motion pictures made by Mr. Perryman are soon to be included in issues of Selznick News.

William S. Hart in "Travelin' On," a Paramount picture

Fannie Hurst Praises Screen Adaption

Before sailing for Europe on the steamship Olympic on Saturday, February 18, Fannie Hurst authorized Cosmopolitan Productions to make public the following letter to the producing company:

"The screen version of my story 'The Good Provider,' which was run off for me in your projection room is, in my mind, a supreme example of how a story may be successfully and sincerely transferred to motion pictures without throwing the narrative version out of the window before starting to photograph.

"Not only because of its fidelity to theme do I regard the screen version of 'The Good Provider' as a beautiful piece of work but in those instances where it was necessary to develop, or subtract from the theme, it has been done with the artist's understanding.

"I want personally to congratulate Frank Borzage (the director), Vera Gordon, Dore Davidson, William Collier, Jr., and every other member of that cast, not to overlook John Lynch (the scenario writer), and the man behind the camera."

"Peggy Behave" Shown at Central Theatre

Baby Peggy's second release in the new series in which she appears at the head of her own company of grown ups was shown on the Central theatre bill with Priscilla Dean's "Wild Honey." The critics who were present at the "Wild Honey" premiere at Universal's New York first run house Monday night were very flattering in their comments about the little girl the N. Y. Times characterized her as "weirdly expressive and winning."

Fox Obtains Pictures of Volcano from Air

Russell Muth, Fox News cameraman, had a narrow escape from death recently while filming scenes of the crater of Mount Vesuvius from an aeroplane. The machine became unmanageable and fell to earth near the crater, fracturing Mr. Muth's arm. Twelve hundred feet of unusual scenes were obtained before the accident, which will be shown in Fox News in the near future.

"The Sheik's Wife" for New York Strand

"The Sheik's Wife," the French production recently acquired for the United States and Canada by Vitagraph, has been booked for the Strand theatre, Broadway, New York, for the week beginning March 5th. The engagement at the Strand will mark the first public performance of the photoplay in the United States or Canada.

"The Sheik's Wife" was filmed entirely on the great deserts of South Africa under the direction of Henry-Roussell, author of the story. The leading roles, including Marcel Vibert as the Shiek Radjid Ben Khedim and Emmy Lynn as the English girl who has married the Sheik, are played by professional actors, but thousands of native Arabs were employed in the production.

"Why Men Forget" Is Widely Booked

Following its New York premier at Loew's theatres, "Why Men Forget" is setting a spirited pace in bookings throughout the country, according to Charles R. Rogers, general manager of distribution for R-C Pictures by which the production was recently released.

A recent report received at the R-C Home Office from James Carrier, West Coast exploiteer, brought the information that "Why Men Forget," when screened at the R-C exchange in San Francisco, caused no end of favorable comment among exhibitors who reviewed it and that it was widely booked in that territory as a result. What impressed West Coast exhibitors, according to Mr. Carrier, were the numerous practical exploitation angles in the production.

Will Not Leave Screen, Says Miss Frederick

Pauline Frederick has been besieged with inquiries since her sudden marriage to Dr. C. A. Rutherford as to whether she intends to retire in the immediate future from the screen. Miss Frederick says that she has no intention of leaving her work, which she says is becoming more fascinating to her from day to day.

A scene from "The Fire Bride," a new picture to be distributed by Wid Gunning, Inc.

First Nat'l Subjects Completed

Five Productions Just Finished at Coast Studios

FIRST NATIONAL announces the completion of five new productions for release through its exchanges. The subjects recently completed include: "Fool's First," a Marshall Neilan production with an all-star cast; "Alias Julius Caesar," starring Charles Ray; "Rose O' the Sea," a Louis B. Mayer production starring Anita Stewart; "The Primitive Lover," starring Constance Talmadge; and "The Duchess De Langeais," with Norma Talmadge in the stellar role.

The filming of "Fools First," Marshall Neilan's latest production for First National release, has just been finished at the Hollywood studios. Claire Windsor, Richard Dix, and Claude Gillingwater play the principal roles. "Fools First" was started on January 15 by Director Neilan.

"Fools First" was filmed in San Francisco and partly in Los Angeles. The cafe scenes were taken at Vernon; other "hits" at Sunset Inn and some scenes in the First National Bank of Hollywood. During the stay of the Neilan company in San Francisco many scenes were filmed in the St. Francis hotel in that city, and at San Quentin prison.

Besides the principals, the following other well-known players have important roles in "Fools First": Ray Griffith, George W. Seigman, George Dromgold, Helen Lynch, Hazel Keener, Shannon Day and Leo White.

"Fools First" was adapted by Marion Fairfax from the Saturday Evening Post story by Hugh McNail Kahler and tells of the regeneration of a crook through the wiles of the daughter of a master crook. The girl apparently abets the crook in his carefully planned crime but really aids him in building up a legitimate and highly profitable business for the firm he originally intended to rob.

"Baby Peggy" Montgomery has given an important role in "Fools First" by Mr. Neilan, who was delighted with her work in "Penrod." "Fools First" was photographed by Karl Strauss, David Kesson and Ray June.

Charles Ray has finished the filming of his last photoplay for First National release. The Ray studios announce that the title of this production is "Alias Julius Caesar." The supporting cast includes Barbara Bedford, William Scott, Harvey Clark, Robert Fernandez, Eddie Gribbon, Carl Miller, Gus Thomas, Bert Offord, Milton Ross, Tom Wilson, Philip Dunham and S. J. Bingham.

Charlie has the role of a wealthy young man who likes his golf but who gets into endless complications as a result. Many of the funniest scenes in the Ray comedy of errors were filmed at fashionable golf courses around Los Angeles.

Anita Stewart's latest picture for Louis B. Mayer, "Rose O' the Sea," has been completed under Fred Niblo's direction. This is the latter's second consecutive picture with the star, the other being a dramatization of Herbert Bashford's play, "The Woman He Married." Countess Barczynka is the author of "Rose o' the Sea," which has had wide circulation in book form. Both of these productions will be released through First National.

Supporting Miss Stewart in the cast are: Rudolph Cameron, her husband and manager, who was literally drafted for the leading role; Hal Cooley, Thomas Holding, Margaret Landis, Kate Lester, John P. Lockney and Charles Belcher.

The Constance Talmadge starring vehicle, "The Primitive Lover," was directed by Sidney Franklin, while Norma Talmadge's latest subject, "The Duchess De Langeais," was directed by Frank Lloyd. "The Primitive Lover" is an original story by Edgar Selwyn. Frances Marion adapted "The Duchess De Langeais" from Honore De Balzac's famous story.

"Loves of Pharaoh" Going Big

Expected to Topple All Records at N. Y. Criterion

IN producing "The Loves of Pharaoh," which Paramount is releasing and which is now being shown at the New York Criterion, Ernest Lubitsch, who made "Deception," "Passion" and "Gypsy Blood," is generally conceded to have done his greatest work. The picture opened at the Criterion Tuesday night and on Wednesday, the first full day of the engagement, the number of paid admissions exceeded those of any other day in the history of the house with a single exception, according to word from the Famous Players-Lasky headquarters.

New York's newspaper critics are unanimous in acclaiming the picture as one of the screen's greatest masterpieces. Alan Dale said in the American: "It is one thing to stick the labels of history on the characters of a picture and another to establish the brand. Yet the brand in 'The Loves of Pharaoh' at the Criterion theatre is magnificently established. One of the most sensational pictures I can recall having seen."

The Telegraph said: "Hugo Riesenfeld presented this drama of the Nile for the first time last night at the Criterion theatre, for an extended engagement. He has found another record-breaker."

The Evening Journal said: "So many superlatives have been poured on motion pictures in this town that it is difficult to do 'The Loves of Pharaoh' justice. Simple words and few may be effective by contrast. This picture has been announced as the master work of Ernest Lubitsch. It is."

The Sun: "The production reaches high spectacular heights. But at the same time Mr. Lubitsch has known admirably where to stop." And the Times: "It is a magnificent production and stirring testimony to the genius of Ernest Lubitsch, its young director."

The handling of the mob scenes in "The Loves of Pharaoh" is undoubtedly the most striking feature of the picture. How he accomplished his task was briefly related by Lubitsch himself when he was in New York a few weeks ago.

In the first place, the director did not go to Egypt for his setting, as one of the newspaper critics felt certain he must have done. The production was all staged at a sandy location—a miniature desert—three hours distant from Berlin by boat. The extras were transported thither every day on ten steamers. During the three hours' journey the people made up and donned their costumes so as to be ready for work immediately on arrival.

The battle scenes were directed by Lubitsch from an observation station. The people were drilled in groups of fifty and their movements before the camera were directed by more than a hundred lieutenants or sub-directors working at signal stations, all in direct communication with Lubitsch.

Speaking of Dagny Servaes, who plays the role of Theonis in the picture, Mr. Lubitsch stated that he picked his leading actresses with regard solely for their ability to properly portray the character. Good looks, he said, were always a secondary consideration with him. In Miss Servaes, however, he found the happy combination of unusual ability and exceptional beauty. She is a Viennese actress of the legitimate stage.

Mr. Hancock, director in chief of Fox News, who returned last week from a two-months' tour of Europe in the interests of the Fox News reel

Ingram Special Wins Again

"Four Horsemen" Scores in South Despite General Business Slump

THE general business depression in the Southwest that has affected almost every motion picture shown throughout the territory, has failed to make the slightest impress on "The Four Horsemen of the Apocalypse," claims Metro.

The Rex Ingram production, showing at a big advance in prices, continues to pack theatres, and is establishing new house records, according to word from the Metro headquarters.

In Miami, Arizona, where the low prices for copper and cotton have brought about an all-around slump, so that a number of picture houses are about to close because of scanty attendance, "The Four Horsemen of the Apocalypse," played at P. G. Souris's Lyric theatre. In a telegram to B. F. Rosenberg, Metro branch manager in Los Angeles, Mr. Souris, says:

"'Four Horsemen' finished most successful two-day run in Miami in Lyric theatre. Never in history of Miami has such enthusiasm been shown by people here over any motion picture. Played to sold-out houses both nights and smashed all house records for the amount of money taken in at the Lyric theatre."

In Globe, Arizona, where general business conditions have had an even more disastrous effect upon the motion picture houses, "The Four Horsemen of the Apocalypse" played at the Martin theatre, and again the drawing power of the production was evidenced by breaking the house records for advanced priced pictures in face of the most adverse conditions. Manager Alfred Rabogliatti found his theatre playing to crowds that surpassed his greatest expectations. In recognition of the success of the showing he sent the following telegram to Mr. Rosenberg at Metro's Los Angeles Exchange:

"In face of very bad business conditions we did capacity business both days. Mere words cannot do the production justice. Congratulations to Metro for making this masterpiece. It broke all house records for advanced price pictures."

Goldwyn Subjects Ready

Films of Current Season Finished; Elaborate Plans for New Pictures

WITH its productions for the current season practically all completed, Goldwyn Pictures Corporation is already far along in its preparations for big new photoplays for the coming season. Production chiefs from the studios at Culver City, Calif., have been in New York for various periods of time consulting with executives here about the new season and the type of pictures to be made.

Paul Bern closed some important new deals for original scenarios and screen rights to plays and novels while he was in New York and Casting Director McIntyre engaged a number of new players for important roles in new pictures, in accordance with Goldwyn's announced intention of finding new screen faces.

Among the important pictures which will receive early production are Rupert Hughes' "Bitterness of Sweets," which the author will adapt from his short story of that title and upon which he will get to work as soon as he has put the finishing touches to "Remembrance" which he wrote, directed titled and edited. Gouverneur Morris, author of "The Penalty," "Ace of Hearts" and two big pictures now completed, but not yet released, "Yellow Men and Gold" and "Whims of the Gods," has written a new original screen story under the temporary title of "Always Warm and Green."

Peter B. Kyne's story, "Brothers Under the Skin," will be filmed as will Kathleen Norris' new novel, "Sis," not yet published. Charles Kenyon and Katharine Newlin Burt have both turned over to the scenario department original screen stories which have been purchased. Mr. Kenyon's is called "Fame" and deals with the life of a grand opera prima donna. Mrs. Burt's story is another western drama, "The Summons," and, in the opinion of editorial officials, is her best work for the screen.

A big production of Hall Caine's masterpiece "The Christian," is also under way. Three stories by Carey Wilson have been purchased by Goldwyn and it is expected that two of them will go into early production.

GYPSY PASSION
ADAPTED FROM JEAN RICHEPIN'S FAMOUS GYPSY STORY
MIARKA
The Child of the Bear
COMING TO THE
MARK STRAND
A NATIONAL INSTITUTION
BROADWAY & 47th STREET

Wm. Farnum to Appear in Bernstein's Drama

From Fox Film Corporation comes the announcement that William Farnum's next picture will be "Shackles of Gold," an adaptation of Henri Bernstein's greatest drama, "Samson." The film version is described as an up-to-the-minute drama, with a theme of unusual power and vigor.

The director of the picture is in the hands of Herbert Brenon, whose most recent Fox production is "A Stage Romance." The star will be supported by Myrta Bonillas as leading woman.

A scene from "Lady Godiva," an Associated Exhibitors release

"Lady Godiva" Due Soon

New Associated Exhibitor Release Said to Be in Spectacular Class

ASSOCIATED EXHIBITORS announce that the screen version of Alfred Tennyson's classic poem, "Lady Godiva," made by Wistaria Productions, will be released March 19th. The production, which is in six reels, is declared by the Associated Exhibitors' offices to be of a spectacular character, belonging in a class with such features as "Passion," "Deception" and "Theodora."

A special set of huge proportions reproducing the entire town of Coventry was built for this picture, according to the statement from the Associated Exhibitors' offices. The picture is said to bear evidence throughout of the time and careful attention devoted to its making. Much care has also been taken in the tinting and toning of every print and with the coloring of the sub-titles which are direct quotations from the Tennysonian poem.

In the way of accessories, Associated Exhibitors announces that posters and advertising displays in keeping with the spirit and splendor of the picture have been prepared. It has also been decided to exploit simply the name of "Lady Godiva" from the poem by Lord Alfred Tennyson. A campaign book with useful exploitation and advertising suggestions has been prepared by Associated Exhibitors to aid the exhibitor in presenting the picture in an effective manner.

According to word from Sales Manager Storey, the picture, judging from advance bookings, is already assured of showing in practically every key-city. Several big dailies, it is stated, have carried rotogravure pictures taken from production stills and photoplay editors in many sections of the country have devoted space to the coming attraction.

Fox News Service Improved

Director-in-Chief Home After Reorganizing Staff Personnel Abroad

EXHIBITORS are promised the best foreign service in the history of current news reels in a statement issued by Don Hancock, director-in-chief of Fox News, who returned last week from a two months' tour of Europe.

The purpose of Mr. Hancock's trip abroad was to inspect, reorganize, and instruct the European staff of Fox News. Making his headquarters in Paris and London, he held daily conferences with cameramen assembled from all parts of the continent.

While in Paris Mr. Hancock devised a system of cables whereby the Paris editor of the News, John Parkerson, keeps in constant touch with the New York office. In London the director-in-chief not only met cameramen from England, Scotland, Wales and Ireland, but made arrangements for the photographing of the forthcoming wedding of Princess Mary of England, as well as for other important news events.

"We unquestionably have the best representation in Europe," reports Mr. Hancock. "The most skiled cameramen, the liveliest operators, editors, and others, at all times and under all conditions capable of producing quality film in quantities. Fox News has never been second to any other news reel in foreign representation, but it is our aim to make both foreign and domestic representation better. None of our continental cameramen speaks less than three languages, and some of them speak five. Hence my work was made very easy, because I could converse with them in English, and give them their instructions in this language. Each man was sent back to his post immediately after the conferences with his pockets filled with typewritten instructions. Already much excellent material has been received, and every ship brings film of a quality which cannot but please both exhibitor and theatre patron."

A scene from "False Fronts," by S. Barrett McCormick, directed by Samuel R. Bradley

Talmadge Sisters in East for Vacation

Norma and Constance Talmadge arrived in New York on Friday of last week for a short vacation in the East. Accompanying them were Joseph M. Schenck, president of the Norma and Constance Talmadge film companies; J. D. Williams, manager of Associated First National Pictures, Inc., distributors of the stars' pictures, and Felix Feist, in charge of the Talmadge booking department.

The Talmadge sisters stopped at the Hotel Ritz-Carlton for ten days. After they have visited the Broadway theatres in search of new picture material, and bought a lot of advance models in street and evening gowns for their forthcoming productions, they will spend a three weeks' vacation in Palm Beach and then return to New York before leaving for Hollywood, again, the second week in April.

Mission Film Experts Work on New Process

Director Clarence Geldert and Cameraman Gordon Pollock, of the Mission Film Corporation, are in seclusion, working on a new process for making some ethereal scenes necessary to complete Clarence Hatheways story, "Carry on the Race." By the use of vari colored dyes in a tank of water in a manner heretofore unused in motion picture making, they expect to achieve an effect of space and infinity never before realized.

Fox to Make New Brand of Farce Comedy

FROM Fox Film Corporation comes announcement of the organization of a new comedy unit at the West Coast Studios, the purpose of which will be to produce a type of comedy burlesquing the old-time western melodrama.

It is with a view to creating original situations for farce pictures and with the hope of successfully breaking away from the bathing girl comedy by substituting a new feature that William Fox has undertaken this plan.

The directors, actors and girls who are to make the western fun-films will compose a unit entirely separate from the other Fox comedy organizations—which include the Sunshines, the Al St. John, Clyde Cook and recently added Lupino Lane special comedies.

One idea is, that instead of frollicking through a couple of thousand feet of frisky film, chased by or chasing a low-bred comedian with baggy pants, the girls will appear as lady cow-punchers and cow-lassies, attired in becoming cow-girl costumes. The girls are now being trained in wildwest accomplishments with the lariat and the six-shooter.

20-Page Press Book for "Mistress of World"

A press-book of full newspaper size and comprising twenty pages has been prepared by Paramount for "The Mistress of the World." Four pages are devoted to each of the four productions titled "The Dragon's Claw, "The Race for Life," "The City of Gold," and "Saved by Wireless." The covers are given over to the series as a whole.

In all, there are reproductions of twenty-three ad mats, running in size from single column to full page; sixteen production cuts, reproductions of thirty posters of all sizes from one-sheets to twenty-fours, and fifty-four publicity stories. In addition, there are illustrations of countless lobby displays, slides, insert cards, heralds, etc.

A scene from the Leah Baird production, "Don't Doubt Your Wife," to be released by Associated Exhibitors through Pathe Exchanges

"Silver Harvest" New Educational Release

"The Silver Harvest," an interesting picture story of the sardine fishing industry along the coasts of France and Portugal, will be the next release in Educational's series of World Wanderings. "The Silver Harvest" follows the tiny fish from the net through the great cleaning and washing plants all the way into the cans in which they are handed out at the delicatessen.

The current release of this series is "Dawn to Dusk in Egypt," which is now showing at the Criterion theatre in New York, where on February 19 it began an indefinite run in connection with the feature picture, "The Loves of Pharaoh."

Century Production Is Pressed Forward

Julius Stern, president of Century comedies, who has recently returned from Hollywood, announces that production at his studio at a rate which he has never before attempted. This, however, does not mean that rental prices are to be raised, states Mr. Stern.

"The success of Century is built on the success of the exhibitor," states Mr. Stern, "and to borrow a line from Carl Laemmle we believe in 'live and let live' which includes the small exhibitor as well as the big one—and we want to keep him happy and contented. The big problem today is to produce good comedies so economically that they can be sold to the theatre owner at a price which guarantees him profit without worry."

Mae Murray Story Is Laid in Spain

In Mae Murray's next picture, "Fascination," which is now being screened at Tiffany Studios, New York, for release by Metro, all of the scenes are laid in Spain. The interior settings are being constructed by Charles Caldwallader, who built the Paris cafe scenes for Miss Murray's last picture, "Peacock Alley." The designs for these scenes were obtained through models at the Metropolitan Museum and from Spanish books of household design.

In "Fascination," Miss Murray appears as the daughter of a Spanish-American marriage. The story is by Edmund Goulding, who wrote "Peacock Alley" from a story by Ouida Bergere. The production is being made by Tiffany Productions and directed by Mr. Leonard. The cast includes Helen Ware, Courtenay Foote, Creighton Hale, and Vincent Coleman.

R-C Star Has Unique Role in "Clementina"

Pauline Frederick appears in a novel role in "The Glory of Clementina," a picturization of William J. Locke's novel of the same name, announces R-C pictures. Her role is that of an eccentric artist who cares nothing for personal appearances. Her dowdy costume is contrasted with her great beauty, when in the latter part of the picture she takes up a woman's weapons to win the love of a man.

The picture was directed by Emile Chautard, and the cast includes Edward Martindel, George Cown, Lincoln Plumber, Edward Hearn, Jean Calhoun, and Wilson Hummell.

Two Eddie Lyons Comedies Are Announced

Two new Eddie Lyons' comedies are being added to the list of Arrow releases of this comedian. The titles of these are, "Why Not Now?" and "Rented Trouble."

The result of Eddie Lyons' efforts to amuse the public is that his pictures are in constant demand by independent exchanges and exhibitors all over the world, and Arrow therefore, feels justified in giving Eddie Lyons' comedies the utmost availablle exploitation and advertising.

Scenes at the opening of Universal's "Foolish Wives" at the Mission theatre, Los Angeles, Cal.
On the left the crowds and cameramen "shooting" the stars as they arrive; in the centre are Max Linder and Charlie Chaplin, at the opening; and on the right, a corner of the Mission's lobby

Florence Vidor, elevated to stardom in "Woman Wake Up," an Associated Exhibitors release

New Star's First Picture

Florence Vidor Starred After Continued Rise in Public Favor

"WOMAN, WAKE UP" marks the ascendency of Florence Vidor to stardom. This honor, which is accorded her in the new Associated Exhibitors release, has been literally bestowed by the public. A few years ago Miss Vidor had no intention of appearing before the camera. She accompanied her husband, King Vidor, to California, when he went there to direct big productions, and shortly after their arrival she consented, as an accommodation, to play a part in "A Tale of Two Cities."

From that time on success came to Florence Vidor without the asking. She appeared opposite Sessue Hayakawa in a series of productions directed by William DeMille and was later featured by Cecil B. DeMille in "Old Wives for New" and "Till I Come Back to You." When Mr. Vidor produced "The Family Honor," "Poor Relations" and "The Jack Knife Man" and several other pictures, she was induced to play parts, always to the advancement of her popularity. Subsequently, Thomas H. Ince borrowed her for "Beau Revel," "Lying Lips" and other productions.

When "Hail the Woman" was produced, with Miss Vidor featured in the cast, the public became more than ever insistent that she be accorded the recognition which is due a star who has "arrived." Thereupon, Associated Exhibitors captured her and arranged to star her in a series of dramatic features particularly suited to her charm and personality.

The first on the list, "Woman, Wake Up," written especially for Miss Vidor by Ben Moore Clay, is a satirical comedy drama, providing for her a role that requires a combination of subtlety and a sense of humor, with refinement and infinite taste. It presents her successively as a vigorous outdoor athletic girl; a domestic home loving wife; a saucy but innocently daring flirt and, finally, the devoted wife again.

"Woman, Wake Up" serves adequately as Florence Vidor's first starring vehicle and the newly-recognized star makes the utmost of her opportunity, it is stated.

She is now at work upon her second starring vehicle, Henry Kitchell Webster's "The Real Adventure," the story of a wife who succeeded in being a true wife rather than a beautiful ornament. Production is well under way and an announcement regarding it is expected shortly.

Marion Davies in the Cosmopolitan Production, "Beauty's Worth," released through Paramount

Exhibs Praise "Sailor Made Man"

Harold Lloyd's latest comedy production for Associated Exhibitors, "A Sailor Made Man," is declared to be arousing much favorable comment among exhibitors who are showing it. Guy D. Hazelton, of the Rialto Theatre, Missoula, Mont., writes:

"Harold Lloyd has always been a good drawing card at this theatre, but prior to booking "A Sailor-Made Man," we had never dared to give any of his product a four-day run. However, it pleases us to state that in face of 2 below zero weather, and against The Four Horsemen of the Apocalypse the first day, our regular Pantages program at the opposition house the second day, The London Follies, a road show the third day, and a local home talent the fourth and last day, The Sailor-Made Man won out in the most unexpected manner.

"The house total for the four days was twice as much as we had ever done before with any Lloyd Comedy Program, and we thought 'Never Weaken' had reached the limit. The last and fourth day was 40 per cent. more than the receipts of the first day.

"Personally, I think A Sailor-Made Man the best comedy yet produced, and the box office receipts demonstrated that the patrons thought the same."

United Studios Consolidate Accessory Shops

As a means of further reducing the operating expenses of its producer-tenants, the United Studios are consolidating under one roof the various shops and mechanical units that are scattered about the thirty-three acres of studio grounds. This centralization will include the electrical, plumbing, blacksmith and paint shops, the sculptural, architectural and designing units and the storeroom, toolroom, etc. The producers and their aides will save the time that is ordinarily consumed in journeying about the grounds to the various departments, and the consolidation will insure more efficient control of labor, which will substantially reduce the overhead costs to the producer.

Hamilton-White Close Year

Finish First Year of Comedy Production for Educational Release

LLOYD HAMILTON, popular comedy star, and Jack White, director and his partner in Hamilton-White Comedies, Inc., are putting in their final work on the first year's production schedule of their new producing organization, with a fine showing to their credit for Mermaid Comedies.

Hamilton is finishing his work on the sixth and final picture of the year in which he is featured, while White is about to start the seventh of the Jack White productions, which will be the last of the year's group of Mermaid Comedies.

Starting off the new series with "Robinson Crusoe, Ltd., which, as one big national trade journal expressed it, "has been a hit wherever shown," Hamilton, as the star in six of the thirteen pictures, and White, as supervising director of all Mermaid Comedies, have put the best effort of their careers into these pictures.

Hamilton has been known to film fans for several years. Beginning with the old "Ham and Bud" comedies, he has won many friends among exhibitors and theatre-goers. Hamilton's pictures have frequently attracted exceptional comment from newspaper critics at big first run houses, even when playing with big features. Exhibitors and trade publications alike have been most liberal in their praise of Hamilton's latest work. Critics of the trade press have stated that he has been doing the very best work of his long career this season.

Big first run bookings have also been a good indication of the growing popularity of these subjects. From Broadway to Los Angeles and San Francisco, the Mermaid Comedies have won a place in well-known first run houses. All of the four pictures of the series that have been released by the New York Exchange have been shown at the Strand. They are "Robinson Crusoe, Ltd.," and "The Vagrant," featuring Hamilton, and "For Land's Sake" and "Free and Easy," Jack White productions, with all-star casts, including Lige Conley. Other representative first run houses that have regularly run Mermaid Comedies this season include the Olympia in Boston; New Chicago, Tivoli and Riviera in Chicago; Stanley in Philadelphia; California in San Francisco; Kinema in Los Angeles; Broadway Strand in Detroit, and Loew's in Cleveland.

No expense or effort has been spared by Hamilton and White to keep the Mermaid Comedies up to the highest standard. They have surrounded themselves with a big, strong staff of actors, writers, editors, directors and cameramen.

Shirley Mason Picture Just Completed

Shirley Mason has just completed "The Ragged Heiress" at the Fox Hollywood studios. It is the first picture made by the new Fox director, Harry Beaumont.

Fox Acquires Rights to "If Winter Comes"

William Fox has won out in the bidding for the screen rights to "If Winter Comes," the biggest seller of the year, and the book will be made into a motion picture before next autumn. Several companies were in the market for the A. S. M. Hutchinson novel, but the contract was signed by Fox and the author last week. The book has been selling at the rate of two thousand copies a day since its publication four months ago.

"If Winter Comes" will be made into a big special production, but the Fox company has not decided who will head the cast or will direct it.

Exceptional Titles for Owen Moore Picture

The titles on the new Owen Moore picture, which, in all likelihood, will be released under the title "Sink or Swim," will represent the best efforts of some of the most capable title writers who have ever contributed to the motion picture art, declares a statement from the Selznick offices. The arrangement under which the titles are being secured is brand new to the industry, it is declared.

News Reels of Highest Import, Says Circuit

The Rochester *Times-Union* in a recent letter to the Regorson Corporation, which operates three motion picture theatres in Rochester, announced its purpose to print four pages of illustrated news events from all parts of the world. The object of the letter was to ascertain from the Regorson executives just how much interest views of current events held for the public. The question, of course, was proposed with specific reference to the news reels run in the Regorson houses. Here is the answer the *Times-Union* received:

"The motion picture exhibitor today certainly considers the news films as one of the most important parts of his program. Surely, we would not sacrifice the *Pathé News* on our programs, and we give it a position where it will be shown to the greatest number of persons. This is because we know from comments made by our patrons that news pictures have great popular interest."

"Rupert of Hentzau" Is Obtained by Selznick

SELZNICK has secured the screen rights to "Rupert of Hentzau," the internationally known novel written by Sir Anthony Hope. The preliminaries for the purchase of this novel were conducted by Myron Selznick during his recent trip to Europe, the negotiations being carried on with Sir Anthony Hope in person. The details of the transaction have just been closed, making formal announcement of the purchase possible.

"Rupert of Hentzau" was first published in America in 1898. The book sold in the hundreds of thousands for many months without abatement. Since then the demand for the work has necessitated a new edition at frequent intervals in this country.

Talmadge Revival Set for March 10

Constance Talmadge in "Mrs. Leffingwell's Boots" is the next of the Selznick revivals, being scheduled for the Select branches about March 10. The re-editing and retitling of the photoplay have been completed, and the new prints are being turned out by the laboratory. As is the custom, "Mrs. Leffingwell's Boots" will reach the exhibitor accompanied by a complete new line of advertising accessories. Augustus Thomas wrote "Mrs. Leffingwell's Boots," which was first done on the stage.

Irene Rich in Leading Role in Fox Picture

Irene Rich, the leading woman, has been selected by Director Emmett J. Flynn for an important part in his next production for William Fox. Miss Rich's last appearance was as leading woman for William Russell in "Strength of the Pines."

"Gypsy Passion" at Strand

Big French Production Booked by Vitagraph for Broadway Run

"GYPSY PASSION," Vitagraph's spectacular French production, will have its Western hemisphere public premiere at the Strand theatre, on Broadway, New York, early in April. This picture was taken from Jean Richepin's gypsy story, "Miarka, the Child of the Bear," by the writer and academician himself, Jean Richepin, who not only arranged his novel for the screen but acted one of the principal roles in it. Directed by Louis Mercanton, called "the Griffith of France"; acted by a distinguished cast which includes the great Mme. Rejane, second only to Sarah Bernhardt in fame, and written by a member of the French Academy, "Gypsy Passion" represents the very best that Europe has to offer America in the cinema line, states Vitagraph.

The picture has behind it a long and imposing record of Continental successes including a private showing before the Royal family of England. While this will be the first public showing in America, this French production was screened under private auspices late last year and scored a success. The critic of the New York Times happened to be present at the screening, and in his summary of the best pictures shown during the entire year, had no hesitancy in stating in his motion picture columns that this picture "belonged among the leaders."

Perhaps the most distinctive feature of "Gypsy Passion" lies in the picturesque backgrounds and unique exteriors amid which the action takes place. The fact that most of the locales—such for instance as the feudal chateau, the ruined monastery, and the Twelfth century church of "Les Saintes Maries de la Mer"—could not be duplicated in this country, was one of the chief reasons which led Vitagraph to purchase this picture.

Critics Praise Nazimova

Los Angeles Showing of "A Doll's House" Wins Favorable Comment

"NAZIMOVA reaches the apex of a long career in drama in her screening of the famous play 'A Doll's House,' and has proven herself, in this picture, a master of versatility in her conception of Nora Helmer, Ibsen's famous character," says the critic for the Los Angeles Record, in writing of the showing of this United Artists release at the California theatre. "With finely drawn figuring Nazimova depicts the irksomeness of a life whose chief object, according to the interpretation of her husband, is charm."

"Nazimova has come back in her first United Artists' production of Ibsen's 'A Doll's House,'" says the review in the Los Angeles Examiner. "The great Russian actress gives herself to the screen with a sincerity and generosity that has never been equalled in any of her film productions, The supporting cast has been chosen with excellent care."

"Ibsen's pathetic play of the woman who literally changed herself into a doll to dance, play answer every whim of her ambitious and egotistic husband, has never failed to excite human interest," says the reviewer for the Los Angeles Herald, "and in this screen adaptation, with Nazimova as the star, there is added a newness to the drama. Nazimova's work is true, and especially in the closing scenes is her real dramatic art most prominently displayed."

"Wilderness Tales" Are Opened at Capitol

THE first of Robert Bruce's "Wilderness Tales," titled "And Women Must Weep," was presented at the Capitol theatre, New York City, last week. This marks the premiere of this series of single-reel pictures in which Mr. Bruce has combined drama with scenic beauty. "And Women Must Weep" is an adaptation of Charles Kingsley's poem, "The Three Fishers." Educational Films Exchanges, Inc., is releasing this series.

"And Women Must Weep" was presented by S. L. Rothafel with specially arranged orchestral music. The subject was given unusual praise by the reviewers of the local dailies and hailed as a triumph of the photographer's art. A novel display at the entrance to the big house consisted in the posting of clippings of reviews from the national trade papers of the film industry on a big placard which was beautifully framed. On the placard were also posted a letter from E. W. Hammons, president of Educational, and a page from the Saturday Evening Post showing an Educational Pictures advertisement.

"This Way Out" Is New Carey Wilson Story

"This Way Out," the third story that Goldwyn has bought from Carey Wilson, a new film writer recently attached to its scenario department, is entirely different in story and treatment from either "Captain Blackbird," an adventurous romance of the South Seas, which will soon be ready for production, or "Women Love Diamonds," a three-episode New York story.

The theme of "This Way Out" is the potential power of the commonplace, the terrible strength of the monotonous trifle in everyday life.

Mr. Big Time Exhibitor:

If you are in the vicinity of New York City it will pay you to see the presentation of

"THE SHEIK'S WIFE"

at the *MARK STRAND THEATRE*

Broadway at 47th Street, ALL NEXT WEEK

COMMENCING MARCH 5th.

—A Vitagraph Special

Colleen Moore, as she appears in "The Wall Flower," a Goldwyn release

McCracken Leaves on Alaskan Expedition

Harold McCracken, of Columbus, Ohio, widely known as an Alaskan big game hunter and writer on life in the far northwest, left on Jan. 15th on an expedition into the land of the midnight sun for a series of motion pictures.

McCracken, who has spent many years in hunting big game and exploring in the far northwest, is making a year's trip solely to get a series of motion pictures of genuine adventure in some of Alaska's most out of the way sections; filming intimate stories of the big game for which the territory is famous, its primitive native life, and thrills such as only Alaska can provide.

"French Heels" Booked by First Run Houses

First-run bookings on "French Heels," the Irene Castle production released by Hodkinson which had its premiere at the Cameo Theatre in New York during the past week, continue to pile up, according to an announcement from the W. W. Hodkinson offices.

Three of the biggest houses to sign up for first runs on "French Heels" were Barbee's Loop in Chicago, the Butterfly Theatre in Milwaukee and Asher's Capital in Cincinnati. The Southern in Columbus and the Colonial in Indianapolis are two others of great importance.

Mammoth Press-Sheet for "Over the Hill"

A mammoth press sheet comprising eight pages printed on one side only to permit of easy clipping has been prepared by the Fox Film Corporation for its production, "Over the Hill." This is the third edition of a press sheet for the Fox special since its initial presentation on Broadway in September of 1920. The new publication is one of the most elaborate ever prepared, to aid the exhibitor in exploiting or advertising a picture. It is filled with a new selection of cuts and press material and presents many useful suggestions and ideas based upon "stunts" already staged by theatre managers in exploiting the big production.

"Old Swimmin' Hole" on Model Program

THE adoption by the Visual Instruction Association of New York City of the Charles Ray-First National feature, "The Old Swimmin' Hole," as an aid to study in the American literature classes of the city schools, received the endorsement of a large audience of adults at the Maxine Elliott Theatre in New York City recently. A film entertainment had been arranged by the association to further its work of encouraging the use of pictures in public school instruction.

Dr. Ernest L. Crandall, Director of the Bureau of Lectures of the Board of Education, and President of the Visual Instruction Association, declared in his opening address that what the organization regarded as a model motion picture program, at once of entertainment and of educational value, and well adapted to audiences anywhere, had been arranged. "The Old Swimmin' Hole," in which Charles Ray is presented by Arthur S. Kane, had been unanimously chosen by the committee in charge as the feature offering.

New Century Release Is Mystery-Comedy

A comedy which begins as a mystery story will be Harry Sweet's next release "Off His Beat." This is in line with Julius Stern's policy of eliminating slap stick and providing regular plots for his Century Comedies.

"Off His Beat" provides a new role for Sweet who, instead of being a rube chased by cops appears as one of them.

It is directed by Tom Buckingham and the leading lady is Lois Scott, a Fox comedienne who has recently been signed by Century.

Scene from "At the Sign of the Jack O' Lantern," produced by Renco Film Co., to be released by Hodkinson

Explain Deleted Scenes on Screen, Says Vignola

Robert G. Vignola, well known director of Cosmopolitan productions, who is now engaged in producing "When Knighthood Was in Flower," believes that the absurdity and uselessness of censorship can be impressed upon the public by explaining, on the screen, where a scene has been deleted, and by briefly describing it. This will hav a double barrelled effect, states Mr. Vignola. In the first place it will bring ridicule, a powerful weapon, upon censorship, and secondly it will not break the continuity of the story.

"Having shown the public how prejudicial to their interests censorship is," states the director, "the next step is to get from them through the exhibitors expressions of opinion as to the justice of the cuts made in the particular picture which they've seen. An offer of prizes should act as a stimulus."

A scene from "The Sheik's Wife," a Vitagraph picture made in Algeria under the direction of M. Henry Roussell

Additions to Christie Acting Forces

With the return of Charles E Christie, general manager of th Christie Film Company, to his stu dio from the East, the announce ment was made that he had signe up George Stewart, younger broth er of Anita Stewart, to star i Christie comedies to be made fo Educational releases. At the sam time the arrival of Charlott Stevens, Chicago beauty contes winner, to begin work in these fu films, was made known.

Stewart has been appearing i prominent parts in dramatic fea tures. He is 21 years old and ha been under the watchful tutorag of his famous sister for two years Miss Stevens, who is 17 years old won the beauty contest conducte by the Chicago Journal almost a year ago, being judged the winne over thousands of girls who trie for the honor of receiving a con tract with Christie.

Hodkinson Closes for Nine-Picture Run

A nine-picture run with play date beginning February 16, was closed by the Hodkinson branch in Detroit last week with Charles Garfield, managing director of the Orpheum Theatre, in Flint, Mich.

The productions include "The Light in the Clearing," "Fifty Candles," "Cameron of the Royal Mounted," "God's Crucible," "The Mysterious Rider," "At the Sign of the Jack O'Lantern," "The Grey Dawn," "Heart's Haven" and "French Heels." The list will be played out at the rate of one and two pictures a week.

Tom Forman to Direct Katherine MacDonald

Tom Forman will be in charge of Katherine MacDonald's forthcoming production, "The Woman Conquers" for Associated First National release. Mr. Forman will have Clyde Balsley for his assistant and Joseph Brotherton will be the cameraman.

"The Woman Conquers" will introduce Miss MacDonald as a young society girl of New York who is satiated with her position and environment and who goes to the northwest territory where, after a series of thrilling and unusual experiences, she conquers her old self and finds that life holds out new possibilities and hopes.

Christie Comedies Get Favorable Reviews

Newspaper reviews from Boston, Detroit, Los Angeles, Buffalo, Syracuse, and several other localities show that a two-reel comedy can receive as favorable attention as the feature picture of the program, declares a statement from the Christie studios. Christie comedies reported as rivaling the features played on their respective programs for first honors include "Hokus Pokus," "A Rambling Romeo," "Pure and Simple" with Bobby Vernon, "Oh Buddy' with Neal Burns, and "A Barnyard Cavalier' with Bobby Vernon.

"Quo Vadis" Appeals as Lenten Offering

WID GUNNING, INC., exchanges throughout the country have been flooded with requests for bookings for "Quo Vadis," the big Italian spectacle, to be shown during Lent, according to sales reports received at the Gunning home offices.

"Quo Vadis," because of the nature of the picture, has a particular appeal and appropriateness during Lent. "Quo Vadis" ("Whither Goest Thous?") is the spectacular film version of the world-famous Sienkiewicz story about the early Christians in the days of Nero and the Roman Empire. It is issued in an entirely new dress, retitled and shortened to six reels since it was first shown as the first super-special picture.

Comedy Posters for Doris May Picture

The comedy atmosphere of Doris May's latest starring production, "Boy Crazy," an R-C Picture, is admirably reflected in the posters which have just been completed for March release, announce the distributors.

The one-sheet shows Miss May in the role of Jackie Cameron, selling a silk shirt to an old man who is palpably used only to the home-made cotton variety, in her haberdashery shop. The six-sheet shows the star as the central figure of a large group. All the others in the group are the boys of the town. The three-sheet shows her being carried on the handle bars of J. Smythe's bicycle, Smythe's role being taken by Harry Myers, hero of "A Connecticut Yankee," who plays opposite Miss May.

The scenario for "Boy Crazy" was written by Beatrice Van, and it was directed by William A. Seiter.

American Feature Film Opens New Offices

The American Feature Film Company, which distributes the Universal product in New England with the exception of a little corner in Connecticut, opened its new quarters at 37 Piedmont Street, Boston, Mass., recently.

A 12 o'clock girl in a 9 o'clock town.
R-C PICTURES
DORIS MAY
"BOY CRAZY"
A HUNT STROMBERG PRODUCTION
Faster, Funnier and Peppier than "The Foolish Age"

A reproduction of the paper issued by R-C pictures on Doris May's "Boy Crazy," showing how the comedy of the picture is reflected in the posters

Exploitation by Wireless

Universal Stars Talk to Thousands Through Radio Telephone

PERSONAL appearances by wireless is the novel means of exploiting Universal stars. Co-operating with the Radio Corporation of America, Universal's publicity department arranged to have Frank Mayo and Norma Shearer, leading woman in "The Leather Pushers," take part in an impromptu entertainment which was broadcasted to more than one-hundred thousand radio "fans" within a radius of two thousand miles. This is the first time that screen stars have "appeared" at these entertainments, as most of the talent has been obtained from the Metropolitan Opera House and headline vaudeville acts.

The innovation, whereby screen stars could be heard instead of seen by thousands, proved so popular that Universal was invited to continue supplying the feature part of the programs at the radio concerts. At the last broadcasting, Friday, February 24, Reginald Denny, star of H. C. Witwer's "The Leather Pushers," told some particularly amusing anecdotes of his life in India as an opera singer and some of his experiences in the Royal Flying Corps.

Besides the hundred thousand radio operators listening in on these entertainments, there may be an unlimited number of auditors. On the night of Miss Schearer's and Mr. Mayo's appearance, at one receiving instrument, attached to a Magnavox, were more than 4,000 American Legionaires, while more than 600 members of the Electrical Society "listened in" on an instrument installed at the Engineers' Club, New York City.

Pathe Releases of March 5

List of Short-Subjects Headed by Playlet With Baby Marie Osborne

PATHE EXCHANGE, INC., announces the addition of the new Pathe playlet, "Little Mary Sunshine," starring Baby Marie Osborne, to the collection of short subject features and the one serial episode scheduled for release the week of March 12th. The offering has been re-edited and cut down to three reels from its original feature length. It was directed by Henry King, who also plays the leading role opposite the famous child actress. Other members of

"Danger Rails" is the eleventh episode of the latest Pathe serial, "White Eagle," starring Ruth Roland. Excitement is provided in one instance by a runaway stage coach bearing the star, which overturns while crossing a bridge over a small stream.

"On the Fire" is the current reissued one-reel comedy starring Harold Lloyd. Bebe Daniels and "Snub" Pollard are also in the cast. "The Bow Wows" is the title of the latest Hal Roach comedy featuring "Snub" Pollard. Pollard is assisted in the offering by Marie Mosquini, Noah Young, the Hal Roach comedians and dogs of every description. "The Spendthrift" is the current animated cartoon of the series of "Aesop's Film Fables."

Pathe Review No. 146 contains an interesting variety of subjects, featuring "The Oyster's Rival," in which the secret of manufacturing pearls is disclosed. Other subjects included in the offering are: "The Shot That Echoed Round the World," showing present day scenes in and about Concord and Lexington; "Who Would A-clowning Go," the latest Capitol Travelaugh by Hy Mayer; "The Robber Crow," an interesting study of crows by Eltinge F. Warner, of "Fields and Stream"; and "The Land of Long Ago," Pathecolor scenes of ancient Gascony.

Pathe News Scores "Scoop"

Airplane Views of Roma Disaster Hurried to Screens in Fast Time

IN enabling New York theatres to screen actual scenes of the Roma disaster at Hampton Roads within less than twenty-four hours, Pathe News claims to have scored one of the cleanest "beats" in the history of its service to motion picture patrons and to the newspapers. The first newspaper pictures of the tragedy were reproduced from Pathe News negatives, according to word from the home office.

These pictures, seen in New York on Wednesday, February 22nd, are shown throughout the entire Eastern division as a Pathe News Special. They present the highlights in the history of the great Italian dirigible purchased by the United States Government, together with the tragic finale. For the country at large they are featured in the regular issue, No. 17.

At the moment of the fall of the stricken dirigible, the Pathe News correspondent covering that region was twenty miles from the scene. The moment the news was wired to him he engaged an airplane. In less than half an hour he was photographing the burning wreck from the air. Descending, he quickly took other views, including photographs of survivors, wired Editor Emanuel Cohen, took to the air again and got his negatives aboard the first fast train for New York.

In the meantime at the Home Office of Pathe News other negatives of the Roma, with members of her crew and officers probably in the list of the dead at Hampton Roads, were assembled and made ready to play their legitimate part in the pictured news of the disaster.

Wanted Film Salesmen—

Men with a past record of results, thoroughly experienced, progressive, unmarried—willing to travel

Men who can do big things with big opportunities

For such salesmen the Universal Film Manufacturing Company has openings on its sales force

Apply in person to
Harry Berman,
Gen. Sales Mgr.,
1600 Broadway,
New York

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

CLEVELAND

M. B. Horwitz, president of the Washington Circuit of motion picture houses was in New York recently. Horwitz is booking on a large scale these days for his chain of seven houses, all of them first-run neighborhood theatres.

E. C. Fuersts, assistant manager of Loew's State theatre, Cleveland, was receiving congratulations, this week, upon the addition of a daughter, Jane, to the family circle.

S. Barrett McCormick, managing director of the Allen theatre, has written a scenario for a feature photoplay. It is called "False Fronts." Produced by the Herold Brothers of Cleveland and directed by Samuel R. Bradley, the picture had its initial showing Saturday night, February 25, before an invited audience.

INDIANAPOLIS

Bandits carried a five hundred pound safe containing $3,000 out the front door of the Gary theatre at Gary, Ind., early in the morning of February 14, and escaped.

After sale of the Lenwood and Gayety too local purchasers had been announced the purchases were not gone through with and Judge Arthur R. Robinson sold from the bench the four local houses of the bankrupt Lenwood Amusement Company. The theatres, the Lenwood, Gayety, Broadway and Rialto were sold to Ed Gates, local attorney, for $27,000. Gates represented the Capitol Amusement Company, incorporated last week with capital of $35,000. Other directors are named as Harold Sutherland and Parke Haines.

John Heffernan was acquitted by a jury in city court last week of a charge of Sabbath desecration for operating his theatre on Sunday, February 12. Huntington last year had one of the bitterest "blue law" scraps on its hands the state has seen.

The Gem Theatre Company of Indiana Harbor has filed final certificate of dissolution.

"The Four Horsemen" started on what looks like a month's run at the Ohio last week. All house records were shattered, even the big figure set up by the three week showing of "The Sheik" several weeks ago. Prices were advanced to fifty and seventy-five cents, which is from twenty-five to thirty-five cents above the regular scale. The picture was first run here last fall at the Murat, legitimate, at a $1.50 top scale.

WESTERN NEW YORK

The Lafayette Square theatre, Buffalo's new picture and vaudeville theatre, was opened Monday night, February 27. The house, which has a seating capacity of 4,000, was built by the Monument Theatre Corporation. Fred M. Shafer is managing director. C. Sharp Minor is organist. The house is one of the most elaborate in the country. It represents an outlay of $2,500,000. A large business block is included in the house. M. Slotkin is head of the company which built the theatre.

Richard Glasser has purchased the Variety theatre, an east side neighborhood house in Buffalo.

After Harold B. Franklin had heavily advertised the coming of Buster Keaton in "Paleface," he was unable to show the comedy at the Hippodrome and North Park, Buffalo, because the state censors had not got around to looking the film over. As a result thousands of patrons were disappointed.

The Pastime and Majestic in Buffalo have both reduced prices from 17 to 10 cents and report business picking up as a result. J. P. Farr is the new owner of the Majestic.

CANADA

J. M. McClure, former manager of the Allen theatre, Winnipeg, Manitoba, took charge of the Lyceum theatre, Winnipeg, on February 20, succeeding Lester Lamb, who resigned. C. Perry Wishart, art director at the Allen for several months, has received the appointment as manager of the Winnipeg Allen. Prior to joining the Allens, Wishart was stage manager of the Winnipeg Capitol and previously served at the Orpheum theatre for three years in the same capacity.

Differences existing between the United Artists Corporation and the Famous Players Canadian Corporation, Toronto, for nearly a year have been settled, it has been announced at Toronto, with the result that Griffith and other productions released by United Artists will now be shown in theatres of the Famous Players Canadian Corporation, it is stated. A number of the pictures were tied up at Toronto for months, it is said, because of a dispute over priecs to be charged at the F. P. Corporation theatres, the Famous Players refusing to raise admission prices for any productions. United Artists finally acceded to the demand of the theatre company with the result that a number of pictures will now be shown on the Famous Players' circui, for the first time, a start being made with "Dream Street" at the Regent theatre, Toronto, for the week of February 20.

OKLAHOMA CITY

Nineteen hundred and twenty dollars was taken from the safe of a local theatre at Tulsa, Okla., on February 13 after yeggmen had pried off the combination to the vault in the theatre office. Five hundred dollars in silver, in the same drawer was not taken. No clue as to the identity of the thieves was secured.

A moral war loomed up at Lawton, Okla., February 13, following the issuance of a temporary injunction on Sunday against the showing of Clara Smith Hamon pictures in a local theatre. The attempt to show the pictures precipitated a movement to close all Sunday shows in Lawton.

Resolutions to initiate such a movement were adopted Sunday night by several of the churches.

A Film Exchange building is to be erected at Dallas, Texas, in the near future, which will be modern and strictly fireproof and large enough to accommodate all of the exchanges in Dallas.

The Ray San Film Company at Dallas, Texas has moved its offices to 1919½ Main street sharing quarters with the Educational exchange.

The Phil H. Pierce Company of Dallas, Texas, will move to their new headquarters 1805 Commerce street in the near future.

The Dallas, Texas, office of Consolidated Film and Supply Co., held a private screening last week for newspaper men, showing "The Leather Pushers" and a new serial film, "The Adventures of Robinson Crusoe."

SAN DIEGO

H. H. Homer, who has been acting as managing director of the Colonial theatre since it was opened in December, has severed his connection with the house and will go north where he expects to become associated with another theatre. For the present the Colonial will be under the management of W. C. Everett, who bas been connected with the business staff of the house for some time.

Incident to the showing of "Fightin' Mad," at the Plaza theatre, Manager Russell Rogers presented in person H. H. Van Loan, the writer of the scenario, who has been in the city for several weeks in connection with a series of articles on scenario writing which he has been conducting in the Evening Tribune. Mr. Van Loan also spoke at a luncheon of the Ad Club. Virginia Browne Faire, a member of the cast, also appeared at the Plaza during the week of the showing of the picture.

At the Rialto theatre, the management presented as a special attraction for a week Harriet Stout, a prominent Western pianist. The week's showing of "The Swamp," featuring Sessue Hayakawa and Bessie Love, drew good houses.

A Lasky producing company, directed by James Cruze, with Wallace Reid and Lila Lee as leads, has been working at Balboa Park, utilizing the exposition buildings, with their Spanish type of architecture in a South American story, "The Dictator." Over a thousand extras were secured from the Mexican colony for the main scenes made here.

KANSAS CITY

A private showing of Urban Movie Chats was given at the Liberty theatre, Kansas City, last week. Leading club women and members of civic organizations were extended invitations and expressed, unanimously, favorable opinion towards Urban Movie Chats. An educational picture, "The Four Seasons," also was shown.

When a brass band played in front of the Princess theatre in Macon, Mo., last Sunday, the local reform element prevailed upon the city officials to cause the arrest of George A. Hinkley, owner of the theatre, a motion picture house. A large crowd, composed mostly of the audience, followed Mr. Hinkley and the officer to the city hall, protesting the arrest.

Mr. Hinkley was released on a small bond and immediately appealed to Lawrence E. Goldman, counsel and secretary of the M. P. T. O. Missouri for aid. The public sentiment in Macon grew so strong in the two days following the arrest, that the case against Mr. Hinkley was dismissed.

The Missouri department of the American Legion has adopted "The Man Without a Country" as the official motion picture of the department. It has been approved by the national organization. The picture, which is adapted from the famous short story of that name, will be shown for the first time in Missouri at a Kansas City theatre the last week of February, the theatre to be selected later. The picture will be shown thereafter in each town in the state.

SALT LAKE CITY

M. J. Dune, for five years connected with the Greater Features, Inc., in San Francisco, St. Louis and Dallas, Texas, has been appointed manager of the Salt Lake offices of that company by L. T. Fidler, division manager. He has had twelve years' experience in the motion picture industry.

On a whirlwind tour of the West in preparation for the tenth anniversary celebration of the motion picture industry during the month of March, S. R. Kent, a leader in the cinema industry and general manager of distribution for Famous Players-Lasky corporation, and Claud Saunders, manager of the division of exploitation for the same organization, will visit Salt Lake.

Claud Saunders, it is said, will inaugurate through his local representatives while here the most extensive advertising program ever attempted in this section of the country by a distributing company for the benefit of the exhibitors.

At a recent meeting of the Salt Lake City Film Board of Trade, M. W. McCarthy, secretary and counsel, who has just returned from New York was the chief speaker. He told of the Hoy system of arbitration now used in the East between producers and distributors and advocated its adoption in this territory.

He said that things were better in the East and predicted big business soon in the West. Utah and Idaho, he said, escaped many of the troubles involving eastern territories.

Censorship bas caused no annoyance except in a few localities in Idaho. Sunday closing has been enforced in a few towns in Idaho, but the movement bas not spread.

CINCINNATI

As a result of the investigation of downtown moving picture theatres, Building Commissioner Hauser last week ordered the closing down of the Lubin theatre, 140 West Fifth street, and the Lyceum theatre, 425 Central avenue. It was reported that the roof of the Lubin theatre was found to be in a weakened condition. At the Lyceum theatre serious defects of construction were reported to have been discovered, and the building commissioner ordered the owner, Mrs. Mary S. Thoms, to have the theatre torn down. At the Lubin theatre it was stated that a bent truss would have to be replaced and repairs are expected to take from five to seven days. I. Frankel is the manager of the Lubin.

All other downtown theatres were pronounced structurally safe by the building commissioner.

A new policy was placed in effect at the Strand theatre last week when I. Libson. manager, announced that in the future a symphony orchestra under the direction of Hewitt Thomas, will hold forth at the theatre in addition to the organ which has been the sole music for some months past. Mr. Libson also announces that he has opened negotiations for some of the biggest film productions of the day, including "Saturday Night," "Peter Ibbetson" and "A Fool's Paradise." The new admission prices are 40 cents for the lower floor and 25 cents for the balcony.

What is believed to be the first warrant ever issued in the Cincinnati Municipal court clerk's office on the charge of unlawfully storing films in the basement of a theatre was sworn to last week by George Schmidt, chief deputy inspector of the building commissioner's office.

N. L. Lefkowitz, manager of the Standard Film Company and a stockholder in the Boulevard theatre, Canal and Vine streets, is the defendant. The warrant was a sequel to the investigation of theatres in consequence of the Knickerbocker disaster in Washington. The inspector alleges that in the basement of the Boulevard he found at least 200,000 feet of films stored in cans. All films have been ordered removed from the basement of the theatre.

¶ The new Booking Guide will be in your hands in the later part of this month.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Operation and Function of Appliances for Stage Lighting

Possible to Produce Numerous Pleasing Original Effects

By A. L. POWELL, Edison Lamp Works

Practical Application

We here present the last of the very interesting and educational series of articles written by Mr. Powell and in this last article we find much of practical value, such as the actual mechanical construction of the various units used for securing stage lighting effects, their proper operation and function. A few examples are given to indicate how colored lighting can be applied with these devices in the most effective method.

Last week we started discussing the various mechanical means of securing lighting effects on the stage, and had finished with the footlights, outlining their advantages and the like. The discussion will now continue with the other lighting devices.

The border lights furnish the general illumination from a natural direction, that is, overhead. They are therefore probably the most valuable portion of the stage equipment. Border lights are virtually inverted footlights suspended from the grid-iron structure. The number of sets in use will depend on the depth of stage. Some of the theatres, for example, the Metropolitan and Manhattan Opera Houses, employ seven or eight rows. The size of lamps used for the borders will depend upon the character of production, and in practice we find from 60 watt Mazda B lamps in the average theatre to 1000 watt Mazda C lamps in show houses such as the New York Hippodrome. The old style border light is open to the objection stated above in connection with the footlights in improper distribution of light, low efficiency and mixing of color. The latest form of border-light employs individual mirrored glass reflectors with Mazda C lamps as pictured in Figure 2, page 1520. These are the same type as used in the show window and are a logical advance in practice. They overcome the trouble just mentioned and enable one to employ the higher efficiency Mazda C lamps. These make it possible to get the same illumination for less money or greater illumination (generally the desire of the producer) for the same expenditure.

Gelatine screens are ordinarily employed with this equipment to obtain color modification, and, as mentioned in the first article of this series, special precautions should be taken to have a suitable holding device for this to prevent its being knocked out of place or punctured as a drop is being raised. Unquestionably, the future will see the application of separable glass color caps to this equipment.

The remarks given under footlights as to the desirable number of circuits and division into sections apply with equal force to the border lights.

Proscenium and strip lights are virtually border lights hung in vertical positions, and assist in reducing the sharp contrasts which might prevail in the vertical plane. The individual mirrored glass reflector is now being successfully applied to this service also.

A most useful device for lighting a given area to a greater intensity than the rest of the stage is the bunch light often known as the open box or Olivette type shown in Figure 3, page 1528. Hand-fed arc lamps were formerly used for this service, but with the introduction of the high wattage,

(*Continued on page* 1520)

Figure 6

Figure 5

Suspension type spot lamp shown in figure 5 is for 500 or 1000 watt floodlighting Mazda C lamp. The color screen holder is close to the lens. When focused so that the smallest spot is obtained with the 500 watt lamp, 3000 c.p. is produced over a 12° spread; with maximum size of spot, the 500 watt gives 1000 c.p. over 45°. Figure 6 is the baby spot for 250 watt floodlighting Mazda C lamp. The size of spot can be varied by changing

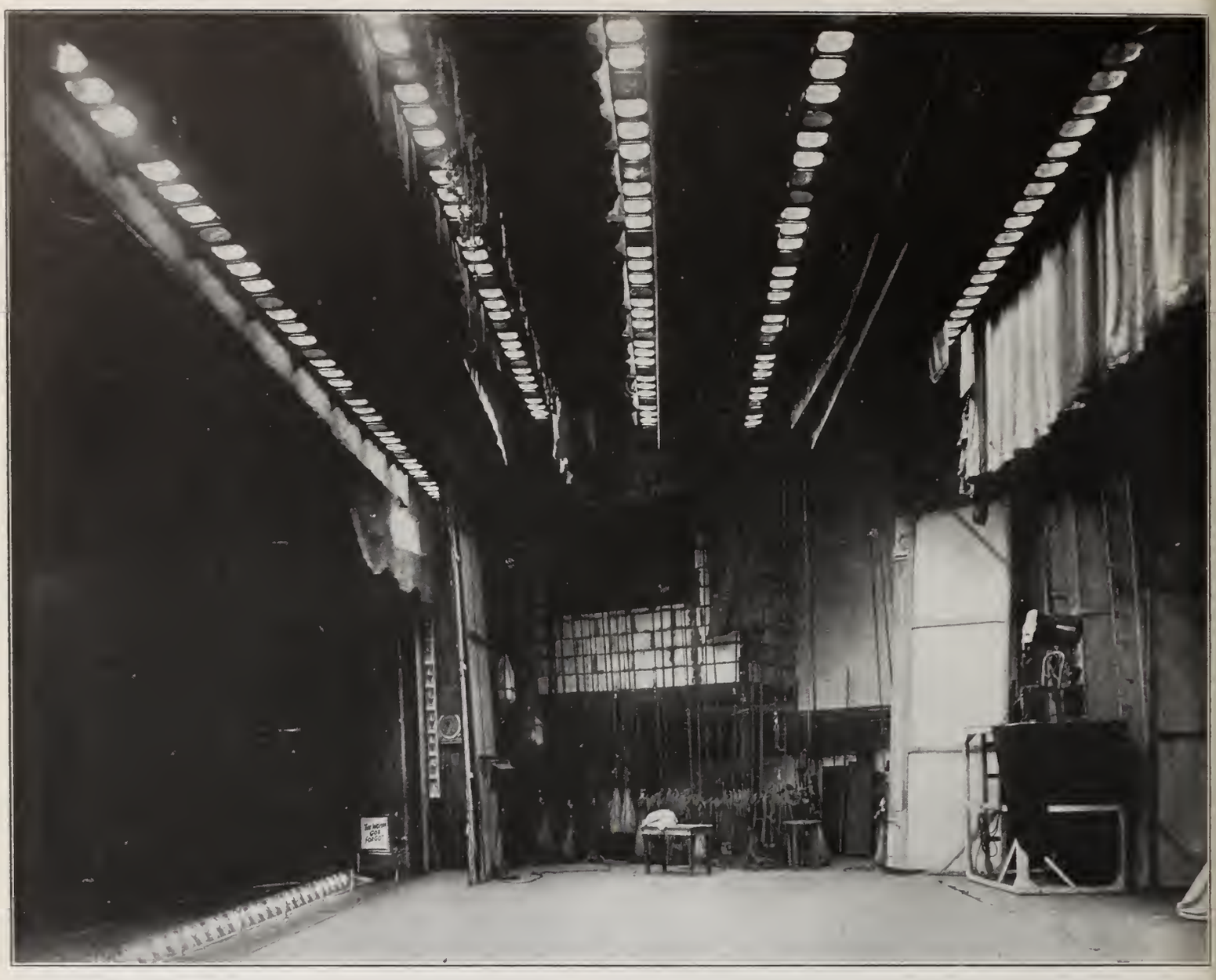


Figure 2—View of stage with individual reflectors of the mirrored glass type used in the foot, proscenium and border lights. Gelatin color screens are used to obtain color modification

high efficiency, Mazda C lamp, the arc was largely replaced by the 1000 watt unit. Its advantages are remote control, ability to be dimmed and simplicity of operation, which facts materially reduce the number of operators for a given production. Color modification is attained by the use of gelatin screens; the units are portable and adjustable as to height and direction, and can be plugged in at will from any stage pocket. Open box lights also prove very useful suspended from the gridiron to illuminate cycloramas.

When it is desired to draw the attention of the audience to an individual performer, a group of performers, or a special part of the scene, it is common practice to illuminate this area to a very high intensity of light relative to the surroundings. This is accomplished by means of the spot lamp which directs a strong, concentrated beam of light. The spot lamp is fitted with a lens which enables the operator to adjust the size of the spot at will. For the very highest intensity the hand-fed open arc is necessary. For lower intensities concentrated filament (floodlighting) Mazda C lamps are suitable. The standard form of spot lamp is pictured in Figure 4, page 1528. This particular equipment uses a Mazda C lamp. The direction of the beam can be changed at will and a performer moving about the stage "followed with the spot." The handle at the base of the housing permits one to move the lamp toward or away from the lens, enlarging or decreasing the size of the spot. Color modification is obtained by the so-called color wheel shown in place with individual gelatin screens fitting in grooves directly in front of the lens.

One of the most useful recent developments in stage lighting equipment is the suspension type spot lamp pictured in Figure 5, page 1519. This particular device carries a 500 or 1,000 watt Mazda C floodlighting lamp and, as its name implies, is hung from the gridiron or other support. A color screen holder will be noted at the base of the unit. For high intensity work, arc spots are employed in a vertical position.

One can readily picture the effects which are produced with the general stage lighting of a moderate intensity of one color and spots of different colors of higher intensity superimposed on the general lighting. Ornamental vases, urns and decorative features of this character can be made very effective by the application of suspension type spot lamps, and in fact it is generally more desirable to bring out an individual performer with a spot lamp from overhead than by one in the balcony or "front of the house." Shadow effects are more natural and the harsh, sharply defined spot does not show up on the back drop.

Another useful device is the so-called baby spot illustrated in Figure 6, page 1519. This employs a 250 watt floodlighting Mazda C lamp. It can be plugged in at the foot lights or suspended from the borders and functions as its name indicates.

There are times when a very sharply defined spot is desirable and a piece of apparatus known as the sciopticon, or a regular stereopticon, can be used to produce this. These have an objective lens

(*Continued on page* 1528)

How the STRAND GAINED a patron

STRAND THEATRE
FLINT, MICH.
GEORGE BACHMAN, Architect
Speckled gray Terra Cotta

SUPPOSE you were not in the moving picture business but were a paint salesman. And suppose you had been sent to Flint, Michigan, to get a certain big order from a prominent automobile manufacturer there. You arrived at noon. After lunch you took a jitney out to the factory.

On your way out you passed several motion picture houses—plain-looking and uninviting—nothing about them to attract your attention or interest you. Then you saw the Strand,—clean, handsome and compelling. What would you say?

You'd say to yourself: "That's where I'm going tonight." And if you were asked to explain just *why* you favored the Strand you'd probably say: "I don't know exactly why, except I felt pretty certain that such a fine-looking theatre would be showing a good picture, and that the surroundings would be pleasant."

* * * * * *

Modern, progressive owners of motion picture houses are recognizing this attitude of the average person—*and they are cashing in on it!* They are building handsome, up-to-date theatres to attract the passer-by—buildings that are permanent advertisements. And their gate receipts show that this is good business.

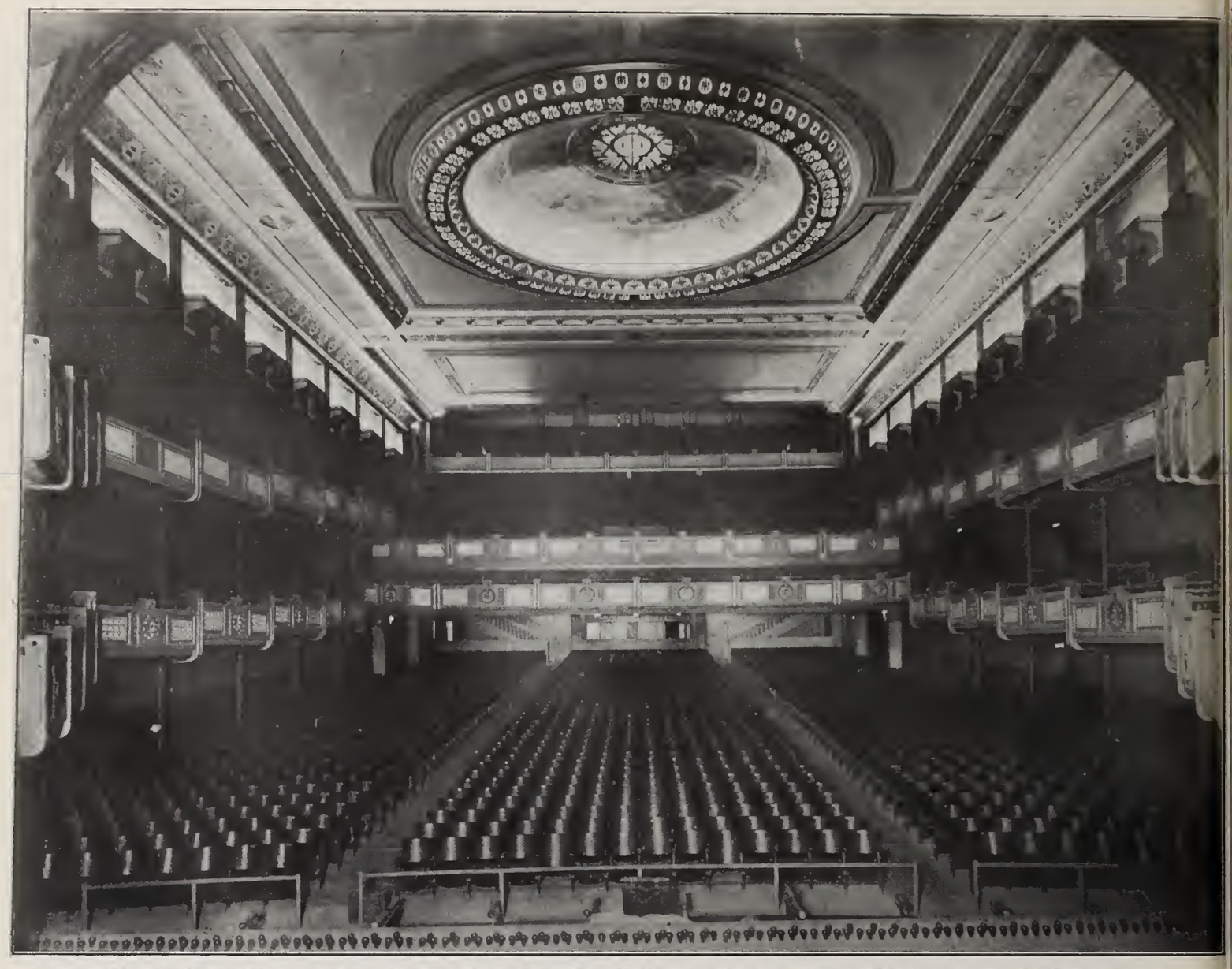
Witness, for example, the Strand Theatre, pictured above. Here is a fine example of the up-to-date motion picture house. Faced entirely with speckled gray Terra Cotta the Strand presents an attractive appearance to the passer-by,—extends to him a cordial invitation to enter.

The fact that so many of America's most attractive theatres are faced with Terra Cotta is not surprising. Moderate in initial cost Terra Cotta is almost negligible in cost of maintenance. It is fire, weather and dirt-resistant. An occasional washing with soap and water restores the original bright surface.

If you are planning a new theatre, or merely an alteration of your present one, write and tell us about it. We can send you information which may save you time and money when you decide to build. Address **National Terra Cotta Society,** 1 Madison Avenue, New York, N. Y.

TERRA COTTA

Permanent *Beautiful* *Profitable*



Olimpia theatre, Mexico, is a combination of various styles of theatre architecture to meet the requirements of a Latin country

Mexican Theatres Make Great Strides in Type of Construction

An Interesting Description of the New Olimpia House

It is very interesting to note the progress that is being made in Mexico relative to the construction of new motion theatres and the policy followed in adopting ideas quite similar to those most common in this country.

William Fait, Jr., who is manager of the new Olimpia Theatre, Mexico, and who also is a friend of the MOTION PICTURE NEWS, describes in a letter this latest theatre and also gives some of the interesting experiences that he has met with while operating in Mexico. Mr. Fait writes as follows:

"As per my promise to you I am enclosing herewith photographs of the 'Olimpia' theatre, the newest and finest house in Mexico.

"The house is a combination of various styles of theatre architecture to meet the requirements of a Latin country. It is built of steel and concrete, fireproof throughout. The capacity is nearly four thousand, divided as follows: Orchestra, 2,000; boxes, 250; balcony, 800, and gallery, 850. The decorations are a combination of dark blue, light green and ivory with gold relief, almost an impossible combination to visualize, but which has worked out to one of the most beautiful decorative effects that I have ever seen.

"There are four separate lighting systems with dimmer equipment throughout, making any lighting effect possible.

"You will note that the booth is set in the front of the balcony, which makes projection as near perfect as modern projection machines can make it.

"The stage has a forty-two-foot opening, a depth of forty feet, and is 90 feet from wall to wall.

"We are equipped with a three manual Morton organ and in addition we are using a 40-piece (count them) orchestra.

"All of the stairways and lobby decorations are of white granite. Floors of tile except in the auditorium proper.

"The picture marked Cabaret is on the front of the building on the second floor, while not yet finished, it is to be used in conjunction with the theatre as a tea room in the afternoons and cabaret at night and operated as a part of the theatre and without extra admission charge.

"We are at present playing a picture for a week which is an entirely new policy for Mexico, the usual custom being a daily change. We are also using a programme similar to that used in the best houses in the states, this being also a departure from the custom here of playing two features, a couple of comedies, and numerous subjects in order to make a three and half or four-hour programme. Thus far we are encouraged, although it means an educational campaign and possible loss for a time.

"Have been presenting the feature picture with prologue, another innovation in Mexico, which is being well received. However, the production of prologues here is rather a different proposition than in New York. There is no such animal here as a booking agency, no concert bureaus, no vaudeville agencies, no costumers, no music house with any library to speak of, and very little professional talent. Imagine then if you can the difficulties connected with each attempt at a prologue. Before I came to Mexico I thought I had done everything in a 'showshop' but play the piano, but I have since learned that there were several positions I had not occupied, including Vocal Instructor (I can't sing a note), Ballet Master

(*Continued on page* 1524)

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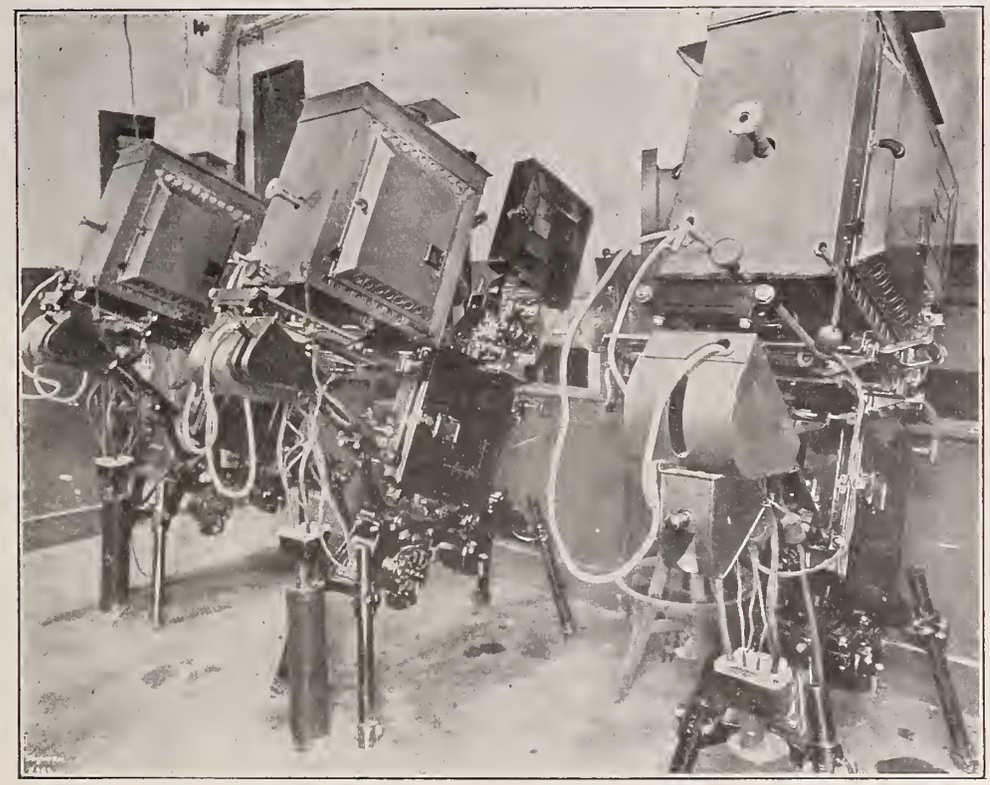

POWER'S PROJECTORS

WITH

POWER'S G. E. HIGH INTENSITY ARC LAMP

REPUBLIC THEATRE, BROOKLYN, NEW YORK CITY

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Olimpia theatre, Mexico, the new 4,000-esat house that is now playing a new policy for Mexico; showing one picture for an entire week

(*Continued from page* 1522)

(the best I can do is a one-legged jig), designer and wardrobe mistress, not to mention a few minor duties such as callboy and dresser. Thanks to Harry Chaffee, of Local No. 1, I. A. T. S. E., who is here on the job, I have not had to build and paint my own scenery.

"However, I am having a lot of new experiences, working like a dog and enjoying and for the time being at least I wouldn't trade jobs with Sam Rothafel, Joe Plunkett, Dr. Riesenfeld, Harold Franklin, or any of the balance of the celebrities who occupy Who's Who and "What the Big Boys Are Doing" pages of the Motion Picture News.

"This letter has been written in sections in my off times between 1 and 6 A. M. (having no English stenog. excepting one who has to rewrite at least three times and whose letters you then can't understand except you have a fairly good knowledge of Spanish) by the new two-fingered Corona system, known as 'Put and Take.' If therefore there is anything contained herein that you don't understand; or that is not entirely clear to you, take a guess at it, you'll be as near right as I would be if I read it over and corrected it at 3 A. M.

"With very kind regards.

William Fait, Jr."

Radio Phone Installed in Theatre Prove Successful Venture

Apparently there is to be no limit to the usefulness and entertainment value of the radio phone. The Ascher Brothers, owners of the Palace Theatre, Peoria, Ill., are probably the first to make use of this medium as an added attraction for their theatre. It is difficult to estimate the importance this mode of entertainment will have in our theatres in the future. While the radio phone is as yet in a relatively experimental stage, the exceedingly gratifying results so far obtained indicate its unlimited possibilities.

From the following article appearing in the Peoria Journal, it appears that this pioneer attempt would prove successful:

"The joys of a radiophone are no longer confined to the home or workshop in Peoria.

"**This city is** among the first in the country to offer wireless telephone entertainment in a theatre.

"The first entertainment of the kind here was given last night before 900 amazed theatregoers when Aschers' Palace theatre tested a large radio receiver, installed behind the stage during the last six weeks, as an additional number on its entertainment bill.

"Although the program, which The Journal-Transcript radio news bulletins sent from th J.-T. radio department to Bradley Institute ar broadcast via the radiophone by Professor J G. Shalkhauser, was not heard distinctly i every part, the theatre management gave th device a trial last night and tonight promis a clear radio number to its patrons. The radi stunt had been unannounced, and the squeal and howls from the machine as Langfor Bourland, a member of Peoria Radio Clu "tuned in" the communications, as well as th portion of the bulletins heard, took the audienc by surprise.

"The idea for installation of a radiophone i the theatre, that the public might keep up wit the rapid advance of radio science sweepin the country was devised in January. The ide was caught up and formulated by Richard Rob ertson, special representative of Ascher Broth ers, Chicago, and brought to the Palace theatr here. For weeks Mr. Robertson and Professo Shalkhauser, an authority on the radiophone worked to develop it.

"Tense interest held the audience when th first words caught from the air by the hig aerial, the best to be obtained, were issued ou

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ROCHESTER, NEW YORK

View of the auditorium and tea room of the new Olimpia theatre, Mexico. This auxilary room will also be used for cabaret

from a loud speaker device with which the apparatus is equipped. A portion of the program was distorted from lack of accuracy on the part of the operator in judging the proper tone for so large an audience and by the newness of the venture. Tonight, however, Professor Shalkhauser will operate the receiver and tests will have been made to assure the "listeners" an audible number in every part.

"The Peoria Radio club will attend in body the radio program to be offered at the Palace tonight.

"The invitation was extended Ernest Stidham, president of the club, and the membership of sixty radio enthusiasts, by Robertson.

"Much interest in the radio-theatre project here has been shown by radio fans. President Stidham this morning expressed his delight in the interest taken by the theatre."

Motiograph Machines for Senate Theatre

Lubliner & Trinz's 3,200-seat Senate Theatre is the latest of the big Chicago motion picture palaces to be equipped with the new Motiograph De Luxe machines, the Amusement Supply Company having just completed the installation of four projectors, three in the booth and one in the projection room.

Owing to the extreme length of the throw, 202 feet, an unusually powerful light is necessary in order to obtain adequate illumination on the screen, and the new Motiographs De Luxe, which have been installed, are equipped with the new De Luxe House and Arc Lamp, which have just been perfected by the Enterprise Optical Manufacturing Company. This is a much larger lamp house than the company has been furnishing heretofore, with its regular Motiograph De Luxe equipment, as will be realized from the following dimensions:

From floor to top of new lamp, 22⅞" (inside measurements). From front wall to back wall, 19⅞". From side wall to side wall, 12".

The De Lux Arc Lamp is made much heavier than the carbon arc lamp, previously in use, the engineer in making this new arc having in mind the heavy amperage, such as the Senate is using, from 125 to 140 amperes.

Another interesting feature of this new lamp is the arc striker, which enables the operator to strike his arc without throwing the lamp out of alignment.

Head Electrician Joseph Leahy and Operators Edward Kappel, Frank Hassett, Walter Mulvihill, Harry Sommer and William Hassett, report themselves as very much pleased, not only with the steadiness and ease of operation of the Motiograph De Luxe, but also are enthusiastic over the convenience and illumination given by the new Lamp House and Light.

The brilliancy, depth and steadiness of the pictures shown on the Senate screen by the new Motiograph De Luxe projectors has caused a large amount of favorable comment by patrons of this big house, who have expressed themselves as delighted with the projection.

Projection room of Lubliner & Trinz's 3,200-seat Senate theatre, Chicago, equipped with Motiograph projectors

Marr and Colton's New Bulletin

The Marr & Colton Company, builders of theatre organs, have published a new bulletin on their product. This publication is intended to give a short description of their organ and organization.

New Combination House for Idaho

Pocatello, Idaho, is to have a new $250,000 combination picture and show house. It will be built entirely by local capital. C. M. Lewis, manager of the Colonial Theatre in Idaho Falls, is now promoting the new enterprise.—*HUNT.*

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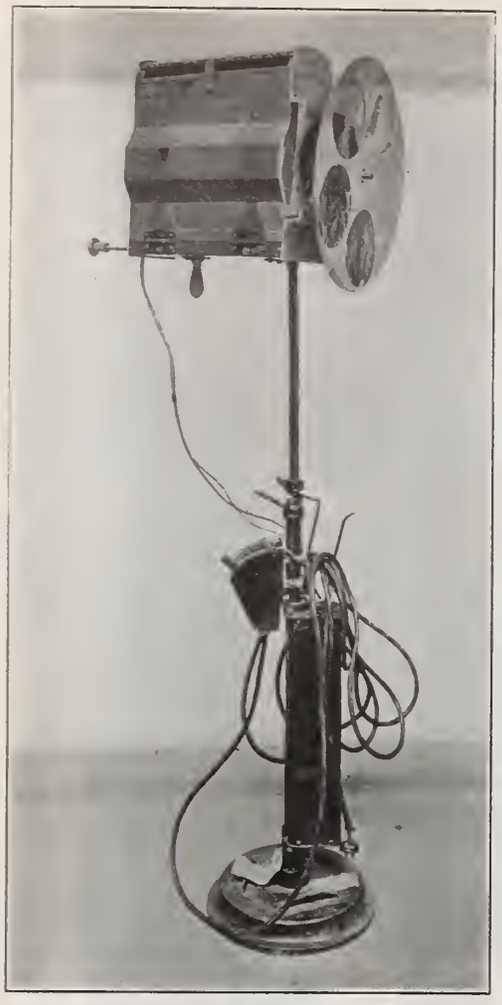

Figure 4—A lens spot lamp for 1000 watt concentrated filament Mazda C lamp. Revolving color wheel with gelatin screens will be noted, as well as a small dimmer for individual control. The handle at the rear of the lamp enables one to change the size of spot at will

Scheiblein Visits Simplex Factory

R. Scheiblein, Supervisor of Projection Equipment for the Stanley Company of America, Philadelphia, Pa., was a recent visitor to the Simplex factory, located in New York City. Mr. Scheiblein, however, is by no means a stranger to New York, he having spent considerable time here once before, taking a course of instruction under the Simplex factory experts in repairing and assembling of the Simplex mechanisms, previous to taking charge of the repair department of the Stanley Company of America.

The Stanley Company of America use many Simplex projectors on their large circuit of theatres which are noted for their projection and comfortable surroundings. In order to maintain this high standard of projection, a room in the Market Street Theatre building, 333 Market street, was set aside some time ago, for the purpose of repairing and adjusting any equipment which might require the attention of this particular department.

The repair department is most modern in every respect and is equipped with a lathe, grinder, drill and necessary machinery, while other various tools including genuine Simplex factory tools and gauges are included in the equipment. Mr. Scheiblein states his experience with motion picture equipment dates back to 1906.

—Consider your summer ventilation.

Stage Lightning

(*Continued from page 1520*)

in addition to the single lens of the spot lamp. By using an opaque slide with an opening of the particular shape desired, a spot of some particular contour can be obtained. As an example of the effective use of this device, suppose a solo dancer is representing the "Spirit of St. Valentine's Day." Instead of painting the drop or cyclorama in color, this might well be of a white or some light, neutral tone, the entire stage flooded with pink light and a clear spot in the shape of a heart used to follow the dancer. The clear light would be of a sufficiently higher intensity to overcome, as one might say, the colored light and the dancer would constantly appear in a white spot. As soon as the spot moved that position would again appear pink. This is obviously more attractive than if the drop were painted pink and a spot lamp merely gave a greater brilliancy in the area of the spot. By working with uncolored drapes, applying the color in light rather than in pigment, effects far in advance of past practices can be readily obtained.

The sciopticon can be fitted with a special head containing a revolving disc which is painted in a certain manner and driven by a clockwork mechanism. This is used to produce the effect of running water, falling rain or snow, moving clouds, flames, fireworks, sand storms and innumerable special illusions.

The switchboard for controlling all the stage lights, as well as the house circuit, should be located in such a position that the electrician can view the entire scene. It should be of the dead front type, with all live parts out of reach and protected by a substantial iron net work. Each circuit should be clearly indicated by a suitable legend on the fact of the board and colored handles on the dimmers are of assistance in rapid manipulation. Dimmers should be provided to control each of the house circuits and each of the color circuits on the stage. The interlocking type of dimmer offers special advantages in convenience and smoothness of control.

Stage pockets are necessary in all parts of the stage floor for plugging in bunch lights, spot lamps and other appliances. Pockets of high current carrying capacity should also be provided in the balcony for "front of house" spot lamps and floodlights.

In planning stage lighting one should keep in mind the general principles of the action of colored light on colored objects, as pointed out in the article which appeared in the February 4 issue. By the application of these principles one set can be used for two or more scenes by manipulation of lights, avoiding the necessity for changing scenery. For many types of productions very little painted scenery is necessary. Colored lights can be used to obtain all the effects desired. It will be found that much more artistic and subtle gradations of tint are possible than when the attempt is made to produce these by the brush. Ingenuity and appreciation of the fundamental principles and experimentations alone are necessary.

Figure 3—The bunch open box or Olivette floodlight with 1000 watt Mazda C lamp. Grooves are provided for carrying gelatin color screens

Projectionists' Union Holds Ball

The first annual ball of the Motion Picture Operators' Union of Harrisburg, Pa., and vicinity, was held on the night of February 20th in Willa Garden, Harrisburg.

The Alma Sisters appeared as a special attraction and two orchestras played alternately for continuous dancing. The grand march at 11 o'clock was led by the Alma Sisters, who later distributed souvenirs. Oriental dances were given by Sydney Boyd of Philadelphia. Through electrical effects, a "snow storm" took place during a one step. At another time a "rainbow" effect was spread over the floor. Motion pictures were thrown upon a temporary screen during the program, the operators having selected a comedy picture for the occasion, and Robert Fohl, vocalist at the Majestic theatre, sang.

The general committee in charge consisted of C. J. Jones, chairman, of the Family theatre; T. W. Smith, of the Colonial; E. Z. Yost, Victoria; L. J. Katz, Majestic; Paul Patterson, Victoria; Charles Clouser, Star.

Theatre Changes Owners

G. C. Wallace, a well-known young business man of San Saba County, Texas, has purchased from Gardner & Page the Happy Hour theatre, Loureta's popular play house.—M. P. J.

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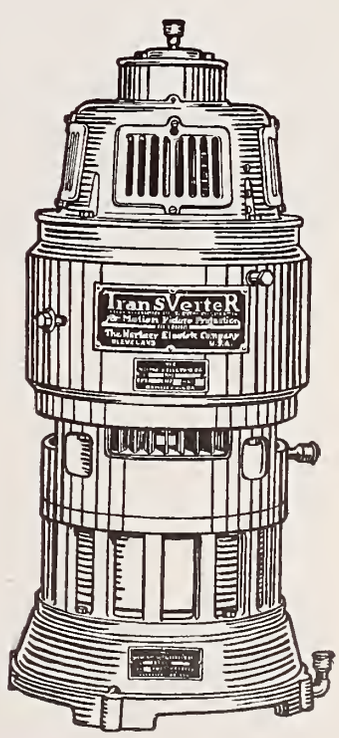

National Anti-Misframe League Forum

Dear Editor:

As I have changed jobs several times since I joined the N. A. M. L. League, I am writing in to inform you of my present location, so that I may be put on the new mailing list.

The theatre in which I am now working has a seating capacity of about four hundred. Although this is a small town we are running the newest and latest productions obtainable. The most of the pictures that I run are sent to me from other theatres, the majority of which are in good condition. In case that they are not, why you may rest assured that No. 1415 gets busy and when he gets through you can bet they are all O. K.

My operating room is about 15 ft. wide and 10 ft. deep, with the ceiling 8 ft. above the floor, it's not any too large, but I have enough room to move around. It is equipped with two Simplex projectors which have been in use for about five years and are still running good. A little later I want to send in a photo of my booth and some sketches of a few things I have rigged up myself to help me in performing my duties.

I want to say that I think Bro. Burnett's idea of making a changeover is fine. I have been using this method of changeover for quite a while and I have found it the best of all so far. Furthermore, I firmly believe that after an operator gives this method a trial, why he will refrain from using other methods where he will have to use stickers, punch holes, tin foil or scratch marks.

Regarding the New Membership Buttons, I for one would be glad if the League would adopt this bronze button, it would show up and looks much better than the old button. I feel quite sure that the members of the N. A. M. L. would not kick about the price.

I have used nearly all my labels and wish that you would send me some more.

I think the N. A. M. L. is the best league going for the betterment of projection. I hope it won't be long before it will be 100 per cent. strong; just remember that here's one who will always be doing all that he can to help his fellow projectionists and the N. A. M. L.

Very sincerely yours,

JAMES W. BRYAN,

N. A. M. L. No. 1415, Idle Hour Theatre.

Let's Shoot!

Come on, fellows, let's put some more pep in the Forum. Undoubtedly all of us are enjoying the revival the league is now having and let's keep it going a little faster every week. Write in about your problems. Have you questions on electricity or mathematical problems you want solved? Shoot them in, that's what the league is for.

Dear Sir:

For some time I have read after the N. A. M. L., but have never taken any part in it myself, though I have been benefited much by some of the explanations in it and think it a wonderful thing.

I think that 90 per cent. of the film trouble is caused by the operators. How many have been in an exchange and seen the inspection going on? I have been an operator for ten years and as yet I have my first time to go in an operating room where as much was taken of the films as in the exchange. Of course, there are weak places in all things and sometimes an inspector is not what she should be, but usually she soon loses her job. Sometimes the film gets in too late to be inspected before going out. I have received films from other operators that I have lost a night's sleep repairing before sending to a brother operator. These fellows are (maybe), few in number, but it takes just a few to give us a lot of trouble. And we need to get in after them. Find them and report it to the exchanges. This will eliminate just a lot of film trouble.

Where I am now operating I am acting as house manager and chief operator. My operating room is 16 feet by 20 and is equipped with two type S Simplex machines, steel film case for sixteen reels, motor rewind, W. H. motor generator set. The booth is of 20 gage steel, cement floor. The house seats 500, in a town of 4,500, all wiring in steel cables, switches in steel switch box.

I am enclosing application blank which I trust will be accepted. I am in for better projection. As for the membership buttons, I am sure any operator had rather pay the price and have a nicer button. Yours to assist and learn,

L. M. NEELY,

Liberty Theatre, Attalla, Ala.

Dear Editor:

I guess it will seem peculiar for an assistant projectionist to join the league, but I wanted to get an early start. Although I am only seventeen years old, I have had three years' experience in the booth.

To get to facts I am going to take up the subject of which a brother member brought up on the correct place on the shaft to set the shutter. The brother said the correct place to set it was where the spot was the smallest. I want to ask him how it may be done on Powers 6b machines. The shutter shaft on Powers extends only about six inches from the base of the machine.

If this can be done on Powers there will have to add about six more inches to the shutter shaft.

Let's have a discussion.

Yours truly,

TRUE E. ANDERSON.

N. A. M. L. No. 1626, Community Theatre, Russellville, Ark.

Brother Anderson is certainly welcome to the league as a conscientious assistant projectionist is in a position to push our ideals just as well as anyone else.—ED.

Gentlemen:—

Inclosed you will find my application for membership of the Misframe League. Although I have always taken the best of care of the films that we receive—or that we have used in our circuit, an organization like this is a system that I have waited a long time to see, and now that it has its start I would like to see every operator in the United States join. If any operator refuses to join, it shows that he is not interested in the work and he should not be connected with the work.

There is one question that I would like to ask, and that is: Why won't our exchanges cooperate with us and help us take care of their films and keep them in the best condition possible? They may answer and tell us that they do, but THEY CERTAINLY DO NOT. I dare say that 95 per cent. of the films that we use in our circuit are not in perfect shape. There will always be some defects that will attract attention of the audience. It has been a long time since I've seen a picture that does not have a misframe in or some defect. Of course if all operators would do what we do in our office or our other theatres, we would have less trouble. As soon as films reach us we rewind them and take cues from it so we can

(*Continued on page* 1532)

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

AS a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

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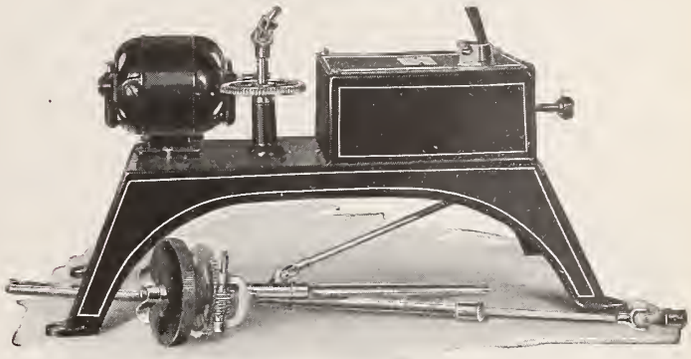

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N. A. M. L. FORUM

(*Continued from page* 1530)

make better blends, and it is very seldom that we don't use a few feet of leaders that we use to place on the beginnings and the ending of reels. It may be impossible to find a misframe in rewinding, but the first time that the pictures get on our screen we watch it and when we catch a misframe we place a small piece of paper in the lower magazine, so that when we rewind it we can find the trouble. Some operators will tell you that it is impossible to catch a misframe in a dark piece of film, but if he will count the sprocket holes four to each picture you can soon straighten it out, or at least locate it. Do you realize that there are going to be thousands of people see the picture after you have used it, and what you can accomplish by taking it out with but a minute's work? Just give it a little thought.

I think that if we operators get together and try to take care of the film, that we don't have to depend on exchanges to inspect their film. I maintain that there is one draw back to most of our operators and that is that they have some helper or some one in the room to bother them. You can run a much better show if you leave your friends down stairs. There is only one way to get a thing done in this work and that is to DO IT YOURSELF, and it will be done. An operator that wants some one to talk in the room should be done away with.

I have been an operator for nine years and it seems all my life, but I like it much better every day. Hoping that you will accept my application for a member and; that I will get in touch with all our operators in the circuit to join, I beg to remain,

Yours very truly,

THYS WINKEL,

Chief of Kinema Projectionists.

DEAR EDITOR:

When reading the N. A. M. L. Forum I notice that you want to hear from all members in regard to membership buttons. I am very much in favor of the bronze metal buttons and I am willing to pay fifty cents for one, and I would like to know when you get them so I can order mine. I haven't belonged to the league very long, but I know that it is going to be a big help to me. I have got film that looked like it had never been inspected since the day it was released, and I had to work six hours on one box to get it in shape to run, but since the exchange sees that I am a member they have been sending us film that have been inspected by some other member. If there is anything I can do to help some other member, I am, Yours for better projection,

DONOVAN MALLORY.

N. A. M. L., No. 1604, Racine, Ohio.

Dear Ed.:

Bert Mellinger's idea for changeovers is the best and the most simplest I ever saw. I have been using the same Idea for some time and find it sure and simple. I did not send in the idea because I was not the originator.

It cannot get caught in the film after it has dropped because it is so light that the least pressure forces it away. The signal is placed 2 or 3 feet from the end and therefore has no chance of doing any harm, at least I have never encountered any trouble. The possibility of slipping through the rollers has happened to me a few times but very seldom. No harm was done except the signal fell through to the bottom of the head.

Regarding bronze buttons for the members is a very good idea and the charge of twenty-five cents is so small that no one should kick, but dig down each and every member and make this league a success. I for one agree to the charge and get a bronze button instead of celluloid. Now all together boys shoot. Hoping this idea goes over the top. I remain,

Yours truly,

S. MESSINGER,

N. A. M. L. No. 1547.

Dear Sir:

Having become interested in the N. A. M. L. through reading about it in the "News," I would like very much to join if eligible.

I have been assistant operator in this theatre for the past two years and intend getting my license as soon as I am old enough. I am very much interested in projection and the Forum has certainly offered some valuable information along this line.

If I am eligible you will find enclosed my application blank already filled out.

Yours respectfully,

DAVID HUNTER,

Elite Theatre,

Philadelphia.

Dear Sir:

DEAR EDITOR:

Enclosed find application for membership in the N. A. M. L. The league is a great thing, not only for us, but for the producers as well. Would like to have membership button. I think the price of them is small and every one should have one. Just as soon as the buttons are ready, I will send the money for same.

Yours truly,

GEORGE A. GIBSON, Operator.

Gem Theatre, De Witt, Ark.

Projectionists:

The News will solve technical problems, gratis.

DEAR SIR:

I noticed your inquiry about the new N. A. M. L. membership buttons. I am sure all of the boys would rather have a better button, but since this league is for the general improvement of projection and not only to repair misframes, I suggest the name be changed to something like National Association for the Improvement of Projection.

Yours very sincerely,

JOSEPH STULL.

2203 St. Antoine St., Detroit, Mich.

N. A. M. L. 1014.

What do the other fellows think about this? —EDITOR.

Dear Sir:

I am sending in my application and wish to join the N. A. M. L. I have been reading about the League and wish to say that I believe it is a good thing.

At present I am keeping good films, but have received some bad ones with punch holes, misframes and bad patches. I have been operating for the past four years, and have studied the conditions of the films, and if the operators don't do something the company will.

Very truly yours,

TROMAN STEPHENS.

Box 94, Gorman, Texas.

GENTLEMEN:

I have just looked over some of the letters written by brother operators and think that it is about time I should join the Anti-Misframe League. I have only been in the game a short time, but have always tried to show an interest in my work. I have every kind of up-to-date equipment that a booth requires for good projection, and also many ideas that might help all brothers in the league. Hoping my application is accepted, I am,

Yours for better projection,

LESTER E. BROWN.

Box 43, Buhl, Idaho.

I am projectionist at Orpheum Theatre, Connellsville, Pa., and would like to join the League. I have been receiving some very bad films and I think the N. A. M. L. is a very good thing. We have some projectionists around here that use punch marks and ruin the film, so I think I will join the league and try to make it easy for others. I remain.

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Site for New Motion Picture Theatre

Seth Mosely and H. E. Blanchard of Norfolk, Conn., have just consummated a deal at Winsted, Conn., whereby they secure J. H. Alvord's Main street store property as a site for a new motion picture theatre. The new owners announce their intention of immediately starting construction of a theatre building. The property is located in the heart of Winsted's business center, between the post office and the telephone exchange. Less than a month ago plans were comyleted by a local company, headed by Stephen Mulcahy, to build a motion picture house on the opposite side of the telephone exchange. It is considered unlikely by Winsted people that both theatres will be constructed. —*AGARD.*

New Orpheum Opens

Another beautiful theatre, the Orpheum, has been opened at Fergus Falls, Minn. It was constructed by the Orpheum Theatre Company and presented "The Inner Chamber," featuring Alice Joyce and four acts of vaudeville on the initial program. The Orpheum seats 684 and is of veneered brick construction. A 25 foot stage, large enough to accommodate any road show and dressing rooms equipped with shower baths are features of the theatre. Gaudiness is missing in the beautiful, simple decorations. The simplicity enhances the pleasing and artistic effect of the whole. Frank McCarthy, of McCarthy Bros., well known Dakota theatrical men, is manager of the Orpheum, Wise.

House Thoroughly Remodeled

Manager J. B. Mason, of the Dream theatre, San Diego, has been thoroughly remodeling the house, improving it from front to rear. He has also had installed an organ at a cost of some $8.000. The Dream is one of the most popular of the low-priced motion picture theatres in the city.

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EXPERIENCED ORCHESTRA LEADER (Violinist), having his own accompanist and large repertoire for pictures, is open for engagement. Free to go anywhere. Could also take over full charge of theatre. Highest references. Address Marcel Verney, 62 St. John St., Quebec, Canada.

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Michigan's Newest Theatre Simplexized

With the Paramount production of the "Sheik" as the principal feature, the new Bridgman Theatre, Bridgman, Mich., was formally opened to an enthusiastic audience on January 20th. The theatre has been equipped with the most modern appliances, including a $10,000 pipe organ, and it is said to be one of the finest little theatres in the State of Michigan in the way of decorations, comfort and equipment.

The equipment in the projection room, which was installed by the Michigan Motion Picture Supply Company of Detroit, Michigan, exclusive distributors for the Simplex products in Michigan, consists of two Type "S" Motor Driven Simplex Projectors equipped with Snaplite Lenses which project the picture on a Gardiner Velvet Gold Fibre Screen. R. O. Bassett is the projectionist.

The builders of this model little picture palace are F. W. Gast and O. A. D. Baldwin, bankers of Bridgman, Mich.

Mammoth Coliseum to Show Superfeatures

The New Coliseum, 750 box seats and seating capacity of 5,175 was opened at Oklahoma City, Oklahoma, Jan. 15, with "The Merry Widow" as the opening attraction. Special Super feature pictures, operas, musical recitals, large road attractions and other large gatherings including stock and automobile shows will be shown in the New Coliseum as the necessity demands.

The building is located near the big arch in Packington. It is 160 x 250 feet in dimensions. The stage is as high as an eight story building, from floor of basement to roof. Fire protection has been assured by twelve lines of 2½ inch hose. There are eight dressing rooms, all above the stage, each furnished with hot and cold water. The heating plant consists of a 10 inch steam pipe from the Morris Packing plant and a 6-inch return water pipe. The heating system alone cost $25,883 and is guaranteed by contract to heat the building to 70 degrees when it is zero weather outside. The pipes run in a concrete tunnel. There is 18,000 feet of radiation in the building, more than in any other building in the state, outside of the state capitol. The largest girder in the state is across the stage of the Coliseum, measuring sixty feet in length, six feet in height, and eight inches in width. Nineteen thousand feet of rope is required to handle the scenery. The building is of reinforced concrete and steel, three stories high and strictly up-to-date in every particular.—*NOBLE.*

Activities in the Southwest

J. H. Elliott, proprietor of the Queen theatre at Corpus Christie, Texas, has re-leased the theatre on Chaparral Street for a period of 25 years.

Early in the year he will completely remodel the structure, adding space to the auditorium and installing new seats to bring seating capacity to 750 persons.

J. M. Calhoun has let the contract for a new theatre to be built at Ennis, Texas, to be operated by Frank Moncka.

The Arcade theatre at Lancaster, Texas, is being overhauled, renovated and practically made new.

A new fireproof movie theatre is being built at Currie, Texas, which will be managed by McHenry and Price of Dallas, Texas.—*NOBLE.*

Installs Powers Projectors

Frank Davidson of the Independent Movi Supply Company's Buffalo branch, has installe Powers machines in the Victoria, Rochester and the Groveland, Groveland, N. Y.—*TAY LOR.*

Open Harrisburg House

A score of the leading representatives of th motion-picture industry of the country wer present at the formal opening of the new Regent Theatre, 410-412 Market street, Harris burg, as the guest of the owner and managing director, Peter Magaro, on the night of Wednes day, December 21.

The theatre was opened with addresses by Lieutenant Governor Edward E. Beidelman, o the State of Pennsylvania; Mayor George A Hoverter, of Harrisburg, and Warren R. Jack son, secretary of the Harrisburg Chamber o Commerce. An appropriate response was made by Mr. Magaro, following which the Paramoun film, "Don't Tell Everything," presented by Adolph Zukor, and played by Wallace Reid Gloria Swanson and Elliott Dexter, was thrown on the screen.

Following the performance, a banquet was tendered by Mr. Magaro to his guests in the Regent restaurant.—*BERGHAUS.*

Create New Marquee and Canopy Designs

The Newman Manufacturing Company of Cincinnati has just issued an attractive folder which shows their exclusive marquee designs to splendid advantage. They have created 28 marquise and sidewalk canopies which they construct in quantities.

SERVICE

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McCormick Does Big Things with His "Jazz-a-Weeks"

Scenes from one of S. Barrett McCormick's elaborate "Jazz-a-Week' performances, which have been attracting attention at the Allan Theatre, Cleveland.

Music and the Picture

Synchronized Music Company Reorganized

Walter Engels Becomes President and Headquarters Established in New York

THERE has been a complete reorganization of the Synchronized Scenario Music Company personnel, which had headquarters in Chicago, with the result that the executive personnel has been changed and the head office moved to 350 Madison Avenue, New York City. The following executives are now in charge of the company: Walter Engels, President; Charles Greinert, Vice President; W. Rodman Fay, Treasurer; George M. Waugh, Secretary; M. J. Mintz, Director of Sales.

Walter Engels, President of the company, made the following statement in regard to conditions surrounding the organization and its future policy:

The Synchronized Scenario Music Company was organized to meet the demand for proper music scores to fit feature play pictures.

Heretofore Musical Directors, Pianists and Organists in Motion Picture Houses have been sorely tried to choose and adapt suitable music for their feature pictures—not only were they compelled to do this over-night, and sometimes even between performances, but frequently they had even to accompany pictures without any preparation whatever.

Another consideration was that many musicians, particularly in the smaller communities, had been laboring under serious difficulties, because they lacked experience with musical dramatic presentations, such as operas and music dramas, and thus were forced to invest pictures in a manner that would not interpret satisfactorily the moods and sequences: even when given cue-sheets, they were at a loss to know where to begin and how to end the selections chosen. Doubtless, many such musicians recall with chagrin many fruitless hours of labor which they spent thus to produce what proved to be utter disappointments or failures.

This is absolutely obviated by the method of the Synchronized. Each selection is properly cued, to fit the picture, and the director or player has merely to watch the picture about the time each next cue is due, and then proceed without further worry.

The staff of Adapters engaged by the Synchronized is without question the ablest in the world; each man has distinguished himself in the music world in general, and in picture music particularly, they are all the foremost men of the day.

A picture is reviewed by either one of them and his secretary. The titles and actions are properly cued and the time for each cue is registered from a stop-watch. The selections are then made (this work sometimes requiring days of research), after which it is properly marked and adapted. Then it gets into the hands of an expert proof-reader, who allows no slip-ups of any sort to escape him, after which it goes to the music copyists who prepare it for the press. From them it is returned to the proof-reader, who sees to it that no errors or inconsistencies have entered. Then, it goes to the press, after which the score is bound and sent out to the theatres.

The music in "Synchronized" scores is chosen from the best music available in catalogues familiar to all theatre and picture musicians. A large proportion of the selections can readily be found in every general theatre library, and when the director finds something in a "Synchronized" score that he does not possess in his library, he may accept it as a valuable suggestion, that it is something worth while to have.

Each score is arranged so that it can be played by solo pianists or organists and is supplied with a complete index of the selections used, also giving the composer's and publisher's names, and the proper successions. Thus such theatres as have orchestras, no matter how large or small, can also use the service. It saves the director the time and labor of adapting, for all he has to do is to pick off-hand from his library the suggested music or its equivalent in substitution, and he can do so with the comfortable assurance that the music is exactly the proper music through every minute of his picture.

An additional factor in this is that the "Synchronized" warning arrows and cues make it impossible for any director to misinterpret any scene or action in the picture.

Plainly, "Synchronized" scores make of every picture an opera, wherein the actors do all but the singing, while the accompanying music supplants the missing word.

A striking part of the "Synchronized" scheme is that it is in full keeping with the widespread demand for "Better music for our films." "Synchronized" brings the best music to even the smallest communities and everywhere tends to improve popular musical tastes, thereby becoming an important factor in the musical development of our country.

The sales problem of the company was taken up with M. J. Mintz, who made the following interesting observations:

The progressive exhibitor today is giving the application of music to his picture the same consideration and serious attention he does to the ventilation of his theatre. He has learned that it is one thing to bring people into his house; another, and more important thing though, to bring them in again and keep them coming.

The time has passed when the picture alone could be depended upon to draw big audiences regularly, and build up a consistent business; the correct music to fit every action, scene and mood is demanded by all audiences, not only the critical.

The exhibitor who does not believe this, has only to canvass his audience after any performance and he will learn things from the very people he caters to, that will not only astound him, but make him wonder how he lasted this long.

"The Discovery of Handel," the second of a series of twelve musical interpretations staged at the Kinema theatre, Los Angeles

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
All's Fair in Love	Special Cast	Goldwyn	5 reels	Nov. 12
Barricade, The	Special Cast	Robertson-Cole	6 reels	Oct. 15
Blind Hearts	Hobart Bosworth	First National	6 reels	Nov. 5
Bring Him In	Earle Williams	Vitagraph	5 reels	Nov. 12
Cinderella of the Hills	Barbara Bedford	Fox	5 reels	Nov. 5
Clay Dollars	Eugene O'Brien	Selznick	5 reels	Nov. 26
Fox, The	Harry Carey	Universal	6 reels	Nov. 26
Grim Comedian, The	Special Cast	Goldwyn	7 reels	Feb. 4
Her Social Value	K. MacDonald	First National	5 reels	Mar. 4
Jackie	Shirley Mason	Fox	5 reels	Dec. 17
Ladyfingers	Bert Lytell	Metro	6 reels	Oct. 22
Lady from Longacre, The	William Russell	Fox	5 reels	Feb. 4
Matrimonial Web, The	Alice Calhoun	Vitagraph	5 reels	Nov. 5
Night Rose, The	Special Cast	Goldwyn	6 reels	Feb. 25
Pardon My French	Special Cast	Goldwyn	6 reels	Jan. 7
Parted Curtains	Henry Walthall	Warner Bros.—S.R.	5 reels	Oct. 29
Peter Ibbetson	Elsie Ferguson	Famous Players		Oct. 29
Poverty of Riches	Special Cast	Goldwyn	7 reels	Dec. 10
Rip Van Winkle	Thos Jefferson	Hodkinson		Oct. 29
Rough Diamond, The	Tom Mix	Fox	5 reels	Nov. 12
Son of Wallingford, The	Special Cast	Vitagraph	8 reels	Oct. 29
Stranger Than Fiction	Catherine M'D'nald	First National	6 reels	Dec. 17
Speed Girl, The	Bebe Daniels	Realart	6 reels	Nov. 26
Swamp, The	Sessue Hayakawa	Robertson-Cole	6 reels	Nov. 12
Theodora	Rita Jolivet	Goldwyn		Oct. 29
Three Musketeers	Douglas Fairbanks	United Artists	12 reels	Sept. 10
Tropical Love	Special Cast	Asso. Exhib.	6 reels	Mar. 4
Trust Your Wife	Kath. MacDonald	First National	5 reels	Feb. 11
What Love Will Do	Murphy-Walker	Fox	5 reels	Feb. 18
Woman's Place	Constance Talmadge	First National	5 reels	Oct. 29

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Alf's Button	Special Cast	First National	6 reels	Feb. 25
Anne of Little Smoky	Asso. Exhib.	Special Cast	5 reels	Feb. 4
Bonnie Briar Bush, The	Special Cast	Famous Players	6 reels	Dec. 10
Bucking the Line	M. (Lefty) Flynn	Fox	5 reels	Nov. 19
Call of the North	Jack Holt	Famous Players	6 reels	Dec. 10
Conflict	Priscilla Dean	Universal	7 reels	Nov. 5
Conquering Power, The	Special Cast	Metro	7 reels	July 16
Dr. Jim	Frank Mayo	Universal	5 reels	Dec. 10
Enchantment	Marion Davies	Paramount	6 reels	Nov. 12
False Kisses	Miss duPont	Universal	5 reels	Nov. 19
Father Tom	Special Cast	Asso. Ex.		
Fidelity	Special Cast	Aywon—S. R.	5 reels	
Footfalls	Special Cast	Fox	7 reels	Sept. 24
For Your Daughter's Sake	Grace Darling	I. W. Film—S. R.		
Guilty Conscience, A	Antonio Moreno	Vitagraph	5 reels	
Her Face Value	Wanda Hawley	Realart	5 reels	Nov. 19
Hunch, The	Gareth Hughes	Metro	6 reels	Oct. 22
Hush Money	Alice Brady	Realart	6 reels	Dec. 10
Iron Trail, The	Special Cast	United Artists	7 reels	Nov. 19
Jane Eyre	Hugo Ballin Prod.	Hodkinson	7 reels	Oct. 29
Jolt, The	Walker-Murphy	Fox	5 reels	Nov. 26
Knight of the West, A	Olin Francis	W.B.M. P'play—S. R.	5 reels	Nov. 5
Ladies Must Live	Special Cast	Paramount	7 reels	Dec. 3
Last Trail, The	Special Cast	Fox	6 reels	Feb. 11
Light in the Clearing, The	Special Cast	Hodkinson	7 reels	Dec. 3
Love Never Dies	Special Cast	First National	7 reels	Dec. 3
Love, Hate and a Woman	Grace Davison	Arrow—S. R.	5 reels	Jan. 7
Lure of Jade, The	Pauline Frederick	Robertson-Cole	6 reels	Nov. 19
Man From Lost River, The	Special Cast	Goldwyn	7 reels	Jan. 28
Man of Stone, The	Conway Tearle	Selznick	5 reels	Nov. 26
Millionaire, The	Herbert Rawlinson	Universal	6 reels	Nov. 12
Molly O	Mabel Normand	First National	6 reels	Dec. 3
Old Oaken Bucket, The	Special Cast	Wid Gunning, Inc.	5 reels	Nov. 5
Our Mutual Friend	Special Cast	Wid Gunning, Inc.	5 reels	Dec. 10
Possession	Special Cast	R-C	6 reels	Nov. 12
Rainbow	Alice Calhoun	Vitagraph	5 reels	Dec. 24
Riding With Death	Buck Jones	Fox	5 reels	Nov. 26
Right Way, The	Special Cast	Produc. Sec.—S. R.	6 reels	Nov. 12
Sheik, The	Agnes Ayres	Paramount	8 reels	Oct. 29
Silent Call, The	Special Cast	First National	7 reels	Nov. 26
Silent Years	Special Cast	R-C	5 reels	Dec. 3
Sin of Martha Queed, The	Special Cast	Associated Exhib		Dec. 3
Single Track, The	Corinne Griffith	Vitagraph	5 reels	Feb. 4
Steelheart	Wm. Duncan	Vitagraph	6 reels	Sept. 24
Sure Fire	Hoot Gibson	Universal	5 reels	Nov.
Ten Nights In a Barroom		Arrow—S. R.		Feb. 4
There Are No Villains	Viola Dana	Metro	6 reels	Sept. 3
Tol'ble David	Rich. Barthelmess	First National	6 reels	Dec. 10
Twice Born Woman, The		Asso. International	6 reels	
Way of a Maid, The	Elaine Ham'rstein	Selznick	5 reels	Feb. 25
What Do Men Want?	Special Cast	Wid Gunning, Inc.	6 reels	Nov. 26
The Wonderful Thing	Norma Talmadge	First National	6 reels	Nov. 19

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
All For a Woman	Special Cast	First National		Dec. 17
Ashamed of Parents	Special Cast	Warner Bros.—S. R.	5 reels	
Ashes	Special Cast	East C'st Prod.-S.R.	5 reels	
At the Stage Door	Special Cast	R-C	5 reels	Dec. 24
Better Man, The	Snowy Baker	Aywon-S. R.	5 reels	Dec. 24
Bride's Confession, A	Rita Jolivet	Graphic—S. R.	6 reels	
Cameron of the Royal Mounted	Special Cast	Hodkinson		Jan. 21
Cheated Hearts	Herbert Rawlinson	Universal	5 reels	Dec. 10
Chivalrous Charley	Eugene O'Brien	Selznick	5 reels	Dec. 10
Conceit	Special Cast	Selznick		Dec. 17
Crossing Trails	Pete Morrison	Assoc. Photoplays	5 reels	Feb. 25
Desert Blossoms	Wm. Russell	Fox	5 reels	Dec. 24
Devil Within, The	Dustin Farnum	Fox	6 reels	Dec. 3
Don't Tell Everything	Special Cast	Famous Players		Dec. 24
Duke of Chimney Butte	Fred Stone	R-C		Dec. 10
Eden and Return	Doris May	R-C		Dec. 31
Every Man's Price	Grace Darling	Burton King—S. R.	5 reels	
Exit the Vamp	Ethel Clayton	Famous Players	5 reels	Feb. 4
Fifty Candles	Special Cast	Hodkinson		Dec. 31
Fightin' Mad	Wm. Desmond	Metro	5 reels	Nov. 12
Fire Eater, The	Hoot Gibson	Universal	5 reels	Jan. 7
First Love	Constance Binney	Realart	5 reels	Jan. 28
Flower of the North	Henry B. Walthall	Vitagraph	7 reels	Jan. 28
Get-Rich-Quick Wallingford	Special Cast	Famous Players		Dec. 17
Hail the Woman	Special Cast	First National		Jan. 14
Hardest Way, The	Fannie Ward	Joan-S. R.	5 reels	
Hole in the Wall, The	Alice Lake	Metro	5 reels	Dec. 10
Idle Rich, The	Bert Lytell	Metro	6 reels	Nov. 12
Infidel, The	Cath'rine M'Donald	First National	6 reels	
Last Payment, The	Pola Negri	Famous Players		Jan. 28
Little Minister, The	Betty Compson	Famous Players		Jan. 7
Lotus Eater, The	John Barrymore	First National	6 reels	Dec. 10
Love Charm, The	Wanda Hawley	Realart	5 reels	Dec. 24
Lucky Carson	Earle Williams	Vitagraph	5 reels	Jan. 14
Making the Grade	David Butler		5 reels	Jan. 14
Man Who Paid, The	Special Cast	Produc. Sec.-S. R.		
Marry the Poor Girl	Carter De Haven	Asso. Ex.	5 reels	Mar. 11
Morals	May McAvoy	Realart		Jan. 14
My Boy	Jackie Coogan	First National	5 reels	Jan. 7
New Disciple, The	Pell Trenton	Federated Produc.	7 reels	Dec. 31
No Defense	William Duncan	Vitagraph	6 reels	Jan. 28
Parisian Scandal, A	Marie Prevost	Universal	5 reels	Dec. 3
Paste Board Crown, A	Special Cast			
Playing with Fire	Gladys Walton	Universal	5 reels	Dec. 24
Polish Dancer, The	Pola Negri	Levinson-S. R.		
Power Within, The	Special Cast	Pathe		Jan. 28
R. S. V. P.	Charles Ray	First National		Dec. 24
Rigoletto	Special Cast	Romayne	5 reels	
Road to Arcady, The	Special Cast	J. W. Film-S. R.	5 reels	Jan. 7
Ruse of the Rattler, The	J. P. MacGowan	Asso. Ex.	5 reels	Feb. 4
Sea Lion, The	Hobart Bosworth	First National		Jan. 21
School Days	Wesley Barry	Warner Bros.-S. R.	6 reels	Dec. 17
Sin Flood, The	Special Cast	Goldwyn		Jan. 21
Tears of the Sea	Special Cast	Asso. Inter.—S. R.	5 reels	
Trail of the Law	Special Cast	Produc. Sec.-S. R.		
Unconq'red Woman, The	Ruby de Remer	Pasha Film C'rp.-S.R.		
Under the Lash	Gloria Swanson	Famous Players	5 reels	Oct. 29
Virginia Courtship, A	May McAvoy	Realart	5 reels	Feb. 4
Western Firebrands	Big Boy Williams	Aywon-S. R.	5 reels	Jan. 7
Whatever She Wants	Eileen Percy	Fox	5 reels	Dec. 24
White Oak	William S. Hart	Famous Players	5 reels	Nov. 12

JANUARY

Feature	Star	Distributed By	Length	Reviewed
Across the Dead Line	Frank Mayo	Universal	5 reels	Jan. 14
Any Night		E. Coast Prod.—S. R.		
Any Wife	Pearl White	Fox		Feb. 18
Barnstormer, The	Charles Ray	First National	5 reels	Mar. 4
Beautiful Liar, The	Kath. MacDonald	First National		Feb. 25
Billy Jim	Fred Stone	R-C Pictures	5 reels	Feb. 18
Bride's Play, The	Marion Davies	Paramount		Jan. 28
Determination	Special Cast	U. S. Pic. Corp.-S. R.	6 reels	Jan. 21
Don't Get Personal	Marie Prevost	Universal	11 reels	Jan. 14
Doubling for Romeo	Will Rogers	Goldwyn	5 reels	Nov. 5
Foolish Wives	Special Cast	Universal	7 reels	Dec. 24
Fountain of Youth	Special Cast	Graphic-S. R.	6 reels	Jan. 21
Fourteenth Lover, The	Viola Dana	Metro	5 reels	Dec. 3
French Heels		Hodkinson	5 reels	Feb. 4
Gleam O' Dawn	John Gilbert	Fox	5 reels	Jan. 14
The Guttersnipe	Gladys Walton	Universal	5 reels	Jan. 7
Half Breed, The		First National		
Handle with Care	Grace Darmond	Assoc. Exhib	6 reels	Feb. 11
Heart's Haven		Hampton-Hodkinson		
His Nibs	Charles (Chic) Sale	Exceptional	5 reels	Oct. 22
Jungle Adventures		Exceptional	4 reels	Oct. 1

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Feature	Star	Distributed By	Length	Reviewed
Just Around the Corner		Paramount	6 reels	Jan. 14
Lane That Had No Turning, The	Agnes Ayres	Paramount	6 reels	Jan. 21
Law and the Woman, The	Betty Compson	Paramount		Jan. 28
Little Eva Ascends	Gareth Hughes	Metro	5 reels	Dec. 3
Little Minister, The	Alice Calhoun	Vitagraph	6 reels	Dec. 31
Love's Redemption	Norma Talmadge	First National	5 reels	Jan. 21
Miss Lulu Bett	Special Cast	Paramount		Dec. 31
Nancy from Nowhere	Bebe Daniels	Paramount	5 reels	Feb. 11
Oh Mabel, Behave		Aywon-S. R.	5 reels	
Orphans of the Storm	Special Cast	D. W. Griffith		Jan. 14
Peacock Alley	Mae Murray	Metro	6 reels	Nov. 24
Penrod	Wesley Barry	First National	5 reels	Feb. 25
Prejudice	Zena Keefe	Arista-S. R.		Feb. 4
Prince There Was, A	Thomas Melghan	Paramount	5 reels	Nov. 26
Received Payment	Corinne Griffith	Vitagraph	5 reels	Jan. 21
Reckless Chances	J. P. McGowan	Assoc. Exhib	5 reels	Feb. 4
Rent Free	Wallace Reid	Paramount	5 reels	Jan. 6
Roof Tree, The	William Russell	Fox	5 reels	Jan. 6
Shadows of the Sea	Conway Tearle	Selznick	5 reels	Jan. 14
Shattered Dreams	Miss du Point	Universal	5 reels	Dec. 24
Should a Wife Work?	Special Cast	J. W. Film-S. R.	5 reels	Feb. 18
Sky High	Tom Mix	Fox	5 reels	Dec. 31
Slippery McGee	Special Cast	First National		
South of Suva	Mary Miles Minter	Paramount	5 reels	
Star Dust	Hope Hampton	First National	6 reels	Dec. 31
Ten Nights in a Barroom	Special Cast	Arrow-S. R.		Feb. 4
Three Live Ghosts	Special Cast	Paramount		Jan 14
Tillie	Mary Miles Minter	Paramount	5 rels	Feb. 25
Too Much Married	Mary Anderson	Assoc. Photoplays	5 reels	Feb. 25
Too Much Wife	Wanda Hawley	Paramount	5 reels	Jan. 28
Trailin'	Tom Mix	Fox	7 reels	Dec. 10
Turn to the Right	Special Cast	Metro		Jan. 21
Two Kinds of Women	Pauline Frederick	R-C Pictures	5 reels	Dec. 24
Unfoldment, The		Assoc. Exhib.	6 reels	Feb. 25
The Unknown	Richard Talmadge	Goldstone-S. R.	5 reels	
Vendetta	Pola Negri	Commonwealth		Dec. 31
White Hands	Hobart Bosworth	Wid Gunning	7 reels	Feb. 11
Wife Against Wife	Special Cast	First National	6 reels	Mar. 11
Why Announce Your Marriage?	Elaln Hammerstein	Selznick		Feb. 4
Winning with Wits	Barbara Bedford	Fox	5 reels	Jan. 21

FEBRUARY

Feature	Star	Distributed By	Length	Reviewed
Ahle Minded Lady, The	H. B. Walthall	Pacific-S. R.	5 reels	Feb. 11
Across the Border	Big Boy Williams	Aywon-S. R.	5 reels	Feb. 11
At the Sign of the Jack O'Lantern	Special Cast	Hodkinson	6 reels	Jan. 28
Back Pay	Special Cast	Paramount	6 reels	Feb. 4
Beyond the Rainbow	Special Cast	Rohertson-Cole	5 reels	Mar. 4
Boomerang Bill	Llonel Barrymore	Famous Players	6 reels	Feh. 18
Broadway Peacock, The	Pearl White	Fox	5 reels	Feh. 25
Call From the Wild, The		Pacific-S. R.	5 reels	
Call of Home, The	Special Cast	Rohertson-Cole	5 reels	Jan. 28
Cave Girl, The		First National	5 reels	Mar. 4
Chasing the Moon	Tom Mix	Fox	5 reels	Feh. 18
City Feller, The	Cullen Landis	Goldwyn	5 reels	
David and Jonathan	Madge Titheridge	Second National-S. S.	6 reels	
Diamond Carlisle	Clark-Cornelius		5 reels	
Doll's House, A	Nazimova	United Artists		Feh. 25
Double Stakes	Gladys Brockwell	Pacific-S. R.	5 reels	
Forest King, The		Pacific-S. R.	5 reels	
Game Chicken, A	Bebe Daniels	Paramount	5 reels	
Girl from Rocky Point, The		Pacific-S. R.	5 reels	
Glorious Fool, The	Helene Chadwick	Goldwyn	6 reels	Jan. 21
Golden Gallows, The	Miss Dupont	Universal	5 reels	Feh. 18
Golden Gift, The	Alice Lake	Metro	6 reels	Dec. 17
Grand Larceny	Elliot Dexter	Goldwyn		Mar. 11
Headin' West	Hoot Gibson	Universal	5 reels	Feb. 4
Her Mad Bargain	Anita Stewart	First National	6 reels	Jan. 21
Her Own Money	Ethel Clayton	Paramount	6 reels	Mar. 4
Hills of Missing Men	J. P. McGowan	Asso. Exhibitors	5 reels	
Homespun Vamp, A	May McAvoy	Paramount	5 reels	Mar. 4
I Defy		Arista-S. R.	6 reels	
Julius Caesar	Special Cast	Geo. Kleine		Feh. 18
Kindred of the Dust	Special Cast	First National	7 reels	Feh. 11
Lady Godiva	Special Cast	Assoc. Exhib.	6 reels	
Law and the Woman, The	Betty Compson	Paramount		Jan. 28
Life's Greatest Question	Roy Stewart	C. B. C.-S. R.		
Little Miss Smiles	Shirley Mason	Fox	5 reels	Feh. 4
Living Lies	Clark-Cornelius-S. R		reels	
Love's Boomerang	Ann Forrest	Paramount	5 reels	Mar. 11
Luxury Tax, the	Mabel Ballin	Hodkinson	5 reels	
Man to Man	Harry Carey	Universal	5 reels	Feh. 11
Midnight	Constance Binney	Paramount	5 reels	Mar. 4
Moran of the Lady Letty	Dorothy Dalton	Paramount	6 reels	Feh. 18
One Glorious Day	Will Rogers	Paramount	5 reels	Feh. 11
Polly of the Follies	Constance T'lm'dge	First National	5 reels	Feh. 25
Prodigal Judge, The	Special Cast	Vitagraph		Feh. 11
Question of Honor, A	Anita Stewart	First National	6 reels	
Red Hot Romance	Special Cast	First National	6 reels	Nov. 19
Red Peacock, The	Pola Negri	Paramount	6 reels	
Right That Failed, The	Bert Lytell	Metro	5 reels	Dec. 17
Rosary, The	Special Cast	First National	7 reels	Feb. 25
Ruling Passion	George Arliss	United Artists	6 reels	Feh. 4
Saturday Night	Special Cast	Paramount	6 reels	Feh. 4
Seventh Day, the	Rich. Barthelmess	First National	5 reels	
Shattered Idols	Special Cast	First National	5 reels	Mar. 4
Smiles Are Trumps	Maurice Flynn	Fox	5 reels	Feh. 11
Smilin' Through	Norma Talmadge	First National	6 reels	
Song of Life, The	Special Cast	First National	6 reels	Feh. 25
Splendid Lie, The	Grace Davison	Arrow-S. R.	5 reels	
Strength of the Pines	William Russell	Fox	5 reels	Feh. 4
Taking Chances	Richard Talmadge	Goldstone-S. R.	5 reels	
Through a Glass Window	May McAvoy	Paramount	5 reels	
Truthful Liar, The	Wanda Hawley	Paramount	5 reels	
Turn to the Right	Special Cast	Metro	5 reels	Jan. 21
Voice in the Dark, The		Pacific-S. R.	5 reels	
Welcome to Our City	Macklyn Arbuckle	S. A. Pic. Corp.-S. R.	5 reels	Mar. 4
When Love Is Young	Zena Keefe	Arista-S. R.	6 reels	
Where Is My Wandering Boy?	Special Cast	Equity-S. R.		Feh. 18
Whispering Women	Clark-Cornelius-S. R		5 reels	
White Faith	Hope Hampton	First National	6 reels	
Why Men Forget	Special Cast	R-C	5 reels	Feb. 4
Wide Open Town, A	Conway Tearle	Selznick	5 reels	Mar. 4
Woman's Side, The	Kath'rine M'Donald		5 reels	
Your Best Friend	Vera Gordon	Warner Bros.-S. R.	5 reels	

MARCH

Feature	Star	Distributed By	Length	Reviewed
Angel Citizens	Franklyn Farnum	W. M. Smith-S. R.	5 reels	
Beauty's Worth	Marion Davies	Paramount		
Blaze Away	Big Boy Williams	Herbst-Lorenzo-S. R.	5 reels	
Bohhed Hair	Wanda Hawley	Paramount	5 reels	
Bootleggers		Wid Gunning	6 reels	
Boy Crazy	Doris May	R-C Pictures	5 reels	Mar. 11
Brenda's Heritage	Special Cast	Second Nat.-S. R.		
Cardigan	Special Cast	Am. Releasing Corp.	6 reels	Mar. 4
Channing of the Northwest	Eugene O'Brien	Selznick	5 reels	
Come On Over	Colleen Moore	Goldwyn	5 reels	
Cub Reporter, The	Richard Talmadge	Goldstone-S. R.	5 reels	
Dangerous Little Demon,	Marie Prevost	Universal	5 reels	
Divorcee, The	Const'nce Talmadge	First National	5 reels	
Domestic Relations	Kath'rine M'Donald	First National	5 reels	
Don't Douht Your Wife	Leah Baird	Assoc. Exhih.	5 reels	
Elope If You Must	Eileen Percy	Fox	5 reels	
Extra, Extra	Walker-Murphy	Fox	5 reels	Mar. 11
Fire Bride, The		Wid Gunning		
Fool's Paradise	Special Cast	Paramount	8 reels	Jan. 21
Forever	Special Cast	Paramount	7 reels	Oct. 29
Friday or Monday	Kath. M'Donald	First National	6 reels	
Gas, Oil and Water	Charles Ray	First National	5 reels	
Glass Houses	Viola Dana	Metro	5 reels	Feh. 25
Heart Specialist, The	Mary Miles Minter	Paramount	5 reels	
Her Hushand's Trademark	Gloria Swanson	Paramount	5 reels	Mar. 4
Her Story	Madge Titheradge	Second Nat.-S. R.		Mar. 4
His Back Against the Wall	Raymond Hatton	Goldwyn		
Human Hearts	House Peters	Universal	6 reels	
Impulse	Neva Gerher	Arrow-S. R.	5 reels	
I Can Explain	Gareth Hughes	Metro	5 reels	Feh. 25
Insinuation		Rus. Clark Syn.-S. R.	5 reels	
Iron to Gold	Dustin Farnum	Fox	5 reels	
Island Wives	Corinne Griffith	Vitagraph	5 reels	
Kissed	Marie Prevost	Universal	5 reels	
Lady Godiva	Special Cast	Assoc. Exhib.	6 reels	
Light in the Dark, The	Hope Hampton	First National	5 reels	
Magnificent Ambersons	Jean Paige	Vitagraph	5 reels	
Man from Downing Street, The	Earle Williams	Vitagraph	5 reels	
Man Who Smiled, The	Special Cast	First National	5 reels	
Man With Two Mothers, The	Special Cast	Goldwyn	6 reels	
Masquerader, The	Guy Bates Post	First National	6 reels	
Miss Paul Revere	Special Cast	Rus. Clark Syn.-S. R.		
Mistress of the World	Special Cast	Paramount	20 reels	
Mr. Pim Passes By	Special Cast	Second Nat.-S. R.		
My Old Kentucky Home	Special Cast	Am. Releasing	6 reels	
Night, Riders, The	Special Cast	Second Nat.-S. R.		
Pardon My Nerve	Chas. (Buck) Jones	Fox	5 reels	Mar. 4
Prisoner of Zenda, The	Special Cast	Metro	5 reels	
Ragged Heiress	Shirley Mason	Fox	5 reels	
Rise of Roscoe Paine,	Irene Castle	Hodkinson	5 reels	
Rose of the Sea	Anita Stewart	First National	5 reels	
Rounding Up of the Law	Big Boy Williams	Aywon-S. R.	5 reels	
Skin Deep	Special Cast	First National	6 reels	
Smudge	Charles Ray	First National	5 reels	
Sonny	Rich. Barthelmess	First National	6 reels	
Stage Romance, A	William Farnum	Fox	7 reels	Feh. 25
Stay Home	Gareth Hughes	Metro	6 reels	
That Lass o' Lowries	Priscilla Dean	Universal		
Tracked to Earth	Frank Mayo	Universal	5 reels	Feb. 25
Travelin' On	William S. Hart	Paramount	5 reels	Mar. 4
Vermillion Pencil, The	Sessue Hayakawa	R-C	5 reels	
Wall Flower, The	Special Cast	Goldwyn	6 reels	
Watch Your Step	Special Cast	Goldwyn	6 reels	
Way Back, The	Frank Mayo	Universal	5 reels	
White Mask, The	Franklyn Farnum	W. M. Smith-S. R.	5 reels	
Wild Honey	Priscilla Dean	Universal		Mar. 11
Wise Kid, The	Gladys Walton	Universal	5 reels	Mar. 4
World's Champion, The	Wallace Reid	Paramount	5 reels	Mar. 11
Woman Wake Up	Florence Vidor	Assoc. Exhih.	6 reels	Mar. 4

APRIL

Feature	Star	Distributed By	Length	Reviewed
Beyond the Rocks	Gloria Swanson	Paramount		
Bigamist, The	Special Cast	R-C		
Bought and Paid For	Special Cast	Paramount		
Deuce of Spades	Charles Ray	First National	6 reels	
Dictator, The	Wallace Reid	Paramount	6 reels	
Duchess of Langeais	Norma Talmadge	First National		
Fair Lady	Special Cast	United Artists		
Fools First	Special Cast	First National		
Glory of Clementina	Pauline Frederick	R-C Pictures	6 reels	
Green Temptation, The	Betty Compson	Paramount		
Gray Dawn, The	Special Cast	Hodkinson	6 reels	
Gypsy Passion	Special Cast	Vitagraph		
If You Believe It, It's So	Thomas Meighan	Paramount	6 reels	
Isle of Zorda	Special Cast	Pathe		
Impulse	Neva Gerher	Arrow-S. R.	5 reels	
Lariat Thrower, The		W. M. Smith-S. R.	5 reels	
Lorna Doone	Special Cast	First National		
Lost and Found	Jackie Coogan	First National	6 reels	
Loves of Pharaoh	Special Cast	Paramount	7 reels	Mar. 4
Love's Masquerade	Conway Tearle	Selznick	5 reels	
Missing Hushands	Special Cast	Metro		
One Clear Call	Special Cast	First National		
Ordeal, The	Agnes Ayres	Paramount	6 reels	
Peterman	Herbert Rawlinson	Universal		
Phantom Bride, The	Bert Lytell	Metro	6 reels	
Prophet's Paradise, The	Eugene O'Brien	Selznick	6 reels	
Reckless Youth	Elaine Ham'rstein	Selznick	5 reels	
Sheik's Wife, The	Special Cast	Vitagraph		
Someone to Love	Special Cast	First National		
Sonny	Rich. Barthelmess	First National		
Soul Seeker, The	Dorothy Phillips	First National	6 reels	
Soul of a Woman	Jane Novak	Assoc. Photoplays	5 reels	
Storm, The	Special Cast	Universal		
Sunshine Harhor	Margaret Beecher	Assoc. Exhib.	6 reels	
Tharon of Lost Valley	Dorothy Dalton	Paramount		
Trail's End		W. M Smith	5 reels	
Why Not Marry?	Margery Wilson	Nat. Exchanges-S. R.		
Woman's Woman	Special Cast	Rus. Clark Syn-S. R.	5 reels	

Comedy and Short Subject Releases

Feature	Star	Distributed By	Length	Reviewed
Adviser, The	Lloyd Hamilton	Educational	2 reels	Nov. 19
Assorted Heroes		Educational	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Barnyard Cavalier, A	Bobby Vernon	Educational	2 reels	Dec. 24
Barnstormer, The		Fox	2 reels	
Bashful Lover, The	Ernest Truex	Pathe	2 reels	
Battling Torchy	Johnny Hines	Educational	2 reels	Jan. 28
Be Reasonable		First National	2 reels	
Bell Hop, The	Larry Semon	Vitagraph	2 reels	Jan. 7
Blacksmith, The	Buster Keaton	First National	2 reels	
Blockhead, The		First National	2 reels	
Blow 'Em Up	Snub Pollard	Pathe	1 reel	
Boat, The	Buster Keaton	First National	2 reels	
Bottle Baby, The		Universal	1 reel	
Bright Eyes	Ben Turpin	First National	2 reels	
Broker, The	Lupino Lane	Fox	2 reels	
Call the Witness	Snub Pollard	Pathe	1 reel	
Charmed Life, A	Jimmy Aubrey	Vitagraph	2 reels	
Chauffeur, The	Clyde Cook	Fox	2 reels	Dec. 31
Chums	Brownie	Universal	2 reels	
Circus Clowns	Baby Peggy	Universal	2 reels	Feb. 11
Cold Feet		Educational	2 reels	
Coming and Going	Vernon Dent	Folly-Pacific	1 reel	
Cops	Buster Keaton	First National	2 reels	
Country Style	Folly-Pacific		1 reel	
Dead Language	George Ovey	Folly-Pacific	1 reel	
Decorator, The	Jimmy Aubrey	Vitagraph	2 reels	
Dog Doctor, The	Harry Sweet	Universal	2 reels	
Edgar's Country Cousin	Johnny Jones	Goldwyn	2 reels	
Edgar's Feast Day	Johnny Jones	Goldwyn	2 reels	
False Alarm		Fox	2 reels	
Family Affair, A		Century	2 reels	Dec. 24
Fat and Sassy	Vernon Dent	Folly-Pacific	1 reel	
Felix Saves the Day		Winkler-S. R.	1 reel	Feb. 11
Flivver Tracks	Geo. Ovey	Folly-Pacific	1 reel	
Fool Days	Al St. John	Fox	2 reels	Jan. 7
For Love or Money		First National	2 reels	
Full of Pep	Snub Pollard	Pathe	1 reel	
Get the Hook	Vernon Dent	Folly-Pacific	1 reel	
Golf Insect, A		Universal	1 reel	
Golfing	Brownie	Universal	2 reels	
Hands Up	Geo. Ovey	Folly-Pacific	1 reel	
Happy Pest, The	Al St. John	Fox	2 reels	Nov. 5
Hard Luck	Buster Keaton	Metro	2 reels	
He Who Hesitates	Harold Lloyd	Assoc. Exhibitors	3 reels	
Hennessy of the Mounted	Geo. Ovey	Folly-Pacific	1 reel	
High and Mighty	Vernon Dent	Folly-Pacific	1 reel	
His Home Sweet Home	Larry Semon	Vitagraph	2 reels	
Hokus Pokus	Bobby Vernon	Educational	2 reels	Feb. 4
Hold the Line		Fox	2 reels	
Holding His Own	Geo. Ovey	Folly-Pacific	1 reel	
Horse Sense	Harry Sweet	Universal	2 reels	
Hound of Tankerville	Otis Harlan	Educational		
Idle Class, The	Chas. Chaplin	First National	3 reels	Oct. 1
Idle Roomer, An	Harry Sweet	Universal	2 reels	
In and Out	Geo. Ovey	Folly-Pacific	1 reel	
In at the Finish	Vernon Dent	Folly-Pacific	1 reel	
It Pays to Exercise	Sennett	Paramount	2 reels	
Kiss and Make Up	Earle Rodney	Educational	2 reels	Dec. 3
Late Hero, The	Geo. Ovey	Folly-Pacific	1 reel	
Late Hours	Snub Pollard	Pathe	1 reel	Nov. 19
Little, But Oh My	Ernest Truex	Pathe	2 reels	
Little Miss Mischief	Baby Peggy	Pathe	2 reels	
Loose Change	Paul Parrott	Universal	2 reels	Feb. 18
Love and Doughnuts	Ben Turpin	Associated Prod.	2 reels	Dec. 10
Love and War	Johnny Savo	Fox	2 reels	
Made in the Kitchen	Special Cast	Associated Prod.	2 reels	
Monkey Shines	Educational		2 reels	Feb. 11
Mother's Lamb	Billy Quirk	Reelcraft	2 reels	
Movie Mix-Up		Universal	1 reel	
Mummy's Nightmare	Geo. Ovey	Folly-Pacific	1 reel	
Mutts	Brownie	Universal	2 reels	
My Wife's Relations	Buster Keaton	First National	2 reels	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Nick-of-Time Hero	Special Cast	Educational	2 reels	Nov. 5
Nobody Home	Geo. Ovey	Folly-Pacific	1 reel	
No Parking	Neal Burns	Educational	2 reels	Dec. 17
Now or Never	Vernon Dent	Folly-Pacific	1 reel	
Nuisance, The	Jimmy Aubrey	Vitagraph	2 reels	
Oh Promise Me		Educational	2 reels	
On Location	Snub Pollard	Pathe	1 reel	Nov. 19
On the Jump	Vernon Dent	Folly-Pacific	1 reel	
One Horse Town	Harry Sweet	Universal	2 reels	
One Moment, Please		Fox	2 reels	
One Stormy Knight	Dorothy Devore	Educational		Feb. 4
Our Gang	Snub Pollard	Pathe	1 reel	
Pale Face, The	Buster Keaton	First National	2 reels	Mar. 11
Pals	Brownie (Dog)	Universal	2 reels	
Pardon Me		Fox	2 reels	
Pay Day	Charles Chaplin	First National	2 reels	
Peace and Quiet	Eddie Lyons	Arrow	2 reels	Feb. 4
Peaceful Alley	Monty Banks	Federated	2 reels	
Peggy, Behave!	Baby Peggy	Universal	2 reels	
Perfect Villain, A		Fox	2 reels	Dec. 10
Playhouse, The	Buster Keaton	First National	2 reels	
Playing Possum	Harry Sweet	Universal	2 reels	Dec. 3
Please Be Careful		Fox	2 reels	Feb. 4
Rainmaker, The	Lloyd Hamilton	Educational	2 reels	
Rambling Romeo, A	Neal Burns	Educational	2 reels	Jan. 28
Rearing to Go	Geo. Ovey	Folly-Pacific	1 reel	
Rent Collector, The	Larry Semon	Vitagraph	2 reels	
Rough and Tumble	Geo. Ovey	Folly-Pacific	1 reel	
Roped and Tied	Geo. Ovey	Folly-Pacific	1 reel	
Rural Cinderella, A		Educational	2 reels	Dec. 10
Saving Sister Susie		Educational	2 reels	Nov. 12
Sailor Made Man, A	Harold Lloyd	Asso. Ex.	4 reels	Dec. 3
Sawmill, The	Larry Semon	Vitagraph	2 reels	
School Days	Larry Semon	Vitagraph	2 reels	
Schoolday Love		Educational	2 reels	Feb. 4
Sea Shore Shapes		Universal	1 reel	
Sheik, The		Fox	2 reels	
Shipwrecked Among Animals		Universal	2 reels	Feb. 4
Show, The	Larry Semon	Vitagraph	2 reels	
Simp, The	Lloyd Hamilton	Educational	2 reels	Oct. 30
Skipper's Policy, The		Educational	1 reel	
Sleeping Sickness	Vernon Dent	Folly-Pacific	1 reel	
Slow But Sure	Vernon Dent	Folly-Pacific	1 reel	
Small Town Stuff	Al. St. John	Fox	2 reels	
Society Dogs	Brownie (Dog)	Universal	2 reels	
Solid Concrete	Larry Semon	Vitagraph	2 reels	
Stage Hand, The	Larry Semon	Vitagraph	2 reels	
Stage Struck	Snub Pollard	Pathe	1 reel	Feb. 11
Star Boarder, The	Larry Semon	Vitagraph	2 reels	
Stars and Stripes	Sid Smith	Federated	2 reels	Dec. 3
Step This Way		Educational	2 reels	Feb. 4
Stick Around	Ernest Truex	Pathe	2 reels	
Stolen Glory		Educational	2 reels	Dec. 10
Straight from the Farm	Al St. John	Fox	2 reels	
Straphanger, The	Lee Moran	Universal	2 reels	
Teddy's Goat		Universal	2 reels	Dec. 24
They're Off	Vernon Dent	Folly-Pacific	1 reel	
Tis the Bull		Educational	2 reels	
Torchy's Promotion	Johnny Hines	Educational	2 reels	
Torchy Takes a Chance	Johnny Hines	Educational		Jan. 7
Torchy Turns Cupid	Johnny Hines	Educational	2 reels	
Toreador, The	Clyde Cook	Fox	2 reels	Oct. 1
Touchdown, The	Lee Moran	Universal	2 reels	
Trouble Hunter, The	Jimmy Aubrey	Vitagraph	2 reels	
Try and Get It		Fox	2 reels	
'Twas Ever Thus	Viora Daniel	Educational	2 reels	
Two of a Kind	Harry Sweet	Universal	2 reels	
Upper and Lower	Lee Moran	Universal	2 reels	
Vagrant, The	Lloyd Hamilton	Educational	2 reels	Oct. 1
Watch Your Wallet	Eddie Boland	Universal	1 reel	
Well I'll Be	Larry Semon	Vitagraph	2 reels	
Winning Wallop	Geo. Ovey	Folly-Pacific	1 reel	
Years to Come	Snub Pollard	Pathe	2 reels	Feb. 18
Young and Foolish	Vernon Dent	Folly-Pacific	1 reel	

Short Subjects

Feature Title and Star	Distributed By	Length	Reviewed
Alice in Wonderland (Serial)	Warner Bros.	2 reels	Feb. 11
Adventures of Sherlock Holmes (Drama)	Alexander-S. R.	15 episodes	
Across the St. Gothard Alps (Scenic)	Truart	18 episodes	
Adventures of Robinson Crusoe (Serial)	Universal		
Along the Rio Grande (Scenic)	Paramount	1 reel	
An Alpine Ride Up the Sranzerhorn (Scenic)	Truart		
An Arctic Hike on the Great Aletsch Glacier (Scenic)	Truart		
And Women Must Weep (Scenic)	Educational	2 reels	Feb. 11
As Old as the Hills (Scenic)	Educational	1 reel	
At the Damascus Gate (Scenic)	Paramount	1 reel	
At the Wailing Wall (Scenic)	Paramount	1 reel	
Away Dull Care (Novelty)	Prizma	1 reel	
Bahyhood (Novelty)	Kineto Review	1 reel	
Bashful Suitor, The (Drama) Mary Brandon	Hodkinson	2 reels	Dec. 24
Battle Against Odds (Eddie Polo, W. Dr.)	Universal	2 reels	
Battle of Jutland, The (Novelty)	Educational	2 reels	Dec. 10
Bear, a Boy and a Dog, A (Novelty)	Wid Gunning	2 reels	
Beauty Spots of America (Scenic)	Kineto Review	1 reel	
Beggar Maid, The (Drama), Mary Astor	Triart Film	1 reel	Oct. 8
Beyond the Trail (Wes. Drama), Tom Sanchi.	Pathe	2 reels	
Birds of Crags and Marshes (Novelty)	Kineto Review	1 reel	
Bonnets of Auvergne (Scenic) Bruce	Educational	1 reel	Jan. 7
Bonnie Scotland (Scenic)	Kineto Review	1 reel	
Borneo Venice, A (Scenic)	Truart		
Breaking Through (Serial), Carmel Myers	Vitagraph	15 episodes	
Call of Courage (Drama)	Universal		
Capturing Lions by Aeroplane (Novelty)	Pathe	1 reel	Nov. 18
City, The (Scenic)	Wid Gunning	1 reel	Dec. 10
Code of the West, The (West. Drama)	Texas Guinan	2 reels	Nov. 5
Combatting the Elements (Novelty)	Kineto Review	1 reel	Nov. 12
Crowning King Blizzard (Scenic)	Educational	1 reel	
Cupid, Registered Guide (Drama) Edgar Jones.	Pathe	2 reels	
Dangerous Trails (Drama)	Pathe	2 reels	
Dawn to Dusk in Egypt (Scenic)	Educational	1 reel	
Death Trap, The (West. Dr.), Tom Sanchi.	Pathe	2 reels	
Desperation (Drama)	Universal	2 reels	
Emerald Isle, The (Scenic)	Kineto Review	1 reel	
Felix Saves the Day (Cartoon)	Winkler-S. R.	1 reel	Feb. 11
First Families of America (Novelty)	Paramount	1 reel	
From Dawn to Dusk in Egypt (Scenic)	Educational	1 reel	Jan. 28
Go Get 'Em Hutch (Serial)	Pathe	15 episodes	
Good Things of Life (Novelty)	Wid Gunning	1 reel	
Grandfather's Clock (Novelty)	Kineto Review	1 reel	Jan. 28
Great American Authors (Kineto Series)			Nov. 19
Holy City, The (Scenic)	Kineto Review	1 reel	
Honor of Rameriz (West. Dr.), Tom Santschi.	Pathe	2 reels	Nov. 5
Hunting the Sea Wolf (Educational)	Kineto Review	1 reel	
If (Novelty)	Prizma	1 reel	
In Old Granada (Scenic)	Paramount	1 reel	

(Continued on page 1541)

COMING PRODUCTIONS LISTED

AFFILIATED DISTRIBUTORS, INC.

I am the Law (Special Cast)

ALEXANDER FILM CORP.

Adventures of Sherlock Holmes
(Fifteen two-reel features)

AMERICAN RELEASING CORP.

Destiny's Isle (Special Cast)
My Old Kentucky Home (Special Cast)
The Cradle Buster (Aleen Hunter)
The Lying Truth (Special Cast)
Belle of Alaska (Jane Novak)
Jan of the Big Snows (Special Cast)

ARISTA FILM CORP.

Prejudice
When Love is Young (Zena Keefe)
I Defy

ARROW FILM CORPORATION

Impulse (Neva Gerber)
The Innocent Cheat (Special Cast)
Ten Nights in a Bar Room
A Yankee Go-Getter (Neva Gerber) 5
Devil-Dog Dawson (Jack Hoxie) 5
The Star Reporter (Billie Rhodes) 5
A Motion to Adjourn (Daw-Stewart) 5

SPEED COMEDIES
(One Released Every Week)
MURIEL OSTRICHE COMEDIES
BLAZED TRAIL PRODUCTIONS
ARROW-GERBER PRODUCTIONS
NORTHWOOD DRAMAS
SERIALS

ASSOCIATED EXHIBITORS

HAROLD LLOYD COMEDIES

He Who Hesitates
A Sailor Made Man 4

FEATURES

Hills of Missing Men (J. P. McGowan)
Don't Doubt Your Wife (Leah Baird)
Clansmen of the North
Woman, Wake Up
Lady Godiva
Sunshine Harbor (Margaret Beecher)

ASSOCIATED PHOTOPLAYS

Soul of a Woman (Jane Novak)
Crossing Trails (Pete Morrison) 5
Ghost City (Helen Holmes) 5

AYWON FILM CORPORATION

Across the Border (Big Boy Williams)
The Master of Beasts

C. B. C. FILM SALE CORP.

Life's Greatest Question (Roy Stewart)
CARNIVAL COMEDIES
(Two Reels Twice a Month)
HALL ROOM BOYS COMEDIES
(Two Reels Twice a Month)
SCREEN SNAPSHOTS
(One Reel Twice a Month)
STAR RANCH WESTERNS
(One Two-Reeler Every Two Weeks)

CLARK-CORNELIUS CORPORATION

Living Lies
Diamond Carlisle

R. CLARK SYNDICATE, INC.

Miss Paul Revere
Insinuation
Woman's Woman
The Love Slave (Lucy Doraine)
The Two Orphans
The Offenders (Margery Wilson)

DI LORENZO, INC.

Blaze Away (Big Boy Williams)

EAST COAST PRODUCTIONS, INC.

Feb.—The Greater Duty

EDUCATIONAL FILMS CORP.

SHORT SUBJECTS

The Rainmaker 2
Cold Feet (Christie Comedy)
'Twas Ever Thus (Christie Comedy) 2
Hokus Pocus (Christie Comedy) 2
'Tis the Bull (Christie Comedy) 2
Oh, Promise Me! (Christie Comedy) 2
And Women Must Weep (Bruce Scenic) 2
Monkey Shines (Campbell Comedy) 2
Schoolday Love (Campbell Comedy) 2
Stolen Glory (Campbell Comedy) 2

SELIG-RORK PHOTOPLAYS
CHRISTIE COMEDIES
MERMAID COMEDIES
PUNCH COMEDIES
TORCHY COMEDIES
CAMPBELL COMEDIES
CHESTER COMEDIES
VANITY COMEDIES
GAYETY COMEDIES
SKETCHOGRAFS
BRUCE SCENICS
CHESTER OUTINGS
CHESTER SCREENICS
CINAL FILMS—SLOW SPEED
KINOGRAMS

EQUITY PICTURES CORP.

Where Is My Wandering Boy? (Special Cast)

EXCEPTIONAL PICTURES CORP.

(Releasing Arrangements to be Announced Later)
Mister Antonio (Otis Skinner)
Grumpy

EXPORT AND IMPORT FILM CO., INC.

The Jungle Goddess—Selig serial 15 episodes
Starring Elinor Field and Truman Van Dyke.

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT

(April Releases)
If You Believe It, It's So (Thomas Meighan)
Beyond the Rocks (Gloria Swanson)
Bought and Paid For (Special Cast)
The Green Temptation (Betty Compson)
(March Releases)
Travelin' On (William S. Hart)
Forever (Special Cast)
The Mistress of the World (Chapter 1—spec. prod.)
The World's Champion (Wallace Reid)
The Mistress of the World (Chapter 2—spec. prod.)
Her Husband's Trademark (Gloria Swanson)
Bobbed Hair (Wanda Hawley-Realart prod.)
Fool's Paradise (Special Cast)
The Mistress of the World (Chapter 3—spec. prod.)
The Heart Specialist (Mary Miles Minter—Realart)
Beauty's Worth (Marion Davies)
The Mistress of the World (Chapter 4—spec. prod.)
Our Leading Citizen (Thomas Meighan)
The Gilded Cage
A Stampede Madonna (Jack Holt)
The Ordeal (Agnes Ayres)
The Dictator (Wallace Reid)
Tharon of Lost Valley (Dorothy Dalton)
(February Releases)
Love's Boomerang (Special Cast)
Moran of the Lady Letty (Dorothy Dalton)
The Red Peacock (Pola Negri)
One Glorious Day (Will Rogers)
Her Own Money (Ethel Clayton)
Boomerang Bill (Lionel Barrymore)
Saturday Night (Special Cast)
Back Pay

REALART PICTURES

The Sleepwalker (Constance Binney)
The Truthful Liar (Wanda Hawley)
The Heart Specialist
Midnight (Constance Binney)
Through a Glass Window (May McAvoy)

FEDERATED FILM EXCHANGES

CHESTER COMEDIES
(Once a Month)
HALLROOM BOYS COMEDIES
(Twice a Month)
JOE ROCK COMEDIES
(Twice a Month)
SCREEN SNAPSHOTS
(Twice a Month)
Miracles of the Jungle
(Fifteen-Episode serial)

FIDELITY PICTURES CORP.

FEATURES

12 WITWER COMEDIES (CHAS. DELANEY)

FIRST NATIONAL EXCHANGES

The Duchess of Langeais (Norma Talmadge)
The Soul Seeker (Dorothy Phillips)
Smilin' Through (Norma Talmadge)
The Divorcee (Constance Talmadge)
Fools First (Special Cast)
Friday or Monday (Katherine MacDonald)
Gas, Oil or Water (Charles Ray)
The Light in the Dark (Hope Hampton)
The Man Who Smiled (Special Cast)
Rose o' the Sea (Anita Stewart)
Skin Deep (Ince Special)
The Woman He Married (Anita Stewart)
Sonny (Richard Barthelmess)
Lost and Found (Jackie Coogan)
The Soul Seeker (Dorothy Phillips)
One Clear Call (Special Cast)
The Masquerader (Special Cast)
Lorna Doone (Special Cast)
Pawned (Special Cast)
Domestic Relations (Katherine MacDonald)
The Deuce of Spades (Chas. Ray)
Smudge (Chas. Ray)
The Seventh Day (Richard Barthelmess)
Someone to Love (Ince Prod.)
Suzanna (Mabel Normand)
The Hottentot (Ince Prod.)
Jim (Ince Prod.)
Wooden Spoil (Ince Prod.)
Finding Home (Ince Prod.)
Bellboy 13 (Ince Prod.)
Kindred of the Dust (Walsh Prod.)
Polly of the Follies (Constance Talmadge)
The Barnstormer (Charles Ray)
The Song of Life (Special Cast)
White Faith (Hope Hampton)
Slippery McGee
The Half Breed

COMEDIES

Pay Day (Charles Chaplin)
My Wife's Relations (Buster Keaton)
For Love or Money (Sennett)
Cops (Buster Keaton) 2
The Blockhead (Sennett) 2
The Pale Face (Buster Keaton) 2
Be Reasonable (Sennett) 2

FOX FILM EXCHANGES

FEATURES

A Fool There Was (Special Cast)
Clean Up Sudden (Tom Mix)
Pardon My Nerve (Chas. Jones)
Nero (Special Cast)
Iron to Gold (Dustin Farnum)
A Stage Romance (William Farnum)
Chasing the Moon (Tom Mix)
Smiles Are Trumps (Maurice Flynn)
The Broadway Peacock (Pearl White)
Elope If You Must (Eileen Percy)
Extra, Extra! (Walker-Murphy)

COMEDIES

The Barnstormer (Sunshine)
The Sheik (Sunshine)
Hot Dog (Clyde Cook)
The Studio Rube (Al. St. John)
The Broker (Lufino Lane)

MUTT AND JEFF CARTOONS
FOX NEWS
(Twice a week)

GOLDWYN EXCHANGES

THIRD GROUP OF RELEASES

Glorious Fool, The	5,392
Man With Two Mothers	4,423
His Back Against the Wall	4,680
Watch Your Step	4,713
Doubling for Romeo	4,304
Wallflower, The	5,228
Grand Larceny	5,228

HODKINSON CORP., W. W.

Golden Dreams (Benj. B. Hampton Prod.)
The Rise of Roscoe Paine (Irene Castle)
At the Sign of the Jack O' Lantern
Feb. 19—The Luxury Tax (Mabel Ballin)
Feb. 12, 1922—Hope (Triart Pictures Corp.)
The Grey Dawn (Benj. B. Hampton Prod.)
Jan. 22, 1922—Heart's Haven (Benj. B. Hampton Prod.)

McGOVERN & EGLER

SHORTY HAMILTON SERIES

Apr. 10—Ride 'Em Cowboy 2
Mar. 27—Grit 2
Mar. 13—Pony Boy 2
Feb. 27—Let-'er-Go Gallagher 2
Feb. 13—Pep 2

METRO PICTURES CORP.

Missing Husbands (Special Cast)
Fascination (Mae Murray)
The Phantom Bride (Bert Lytell)
Mar. 20—Stay Home (Gareth Hughes) 6
Mar. 13—The Prisoner of Zenda (Special Cast)
Mar. 6—Glass Houses (Viola Dana) 6
Feb. 20—The Light That Failed (Bert Lytell) 6
Jan. 2—Turn to the Right (Special Cast)

NATIONAL EXCHANGES, INC.

Welcome Children (Special Cast)
Shadows of the West (Hedda Nova)

KINETO REVIEW
(One Reel Issued Weekly)
SERIALS

PACIFIC FILM COMPANY

The Girl from Rockypoint (Special Cast) 5
The Forest King (Special Cast) 5
The Voice in the Dark (Special Cast) 5
Double Stakes (Gladys Brockwell) 5
The Able Minded Lady (Henry B. Walthall) 5
The Call From the Wild (Frankie Lee) 5
The Fatal 30 (Special Cast) 5

FOLLY COMEDIES
(Starring Geo. Ovey and Vernon Dent—One reel each)

PATHE EXCHANGES

The Isle of Zorda (Special Cast)

SERIALS

Go Get 'Em Hutch
(Fifteen Episodes—Starring Chas. Hutchinson)

(Continued on page 1541)

COMING RELEASES

(Continued from page 1540)

White Eagle
(Fifteen Episodes—Starring Ruth Roland)
The Sky Ranger
(Fifteen Episodes—Starring Geo. B. Seitz and June Caprice)

SHORT SUBJECTS

Mar. 5—Mysterious Tracks (Bill and Bob series)...1
Mar. 5—Sylvia of Secret Service (Irene Castle).....3
Mar. 5—The Tiger and the Donkey (Aesop's Fables) 2/3
Feb. 12—The Villain in Disguise (Aesop's Fables)..2/3
Pathe Playlets (15 features—3 reels each).....

COMEDIES

Pardon Me (Pollard).....1
Full of Pep (Pollard).....1
Call the Witness (Pollard).....1
Our Gang (Pollard).....1
Feb. 12—Stage Struck (Pollard).....1
Harold Lloyd Reissues.....

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News .....
Saturdays—Pathe News .....

PIONEER FILM CORP.

The Crimson Cross (Van Dyke Brooks).....
Beyond the Crossroads (Ora Carew).....
The Leech (Claire Whitney).....

PRIMEX PICTURES CORP.

His Pajama Girl.....5
Power 5
Your Daughter and Mine.....6
The Lonely Trail.....5
The Door That Has No Key.....6
Eternity 6
Smiles (series of 26 single reel novelty comedies).....
Twelve single reel Indian dramas.....

PRODUCERS SECURITY CORP.

The Great Alone (Monroe Salisbury).....
The Wolf's Fang (Wilfred Lytell).....5
The Soul of Man.....7
Squire Phinn 5
Mr. Bingle 5
Mr. Potter of Texas.....6
Irving Cummings Series.....2
Cissy Fitzgerald Series.....2

PYRAMID PICTURES, INC.

The Mayor's Wife (Betty Blythe).....
The Queen of the Moulin Rouge.....

R-C PICTURES CORP.

The Son of the Wolf (Special Cast).....
The Bigamist (Ivy Duke).....
Gay and Devilish (Doris May).....
The Woman Breed (Pauline Frederick).....
The Glory of Clementina (Pauline Frederick).....
The Vermillion Pencil (Sessue Hayakawa).....
Boy Crazy (Doris May).....
Why Men Forget.....
The Call of Home (Special Cast).....

RUSSELL PRODUCTIONS

FRANK BRAIDWOOD SERIES
AL JENNINGS SERIES
HELEN GIBSON SERIES
FRITZI RIDGWAY SERIES
CAPITOL FILM COMPANY
NEAL HART SERIES
LESTER CUNEO SERIES

SECOND NATIONAL PICT. CORP.

Her Story (Madge Titheradge).....
Mr. Pim Passes By.....
The Night Riders.....
Brenda's Heritage .....
David and Jonathan (Madge Titheridge).....

SELZNICK (LEWIS J.) ENT.

Sink or Swim (Owen Moore).....
Reckless Youth (Elaine Hammerstein).....
The Prophet's Paradise (Eugene O'Brien).....
The Referee (Conway Tearle).....
Channing of the Northwest (Eugene O'Brien).....
A Wide Open Town (Conway Tearle).....
Love's Masquerade (Conway Tearle).....
SELECT PRODUCTIONS
WILLIAM J. FLYNN SERIES
CHAPLIN CLASSICS
SELZNICK NEWS
REPUBLIC FEATURES
SERIALS

W. M. SMITH PRODUCTIONS, INC.

Goldgrabbers .....
It Happened Out West.....
Crossroads .....
The Lariat Thrower.....
Trail's End .....
Angel Citizens .....
The White Mask.....
So This Is Arizona.....

STOREY PICTURES, INC.

Shadowland Screen Review—1 reel every 2 weeks.
Burlesque Photoplays—2 reels every month.

TRUART FILM CORPORATION

BURLINGHAM ADVENTURES

Across the St. Gothard Alps.....
A Borneo Venice.....
Island of Surprise .....
Monkey Land Up the Barito River.....
An Alpine Ride Up the Sranzerhorn.....
Jungle Belles of Borneo.....
An Arctic Hike on the Great Aletsch Glacier.....
A Wedding Feast Among the Borneo Dayaks.....

UNITED ARTISTS CORP.

Salome (Nazimova).....
Fair Lady (Special Cast).....
The Ruling Passion (George Arliss).....
A Doll's House (Nazimova).....

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Under Two Flags (Priscilla Dean).....
Human Hearts (House Peters).....
The Storm (Special Cast).....
Mar. 27—The Dangerous Little Demon (Marie Prevost)
Peterman (Herbert Rawlinson).....
Mar. 13—The Wise Kid (Gladys Walton).....
Mar. 6—Wild Honey (Priscilla Dean).....
Mar. 6—Tracked to Earth (Frank Mayo).....
Man to Man (Harry Carey).....

SERIALS

The Adventures of Robinson Crusoe.....
(Eighteen Episodes—Starring Harry Myers)
With Stanley in Africa.....
(Eighteen Episodes—Starring Geo. Walsh and Louise Lorraine)
Winners of the West.....
(Eighteen Episodes—Starring Art Accord)

JEWEL PRODUCTIONS, INC.

Jan. 1, 1922—Foolish Wives (Stroheim).....

COMEDIES

A Golf Insect (Star).....1
Two of a Kind (Century).....2
Mutts (Century).....2
Beware (Star).....1
A Movie Mix-Up (Star).....1

UNIVERSAL DRAMAS

Desperation (La Plante-Lincoln).....2
The Call of Courage (La Plante-Pembroke).....2
Trickery (Dorothy Woods-Hal Goodwin).....2

NEWS AND MAGAZINE REELS

Tuesdays—International News..... 1
Fridays—International News 1
Fridays—New Screen Magazine (Universal)..... 1

VITAGRAPH EXCHANGES

FEATURES

The Shangraun (Pauline Starke).....
The Man Hunter (William Duncan).....
The Sheik's Wife (Special Cast).....
Gypsy Passion (Special Cast).....
The Magnificent Ambersons (Jean Paige).....
The Man From Downing Street (Earle Williams)....
Island Wives (Corinne Griffith).....
The Prodigal Judge (Jean Paige).....
Flower of the North (Henry B. Walthall).....

COMEDIES

The Show (Larry Semon).....
A Charmed Life (Jimmy Aubrey).....
The Sawmill (Larry Semon).....

SERIALS

Breaking Through .....
(Starring Carmel Myers and Wallace MacDonald)

WARNER BROS.

Your Best Friend (Vera Gordon).....
School Days (Wesley Barry).....

SERIALS

Alice in Wonderland.....15 episodes
Shadows of the Jungle.....15 episodes
Miracles of the Jungle.....15 episodes

MONTY BANKS COMEDIES

(One released every month)

WID GUNNING, INC.

ENTERTAINMENT SERIES

Mar. 15—The Fire Bride.....
The Madness of Love.....
Alias Phil Kennedy.....
The Blonde Vampire.....
Foolish Monte Carlo.....
The Bootleggers .....
The Love Nest.....
Don't Blame Your Children.....
Mrs. Dane's Confession.....
The Blue Mountain Mystery.....

POST NATURE SERIES

(One Every Two Weeks)

SHORT SUBJECTS

A Bear, a Boy and a Dog.....2853 ft.
Puppy Days.....939 ft.
Robinson Crusoe Hours.....966 ft.
The Good Things of Life.....
(Weekly Single Reel Release)

WESTERN FEATURE PROD., INC.

A Western Demon (Wm. Fairbanks).....
Hell's Border (Wm. Fairbanks).....

SHORT SUBJECTS

(Continued from page 1539)

Feature	Star	Distributed By	Length	Reviewed
Island of Surprise (Scenic)		Truart		
Juggernauts of the Jungle (Educational)		Educational	1 reel	
Jungle Belles of Borneo (Novelty)		Truart		
Jungle Goddess, The (Serial)		Exp. & Imp.-S. R.	15 episodes	Feb. 4
King of the Circus (Serial), Eddie Polo		Universal	18 episodes	
Lake Maggiore (Scenic)		Paramount	1 reel	
Leather Pushers, The (Drama)		Universal	2 reels	Jan. 28
Let's Go—To the South Seas (Scenic)		Educational	1 reel	Dec. 10
Lochinvar of the Line (Drama), Edgar Jones		Pathe	2 reels	
Lorraine of the Timberlands (West. Dr.), Tom Sanchi		Pathe	2 reels	Oct. 8
Lost a Yodel (Educational)		Educational	1 reel	
Magic Gems (Study)		Prizma	1 reel	
Monkey Land Up the Barito River (Scenic)		Truart		
Ne'er to Return Road (Dr.), Wallace Berrey		Educational	2 reels	Oct. 8
Neighbor Nelly (Romance)		Prizma	1 reel	Jan. 28
Netting the Leopard (Wild Animal)		Pathe	1 reel	Sept. 24
New Wine in Old Bottles (Educational)		Educational		
Nice and Cannes (Scenic)		Paramount	1 reel	Oct. 1
Night Attack, The (Drama)		Universal	2 reels	Feb. 18
Nippon (Study)		Prizma	1 reel	
No More Gasoline (Scenic)		Educational	1 reel	
Northern Trail, The (Drama)		Educational	2 reels	
Official Movie Chats of M. P. T. O. of A		Kineto		Feb. 11
Old and New England (Scenic)		Educational	1 reel	Dec. 10
Old Dynamite (Special)		Universal	2 reels	Dec. 3
Old Moose Trails (Scenic)		Educational	1 reel	
Pageantry in India (Scenic)		Kineto		
Panama (Scenic)		Kineto Review	1 reel	
Pelican Island (Scenic)		Truart		
Perilous Ascent of the Zinal-Rothorn (Scenic)		Truart		
Primitive Life in Tennessee (Scenic)		Kineto	1 reel	Feb. 4
Puppy Days		Wid Gunning	1 reel	
Pyrenees and Wooden Legs (Educational)		Educational	1 reel	
Quaint Holland (Scenic)		Universal	2 reels	
Ranger's Reward, The (Drama)	Art Accord	Educational	1 reel	Feb. 18
Ranger, The (Scenic)		Sunset-Burrud	1 reel	Feb. 11
Roaring Waters (West. Drama), Geo. Larkin		Universal	2 reels	Sept. 27
Robinson Crusoe Hours		Wid Gunning	1 reel	
Ropin' Fool, A (Will Rogers, W. Dr.)			2 reels	Nov. 26
Ruins of Angkor (Study)		Prizma	1 reel	
Rural Java (Scenic)		Paramount	1 reel	
Santa Fe—The City Different (Scenic)		Paramount	1 reel	
Science at Home (Kineto Review)		National Ex.	1 reel	
Secret of Butte Ridge, The (W. Dr.), T. Sanchi		Pathe	2 reels	Feb. 4
Seeing San Marino (Scenic)		Paramount	1 reel	
Seeing the Unseen (Novelty)		Prizma	1 reel	
Seven League Booters (Scenic)		Educational	1 reel	
Seville in Fair Time (Scenic)		Paramount	1 reel	
Sky Ranger, The (Serial)		Pathe	15 episodes	
So This Is London (Scenic)		Prizma	1 reel	Feb. 4
Stamboul (Scenic)		Paramount	1 reel	
Striking Tires, The (Novelty)		Bosworth, De Freves & Felton	1 reel	
Strolling Minstrels (Scenic)		Educational	1 reel	Oct. 29
Sunbeams (Study)		Prizma	1 reel	
Sweet Heart (Western Drama), Billy West		Joan Film	2 reels	
Terror Trail (Serial), Eileen Sedgwick		Universal	18 episodes	
Thrills (Sport Topic)		Kineto Review	1 reel	
Too Much Overhead (Educational)		Educational	1 reel	
Trickery (Drama)		Universal	2 reels	
Trip of U. S. S. Idaho (Scenic)		Kineto Review	1 reel	
Trip Through Film Land, A (Novelty)		Bosworth, De Freves & Felton	2 reels	Dec. 31
Village Life in Switzerland (Scenic)		Kineto Review	1 reel	
Wanderlust (Scenic)		Educational	1 reel	
Was Darwin Right? (Educational)		Kineto Review	1 reel	
Watching the Wayands (Scenic)		Paramount	1 reel	
Water Babies (Educational)		Kineto Review	1 reel	
Wedding Feast, Among Borneo Dayaks, A (Novelty)		Truart		
White Eagle (Serial)		Pathe	15 episodes	
White Mouse, The (Drama) Lewis Stone		Educational	2 reels	Nov. 5
Wild Men of Borneo (Adventure)		State Rights		
Winter Pets (Sport Review)		Artclass	1 reel	
Winners of the West (Serial), Art Accord		Universal	18 episodes	Oct. 1
With Stanley in Africa (Serial) George Walsh		Universal	18 ep'sdes	Feb. 11
Young Painter, The		Hodkinson	1 reels	

Jessen's Studio News by Wire

LASKY

Cecil DeMille has almost fully recovered from inflammatory rheumatism and is going to a ranch for a stay of three weeks.

James Cruze, Wallace Reid, Liela Lee, Walter Long and Alan Hale are in San Francisco for two weeks taking exteriors for "The Dictator" from the Richard Harding Davis play.

The "Vale of Paradise" company, directed by Rollin Sturgeon, is at Mesa, Arizona, for exteriors. Jack Holt and Bebe Daniels are the leads. The continuity is by Will M. Ritchie.

Betty Compson, Penrhyn Stanlaws and the "Over the Border" company are returning from four weeks at Truckee, Cal.

Sam Woods is beginning "The Gilded Cage," from continuity by Elmer Harris. Gloria Swanson is the star.

George Melford is directing Dorothy Dalton in "The Woman Who Walked Alone." The story is laid in London and South Africa. Milton Sills is opposite the star, who makes her debut as a blonde in this picture.

The complete cast for "The Ordeal," directed by Paul Powell, includes Agnes Ayres, Conrad Nagel, Ena Murphy, Edward Sutherland, Adele Farrington, Clarence Burton, Ann Schaeffer, Claire Dubrey, Floyd Whitlock and Shannon Day.

"Our Leading Citizen," directed by Alfred Green and starring Tom Meighan, is in production.

INCE

"A Man of Action," an original story by Bradley King, is the title of the next Douglas MacLean picture, now being directed by James W. Horne. The players include Marguerite de la Motte, Raymond Hatton, Wade Beteler, William Courtright, Arthur Hull, Arthur Malette and Katherine Lewis.

Lambert Hillyer is directing "The Brotherhood of Hate," an all-star production, which is now half finished.

C. Gardner Sullivan's "Someone to Love" has been put into production. John Griffith Wray is directing. Madge Bellamy is to play the lead.

Arthur E. Beck has completed the Leah Baird production "When the Devil Drives." It is now being edited.

Maurice Tourneur will require two weeks more to complete Lorna Doone.

UNIVERSAL

Tom Santschi has been engaged to star in a series of two reel Western and Northwest police dramas, directed by Robert N. Bradbury.

Arthur Statter, head of the serial and short feature department of Universal, is now preparing continuity for the first series, "The Guilty Oath."

Now being edited are "Human Hearts," "That Lass o' Lowrie's," and "The Storm."

A number of stories are in preparation for filming upon the return of the stars from their personal appearance tours. They include "Under Two Flags," for Priscilla Dean, "The Suburban Handicap," by Charles Dazey, an all star picture to be directed by King Baggott from George Hull's scenario; "The Flirt," by Booth Tarkington, with continuity by E. P. Younger; "Afraid to Fight," by Leet Renick Brown; "Out of the Silent North," by Drage Altar Stairs; a South Sea story by G. B. Lancaster, with scenario by George Hively—all three for Frank Mayo; "Trimmed Burning," an Ozark Mountain story by Hapsburg Liebe and "The Cherub of the Seven Bar" by Ralph Cuming, both for Hoot Gibson; "The Night of Nights" and "Never Mind To-Morrow," an original story by Bernard Hyman, both for Marie Prevost; "The Trooper" an original road show story by E. Younger; "Top of the Morning," by Anne Caldwell, and "M'Liss" by Bret Harte—all three for Gladys Walton. The scenario is being written for Louis Joseph Vance's story "The Black Bag," by Bernard Hyman and George Hively for Herbert Rawlinson.

ROACH

Hal Roach supplied the story for the next Lloyd comedy. The scenario is by Jean Havez and Sam Taylor. Lloyd will appear as a much travelled youth.

"Do Me a Favor," a Snub Pollard comedy, is ready for shipment.

Director Robert McGowan is beginning a second children's comedy from a script by Tom McNamara, the cartoonist.

Gilbert Pratt is directing Paul Parrott in a lodge picture, titled "The Joiner."

Harold Lloyd has been ill with the flu, but has almost recovered.

INDEPENDENT PRODUCERS

Morris R. Schlank productions has engaged Harry Burns to direct a series of twelve two reel comedies featuring Little Napoleon, a chimpanzee. The first is titled "An Old Rag."

Paragon Productions has leased the Brentwood studios to make a series of two reel Crescent Comedies features Jack Richardson. The first is titled "A Colorado Knight" and is directed by Bruce Mitchell.

Francis Ford, director, Peggy O'Day, star, and the company has gone to Tiajuana to film race track scenes for their new productions.

All of the above three companies are working for Anchor Film Corporation release. Morris Schlank is president of the company.

Dick Hatton is editing "Four Hearts" and is started to film "Phantom of the Hills," co-featuring Maryon Aye and Bob Reeves. It is to be a two reeler.

Hugh Evans productions has completed editing "Riding Wild," in which Roy Stewart is featured with Marjorie Daw, Johnny Walker and Wallace Beery in the supporting cast.

Doubleday productions is starting next week on a Lester Cuneo production.

Western Pictures Exploitation Company will distribute the above named four subjects.

Louis Burston is completing "The Soul of a Child," co-starring Gareth Hughes and Bessie Love, directed by W. S. VanDyke at Universal City.

GOLDWYN

Preparations are now being made for Maston Hopper to begin producing "Brothers Under Their Skin," by Peter B. Kyne. Richard Dix and Helene Chadwick are the leads.

Rupert Hughes is preparing the script on "The Bitterness of Sweet," his original story which will probably star Coleen Moore.

FOX

Estelle Taylor, featured in "When New York Sleeps," has been selected to play the vampire role in Emmett Flynn's "A Fool There Was." William Mong has also been added to this cast.

Dan Dix and Pee Wee Holmes, cowboys of the Mix troupe, have been elevated to comedy co-stardom and are being featured in a series of western comedies. The first is titled "Eltoro," under the direction of Jack McDermott.

FIRST NATIONAL

Marshall Neilan is editing "Fool's First." His next will be "Her Man."

Katherine McDonald recently completed the play by Charles A. Logue, titled "Heroes and Husbands," directed by Chet Withey.

Nigel Barrie, Charles Clarey and Katherine McDonald are now at Truckee for exteriors for "The Woman Conquerors." Tom Forman is directing. The cast includes Bryant Washburn, June Elvidge, Mitchell Lewis, Francis McDonald, Boris Kasloff and Clarissa Selwyn.

Films shipped recently include Ray's "The Deuce of Spades," and "Smudge"; Katherine McDonald's "The Infidel" and "Domestic Relations"; J. Parker Reid's "Pawned"; Mack Sennett's "Step Forward" with Ben Turpin, and "On Patrol."

THE

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—George Eastman

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Let us convert or condemn the thoughtless volunteers who provoke preposterous publicity by confusing fancies with facts.

Let us suppress the ridiculous stories which are circulated ***within*** the trade at the expense of the Industry:

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Nobody has ever seen a party of Motion Picture people jump out of an ***empty*** *cab.*

Joke, if you will, ***judiciously;*** work ***consistently;*** cultivate ***courage*** and ***courtesy;*** employ ***manly methods;*** remember that ***The Golden Rule*** is not a metal yard-stick, and we will find more ***Pride, Pleasure*** and ***Profit*** in this Motion Picture world of ours.

Watterson R. Rothacker

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

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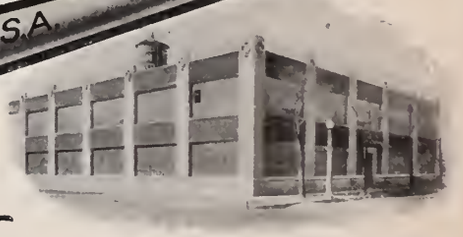

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by
Watterson R. Rothacker

MARCH 18, 1922

Motion Picture News

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(Next issue out this month)

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From the popular novel by

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with an all-star cast including

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An International Film Service Co. Production

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And the star does some of the most amazing dances ever screened!

The great cast includes Theodore Kosloff and Mahlon Hamilton.

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Scenario by Julia Crawford Ivers and Monte M. Katterjohn.

A Paramount Picture

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ADOLPH ZUKOR, President
NEW YORK CITY

Take a Tip!

HERE'S a picture that will be one of the big hits of the year.

People will laugh at the picture, at themselves, and at their neighbors. They'll talk about it, and joke about it, and chuckle about it long after they've seen it.

No finer cast was ever assembled for a comedy. Besides the featured players, it includes such favorites as ZaSu Pitts, Tully Marshall, Sylvia Ashton, Otis Harlan and Arthur Hoyt.

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ADOLPH ZUKOR President
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"Is Matrimony a Failure?"

A Paramount Picture

with T. Roy Barnes Lila Lee
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YOU know what that title means to your box-office.

Everybody's heard of the play—the dramatic sensation of the decade. Everybody wants to see it.

And with two big stars in it, and produced by a master like William deMille—

You don't have to be told how much you'll make!

From the play by George Broadhurst. Scenario by Clara Beranger.

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ADOLPH ZUKOR *PRESENTS A* **William deMille** PRODUCTION

"Bought and Paid For"

WITH **AGNES AYRES** AND **JACK HOLT**

A Paramount Picture

Thank God and First National, there are some clean pictures being made! —B.P. Schulberg

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PROJECTION ROOMS 1025 CHERRY STREET PHILADELPHIA

Philadelphia, January 17, 1922

Mr. B. P. Schulberg, President,
Preferred Pictures, Inc.,
Georgia & Girard Streets,
Los Angeles, Cal.

Dear Mr. Schulberg,

I have looked over our records in reference to the Katherine MacDonald pictures and I find that they have required little or no changing. They are about as clean as any we have to examine, and we wish that every producer was as careful. If they were, I doubt if there would be much use for censorship. But they are not, and as long as some producers insist upon introducing the serious sex problems, the salacious situations and the slap stick comedy into their films, you may depend upon it there will be need of such bodies.

Of her recent pictures, Miss MacDonald's producers have been so careful that we have been passing them "as is," meaning without eliminations, and they may well be referred to as an example of what clean pictures are and what they mean to the public.

Very truly,

Harry L. Knapp

Don't miss these clean-cut hits: "The Beautiful Liar," "The Infidel," "Domestic Relations," "Heroes and Husbands."

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Ask Aschers!
(of Chicago)

They judge 'em with a miscroscope. They are playing it at the

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Ask J. E. Tompkins!

Colorado Springs people demand knockouts at the

AMERICA

Ask J. Lourie!

He knows how hard Boston is to please. He's using it at the

MODERN

Ask J. J. Galvin!

He holds Wilkes Barre's audience records and grabbed this one for

POLI'S

Or ask E. Quigley, *Capitol,* Cincinnati; J. Erber, *Erber's,* E. St. Louis; F. T. Dolle, *Alamo,* Louisville, Ky.; R. Wettstein, *Merrill,* Milwaukee; F. D. Hill, *Lyric,* Reading, Pa.; J. H. Rice, *Loew's State,* Salt Lake, Utah;—

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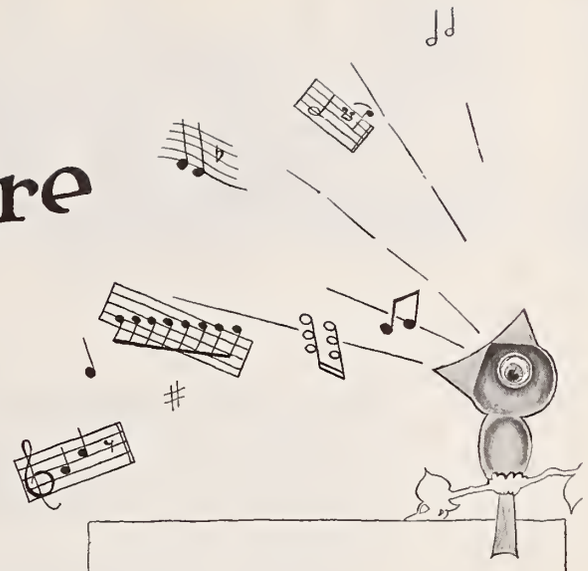
with Colleen Moore



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But, when I saw the prize fight in the Universal-Jewel-Collier's first picture of " The Leather Pushers " series, I STOOD UP AND YELLED. I got so excited that I forgot I was sitting in the Universal projection room with the man who wanted to sell me the pictures sitting right alongside of me!

Mind you, the deal whereby Universal afterward bought the pictures was not even made yet—and I was forgetfully making it easier for the seller to land me by yelling my head off at what I saw.

Well, " The Leather Pushers " will do the same thing to you. And, what's more important, it will do the same thing to your audience! When you can make them yell, you've got them! And how many pictures do you get in the course of a year that will make your people get up and emit loud noises?

Harry Pollard directed " The Leather Pushers " and he put his heart and soul into each picture—for there is a series of them, each story complete in two reels.

"The Leather Pushers"
Featuring
Reginald Denny

12 KNOCKOUT ROUNDS OF 2 REELS EACH

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Reginald Denny plays the lead, that of a handsome young college man whose father has gone broke and who goes into the prize ring to make his fortune. Denny is simply a knockout in every picture.

H. C. Witwer wrote the stories for Collier's Weekly. They were so tremendously popular that Collier's kept asking Witwer to write more and more of the articles. And he did. They will give your old blood a ride such as it has not enjoyed since you were a mere squirt.

This is the kind of stuff the movies need—something new, something with a terrific kick, something to send people out of the theatre talking about the show, something clean, something that delights the women as much as it excites the men.

Millions of people are now reading "The Leather Pushers" in the daily newspapers, where they are being published by special arrangement. Millions more will want to read them after you have shown "The Leather Pushers" in your theatre. SEE EVEN ONLY ONE OF THESE AND YOU ARE SOLD FOR THE WHOLE SERIES!

Newspapers now running the story are: The Washington Post, the Boston Post, The Omaha News, The Chicago Daily News, The Philadelphia Record, the Brooklyn Eagle, the New York Telegram, the Dayton News, the Berkeley Gazette, the McKeesport Record, the Portland (Ore.) News, the Montreal Star—AND MORE ADDED EVERY DAY!

The best first run houses in the country are booking "The Leather Pushers," and their only kick is that "there are not enough pictures in the series." That's the kind of a kick I love to hear!

"The Leather Pushers"

From the famous Collier's Weekly stories by H.C. Witwer

Directed by Harry Pollard

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Mr. Carl Laemmle has turned
Exchanges to be run as our own
and May. We are to receive
In appreciation of your past
share these profits with
to make good Mr. Laemmle's
business with all our might and
May the biggest and most
ever had. The greater the bus
— the larger your share. For
you please get in touch with

We thank you.

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the lion's share of the profits.
patronage we have decided to
you—the Exhibitor. We intend
faith in us by going after your
main. We offer during April and
liberal proposition you've
iness—the bigger our profits
your sake and our own, won't
us right now—this minute ?

Universal Exchanges

Why?

It is the question of the ages, originally asked, it is said, when primitive man first wondered at the dark shadow which glided before him as he walked westward toward the hunting grounds in the light of the rising sun.

If he could have answered his own perplexing question he would have explained the mysteries of light,—even now only partially solved after the passage of countless centuries,—and he could have predicted that photographs and later motion pictures some day would play an enormously important part in the affairs of mankind.

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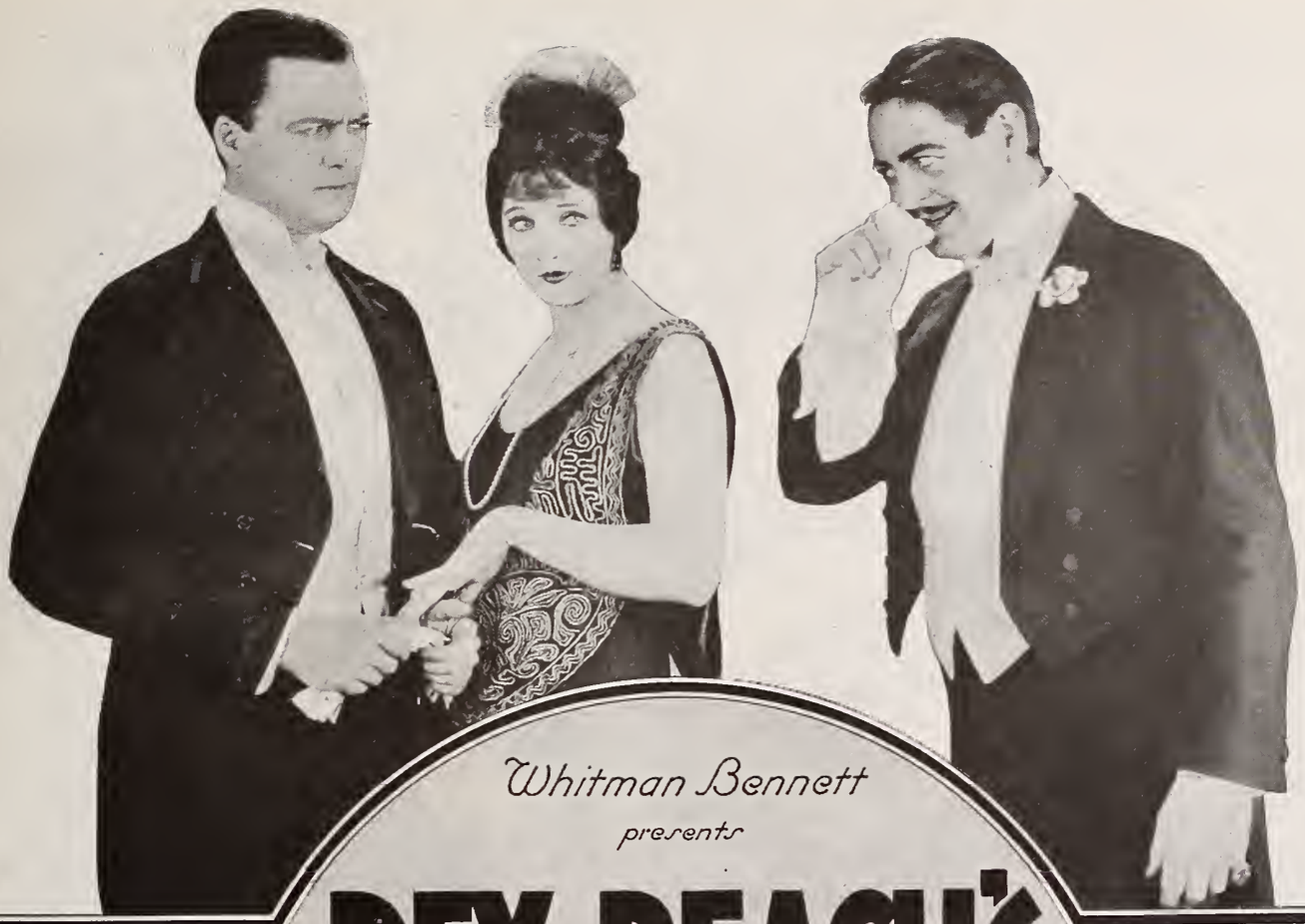

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"Fair Lady"

Founded on his famous novel
"The Net"

Directed by Kenneth Webb

Scenario by
Dorothy Farnum

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FRIEND"

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"Love's Masquerade"

Story
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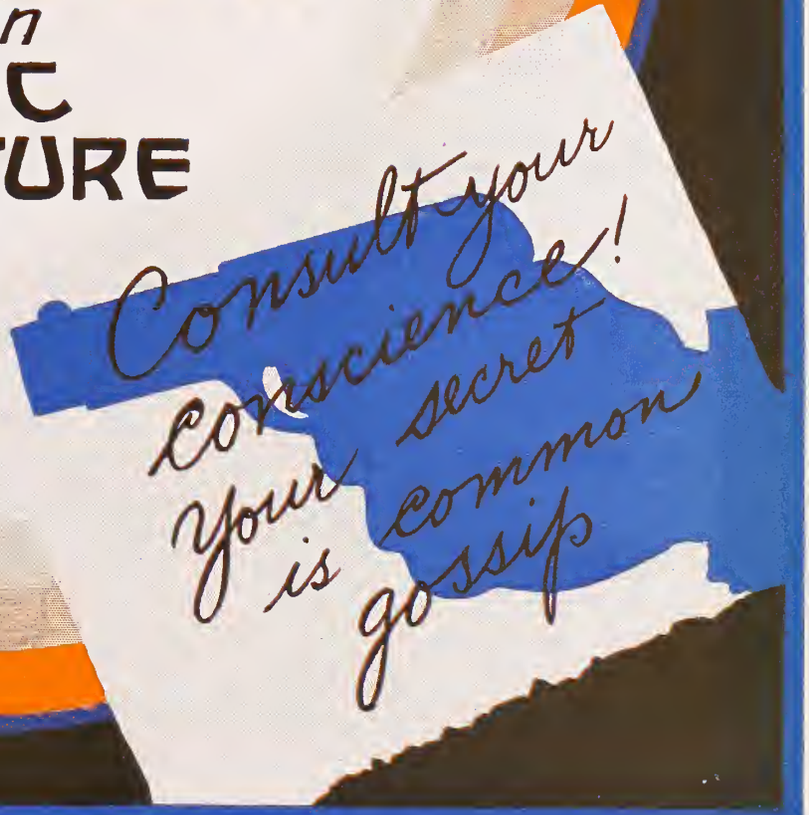
William Christy Cabanne's

"BEYOND THE RAINBOW"

An R-C PICTURE



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PRE

WILLIAM CHRIS

"BEYOND THI

Here is a 100% Sto

Every family has a skelet
person has some misdeed
secret recesses of his hea
would cause embarrassme

A heedless young girl, at
following note to six peopl

Consult your conscience!

What happened

—a fake Count admitt
—a secret rum addi
—a society idler admitt
—an ex-convict hid hi
—a millionaire thoug
come known.
—a lovely typist posi

Then the millionai

The unravelling of th
of the lovers make
audienc

TURES

NTS

TY CABANNE'S RAINBOW"

us a 100% Cast

the closet. Almost every
iscretion hidden in the
ich if known to the world
disgrace.

h Avenue ball, sent the

r secret is common gossip.

llam broke loose.

as a barber.
l to his hidden bottle.
ad hoodwinked his friends.
handcuffed, in his room.
scapades had be-

heiress nearly fainted.
mysteriously shot.
e and the romance
that will draw big
here.

WHO SHOT
THE MILLIONAIRE ?

CLARA BOW

HARRY MOREY

LILLIAN BILLIE DOVE

VIRGINIA LEE

IHUNTLY GORDON

WILLIAM TOOKER

JAMES HARRISON

MACEY HARLAM

The Pre-release Reviews Praise to the Skies

HARRISON'S Reports: " 'Beyond the Rainbow' should have a one hundred per cent appeal. Excellent society drama. Head and shoulders above the average 'movie.' Story absorbing. Message inspiring. Cabanne's direction something for him to be proud of."

The Film Daily: "The best picture Cabanne has made since 'The Stealers.' Will satisfy every one in any audience. Murder mystery particularly effective. A genuine surprise twist."

Exhibitors Trade Review: "A brilliant cast. Story abounding in love, humor and a touch of mystery. Ample reason for anyone going to see 'Beyond the Rainbow.' Enough action to keep things going at a lively pace."

Motion Picture News: "A remarkable cast. A fine surprise for a climax. Should have a wide appeal; if this is Cabanne's intent he has succeeded admirably. Cast of the highest class. A physical thrill for a finale."

Morning Telegraph: "There should be a pot of gold at the end of this rainbow."

Play this picture. Exploit it heavily. It is good for a record clean-up.

HELEN WARE

GEORGE FAWCETT

EDMUND BREESE

ROSE COGHLAN

CHARLES CRAIG

MARGUERITE COURTOT

DIANA ALLEN

WALTER MILLER

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Fifty Continuous Days as the Feature Attraction at the Symphony Theatre of Los Angeles

Box-office high mark exceeded in thirty cities.

Capacity houses in every theatre where it has played.

That's the way exhibitors are coining money on the overwhelming popularity of Harold Lloyd in "A Sailor-Made Man"

Exceeds in actual box-office performance all the previous Harold Lloyd hits.

HAL ROACH *presents*
THROUGH ASSOCIATED EXHIBITORS
ARTHUR S. KANE PRESIDENT

HAROLD LLOYD
in
A SAILOR-MADE MAN

A FOUR REEL FEATURE COMEDY

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MARCUS LOEW
You Have Immortalized the
Photoplay in Producing
and Distributing
THE FOUR HORSEMEN
OF THE APOCALYPSE
A WISTARIA PRODUCTION
LADY GODIVA
FOUNDED ON THE FAMOUS POEM BY
LORD ALFRED TENNYSON
PRESENTED AND DISTRIBUTED BY
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AT LAST! One of the Most Sensationally Famous Incidents of All History Made to Live Again.
SMASH! An Act that Rang round the World. A Deed that Resounded through the Centuries. An Exploit Immortalized by Lord Tennyson's Master Work.
IT'S HERE! Celebrated in pageant and Song; by Stage and Story, and Now on the Screen! One of the most Startling Sacrifices Womankind Ever Faced.
CRASH! Go Box Office Records when Theatres Show how England's Most Beautiful Woman Rode Unclad Through the Streets of Coventry to Save Her People.
ASSOCIATED EXHIBITORS

William Fox presents these popular, proven

DUSTIN FARNUM
in Iron to Gold

You've heard of 100% pictures?
Here's one! Romance? Yes. Thrilling?
Great. Funny? Immense. Surprise?
Oh Boy!

Directed by
Bernard Durning

TOM MIX
in Chasing the Moon

"Mix never made a poor one!"– Box office motto.
Here's one of his best.

Directed by
Edward Sedgwick

FOX
"INDEPENDENCE & STRENGTH"

* The Sensational News Feature of the Day *

FACE TO FACE

* It is Fox Special Feature News Service *

persistent box office profit-makers.

CHARLES JONES in Pardon My Nerve

Clean and sweet as western winds and with that wholesome American Charles Jones appeal

Directed by
Reeves Eason

WILLIAM FARNUM in A Stage Romance

More welcome now than ever—the magnetic drawing power of this great romantic actor

Directed by
HERBERT BRENON

FOX
INDEPENDENCE & STRENGTH

$ Play it up as a Feature—No Extra Rental $

WITH JAPAN !

$ People Eagerly Seek it Everywhere $

From the New York Evening Telegram:—

French Film and English Star at Strand

At the Strand Theatre this week there is a distinct innovation. Hitherto the application of "foreign film" was directed solely at the German made motion pictures, and "foreign film" was invariably interpreted to mean artistic film, since only the artistic of the German productions managed to find their way into this liberal country of ours.

As they had no other European competition to speak of, very few indeed considered the possibilities of applying that term to any other division of the foreign photoplay mart. Consequently an artistic monoply was threatened. But that, as a good number of filmgoers have already confirmed, was averted with the presentation of "The Sheik's Wife," a French production by the eminent author-director, Henri-Roussell, at the Strand Theatre yesterday.

Emmy Lynn, an English actress, is not only the type required for the part, but also makes good her recognized ability as an emotional actress of the highest order. Her characterization of the Sheik's wife is superb. The work of Marcel Vibert, a leading screen player of France, is equally commendable. Together, these two players carry off the acting honors in the stellar roles. This in no way is meant to depreciate the ability of the other players; their individual contributions lend a unity to the production that would otherwise have been lacking. As it is, it is not the stilted affair one usually finds in the popular conceptions of Oriental drama.

The story in brief concerns a blond English beauty who believed enough in the potency of romance to marry a Sheik, who was an Oxford graduate. As the wife of a wandering Arab of the desert she found herself face to face with immemorial customs and rigid traditions. He had sworn by all that was holy to him that she should be his only wife, the sole light of his harem. Yet, after three years, his great love for her is overruled by the clamorous demands of his tribesmen for a son and heir, and he prepares to take a second wife. All alone she fights—one girl against thousands—for the sanctity of her marriage rights.

Director Joseph Plunkett has prepared a symbolic prologue, with a group of Dervish dancers. The settings and lighting are a distinct credit.

From the New York Evening Mail:—

vishly staged.

"THE SHEIK'S WIFE"

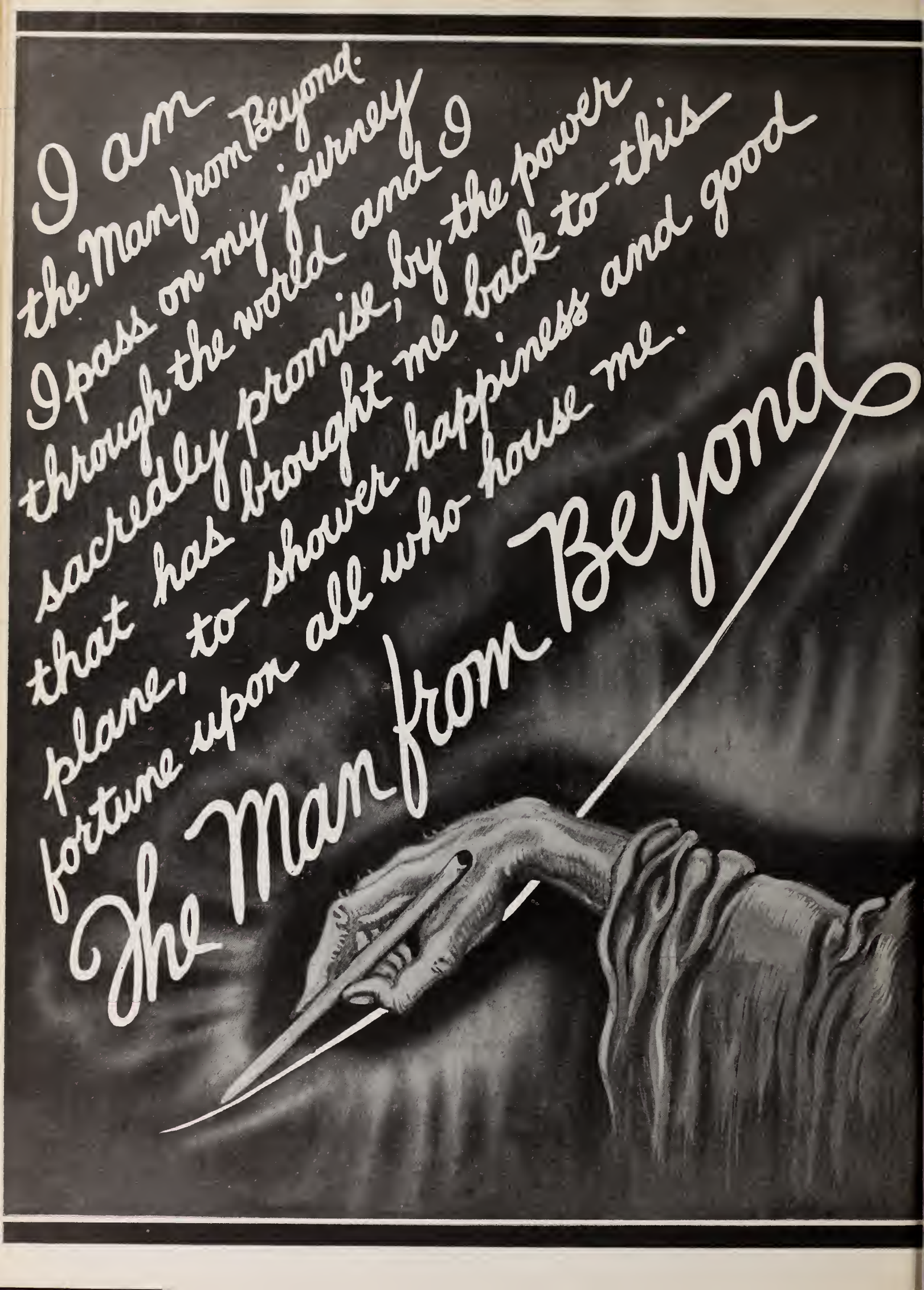
A FOREIGN picture which takes rank with the best that have been imported into this country, from the standpoint of excellence of production, photography, faithfulness to detail and action, while the continuity is rather an improvement on many that have been shown here, is being presented this week at the Strand Theatre, a French picture, entitled "The Sheik's Wife."

Emmy Lynn

This film, taken, we are informed, on the deserts of Arabia, is a really excellent piece of work, certainly the best French film that has been shown here. In many respects its construction is very similar to that of American productions and only on rare occasions does it have the stamp of "foreign" upon it.

The picture was conceived on a splendid scale and is worthily produced. The true atmosphere of the Levant, which so many film makers have sought to transfer to the screen, is here presented in a manner that has the unmistakable mark of fidelity to fact.

Marcel Vilbert as the sheik takes the histronic honors of the film. He makes of the desert ruler a deeply human character, torn between his love and the laws of his people. Emmy Lynn in the title role brings to American audiences another European player who is worthy of attention.


I am
the Man from Beyond.
I pass on my journey
through the world and I
sacredly promise, by the power
that has brought me back to this
plane, to shower happiness and good
fortune upon all who house me.
The Man from Beyond

The Entertainment Ten

Show Talk!

¶ "Give us ENTERTAINMENT!" say patrons the country over. "Variety, spice, adventure, love—and make it ENTERTAINING. We're sick of over-advertised, extravagantly made attempts at BIGNESS that fall so flat they don't even ENTERTAIN."

¶ "Give me a chance at real ENTERTAINMENT that I can buy right and I'll put that word profits back on my books again," says the exhibitor.

¶ The Entertainment Ten is here—ten corking wallops right to the heart—ten showman's bets.

¶ Money-sounding titles everyone of them—with the box office jingle to them.

¶ Assured entertainment in every one—with the lip advertising that chases the glooms.

¶ Look 'em over, boys! Get out your date book! Line forms on the right!

Give yourself a treat!
Read the following pages!
No press agent bull!
Just plain "SHOW TALK"
The language you know!
Read them—and see!

Turn the Page!

The Entertainment Ten

"The Fire Bride"

¶ Opens at the Keith-Moss' Broadway, Monday, March 13, for special run.

¶ The title means something. It rings of ENTERTAINMENT. The picture backs it up.

¶ The story is of a passion-cursed man who defies God and man for a woman and a chest of gold.
—Feel the thrill of passionate conflict.
—Feel the lure of lovely languor.
—See the Terrifying Tropic Storm.

¶ The tropic scenes actually produced in Tahiti (Ty-tee) in the South Seas, by Alder and Unander.

¶ All American cast including Ruth Reneck, Fred Stanton and Walt Whitman.
—With posters and other accessories that PULL PATRONS.

Ready for release today at these Gunning Exchanges

Atlanta, Ga.....146 Marietta St.
Boston.....19 Piedmont St.
Buffalo.....338 Pearl St.
Cleveland,
607 Film Ex. Bldg., 21st & Payne Ave.
Chicago.....804 South Wabash Ave.
Cincinnati...Room 505, Film Exch. Bldg.
Dallas.....1717½ Commerce St.
Denver.....1714 Broadway
Detroit.....504 Joseph Mack Bldg.
Kansas City,
Film Exch. Bldg., 17th & Main Sts
Los Angeles.....838 So. Olive St.
Minneapolis....Room 610, 16 No. 4th St.
New York City...5th Floor, 729 7th Ave.
Philadelphia.....1235 Vine St.
Pittsburgh.....1201 Liberty Ave.
San Francisco.....284 Turk St.
Seattle.....2024 Third Ave.
St. Louis.....3626 Olive St.
Washington.....525 13th St. N. W.

The Entertainment Ten

A dramatic thunderbolt

"The Madness of Love"

¶ Opens Pantages theatre, Kansas City, March 25th.

¶ Story of Storm-tossed hearts.

¶ Asks and answers the question, "Have parents the right to keep lovers apart?"

¶ Bears that sure-fire element of magnetism — sweethearts estranged.

¶ Has that rare quality of love interest — heart interest — human interest THAT HOLDS AN AUDIENCE.

¶ Produced on the wave-swept coast of Maine by Wray Physioc. With Jean Scott, late of David Belasco's "Kiki" company.

BOOK NOW FROM
YOUR NEAREST
GUNNING EXCHANGE

The Entertainment Ten

"Alias Phil Kennedy"

¶ Hair-Raising Thriller.

¶ You can guarantee at least ten surprises.

¶ If your patrons like Westerns you can play it up as a Western, or if they don't want Westerns, you can play it up as a thriller. Kennedy is an Eastern revenue officer masquerading as a Western outlaw.

¶ See Phil's escape by standing jump to a running horse.
—See his leap from a cliff to a flying auto.
—See his rescue of the girl in a real water-fall.
—See the fight in Dawson's saloon.
—See the search for gold in the abandoned mine.
—See the raid of the revenue officers.

¶ A Long Beach Motion Picture Co. production, with Bill Patton and Dixie Lamont.

BOOK NOW FROM
YOUR NEAREST
GUNNING EXCHANGE

The Entertainment Ten

"The Blonde Vampire"

¶ The title has the box office quality of the naughty, naughty, though the picture is not a sex story and is more a melodrama than a sermon.

¶ Scenario based upon Hearst Newspapers Sunday Magazine feature "Are Blondes Vampires?"

¶ Has several angles to start an argument through your local press, such as —Are Brunettes more attractive than Blondes? Or do they make better mothers? Or does their beauty last longer?

¶ Produced by Wray Physioc with De Sacia Mooers, pronounced by Hearst papers "America's most beautiful Blonde."

THE SERIES AT PRICES THAT WILL SURPRISE YOU. NOW READY AT GUNNING EXCHANGES.

The Entertainment Ten

"Foolish Monte Carlo"

¶ EXCITEMENT—ADVENTURE—MYSTERY.

¶ You should ring up a lot of cash fares when you play this one.

¶ It is long on title that will immediately create a desire for the patron to see what it is all about.

¶ Monte Carlo is a magic word with all Americans.

¶ We believe this is the first picture actually produced at the World Famous Gambling Resort, with an American cast of players. Produced by William Humphrey by special arrangement. B & C production with Mary Clare, Percy Standing and Dorothy Cecil.

Book now from your nearest Gunning Exchange

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Cleveland,
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Chicago.....804 South Wabash Ave.
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San Francisco.....284 Turk St.
Seattle.....2024 Third Ave.
St. Louis.....3626 Olive St.
Washington.....525 13th St. N. W.

The Entertainment Ten

"The Bootleggers"

Book now from your nearest Gunning Exchange

Atlanta, Ga.....146 Marietta St.
Boston.....19 Piedmont St.
Buffalo.....338 Pearl St.
Cleveland,
607 Film Ex. Bldg., 21st & Payne Ave.
Chicago.....804 South Wabash Ave.
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Pittsburgh.....1201 Liberty Ave.
San Francisco.....284 Turk St.
Seattle.....2024 Third Ave.
St. Louis.....3626 Olive St.
Washington.....525 13th St. N. W.

¶ 50 Million people are waiting for "The Bootleggers."

¶ Newspaper front pages have given it box office possibilities that can not be estimated in dollars.

¶ No subject is so alive at this time. It is a positive clean up.

¶ The picture is fired with thrills—excitement—romance—adventure.

¶ See rum-running by auto, ship, aeroplane and wireless.

¶ It is the melodramatic sensation of the year.

¶ Directed by Roy Sheldon with Walter Miller, Paul Panzer and strong cast.

The Entertainment Ten

"The Love Nest"

¶ Patrons are getting more like city editors, every day.

¶ You always did have to SHOW a city editor. He insisted on reader values, news interest, human interest, or he wouldn't print your press matter.

¶ Now you must SHOW YOUR PATRONS pictures with meat in them. They demand something that will stick to their insides. "The Love Nest" is that kind of a picture.

¶ Produced by Wray Physioc with Jean Scott, late of David Belasco's "Kiki" company.

Book now from your nearest Gunning Exchange

Atlanta, Ga.....146 Marietta St.
Boston.....19 Piedmont St.
Buffalo.....338 Pearl St.
Cleveland,
607 Film Ex. Bldg., 21st & Payne Ave.
Chicago.....804 South Wabash Ave.
Cincinnati...Room 505, Film Exch. Bldg.
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Pittsburgh.....1201 Liberty Ave.
San Francisco.....284 Turk St.
Seattle.....2024 Third Ave.
St. Louis.....3626 Olive St.
Washington.....525 13th St. N. W.

The Entertainment Ten

"Don't Blame Your Children"

¶ Powerful conflict of Parents' Might against Children's right.

¶ Not a sex story nor a propaganda.

¶ Rather a horse-sense argument applied to directing a family of girls.

¶ Features a great dramatic development with a happy ending.

¶ Directed by George Ridgewell. B. & C. production, with Molly Adair and Norman McKinnell.

BOOK NOW FROM
YOUR NEAREST
GUNNING EXCHANGE

The Entertainment Ten

"Mrs. Dane's Confession"

¶ Few things travel faster than a woman's tongue (present company excepted). The average woman thrives on gossip.

¶ This title means a packed house, matinee and night.

¶ There's a touch of the "naughty boy" in the title. And this baby had a lot to tell.

¶ If you're sceptical just hang up a one sheet and mark it "Coming". A hundred women will ask you "When?"

¶ Try that out!

¶ We dare you!

AT ALL GUNNING EXCHANGES
READY TO BOOK AND *PLAY* NOW

The Entertainment Ten

"The Blue Mountain Mystery"

THRILLS!
CHILLS!
MYSTERY!
SUSPENSE!

BOOK NOW FROM
YOUR NEAREST
GUNNING EXCHANGE

¶ You've read about a lot of film with a wallop that would knock the neighbors out of their seats. But you haven't seen many such films. Right?

¶ Well, take this tip. Have the smelling salts handy when you play this one. Tracey murdered—police baffled—no trace of weapon.

¶ Unsolvable until the final scene.

The Entertainment Ten

¶ Most posters hung up in front of a theatre are like "Welcome" on a door mat.

¶ They're there alright—but THEY DON'T MEAN ANYTHING!

¶ Posters and accessories on The Entertainment Ten have been prepared by SHOWMEN.

¶ They are aimed to SELL TICKETS for you. And they'll do it.

¶ Get in touch with the nearest Gunning exchange today and learn the attractive possibilities in The Entertainment Ten for your house.

¶ Prepare yourself for EARLY DATES for a "good thing" can't be postponed.

¶ When you look at the press sheet, the posters, the remarkable proposition, you'll want to put these ten fingers—The Entertainment Ten—to work for you *without delay.*

"The Entertainment Ten" Available at the Following Exchanges of Wid Gunning, Inc.

Atlanta, Ga.....146 Marietta St.
Boston.....19 Piedmont St.
Buffalo.....338 Pearl St.
Cleveland....607 Film Ex. Bldg., 21st & Payne Ave.
Chicago.....804 South Wabash Ave.
Cincinnati.....Room 505, Film Exch. Bldg.
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Pittsburgh.....1201 Liberty Ave.
San Francisco.....284 Turk St.
Seattle.....2024 Third Ave.
St. Louis.....3626 Olive St.
Washington.....525 13th St. N. W.

WOW!

WHAT A MOVIE

A Glance at the Newspaper Headlines is Enough —

A PICTURE THAT WILL PLEASE ANY AUDIENCE

Filled With More Laughs and Thrills Than You Are Likely to Get at Any Other Current Pictu

Basil Sidney, May Collins, Tom Wilson in Cast of "Red Hot Romance"

Authors Wield Wicked Keyboard

Patrons Will Leap From Their Chairs and Cheer

WHITE HOT COMEDY THAT COMES SIZZLING OFF THE GRIDDLE

Should Be Good Money Getter

An Unusual Photoplay Feature Playing an Extended Run at Criterion Theatre, New York

Speedy Plot Goes Over With a Bang

THRILLS COMBINE WITH BIG LAUGHS

appy Subtitles and Gin-gery Action Aids Lively Comedy Drama

It's Worth $10,000,000 Compared with Some of the Films Claiming to Cost One Million.

It Is Funny with a Capital F and the Rest of the Word Underscored—Has All Material of Big Film Only It's Different.

Emerson-Loos Spring Splendid Satire in Their ed Hot Romance"

Lively Satire That's Filled With Both Thrills and Laughs

Deftly Woven Together Picture of American Hero in South American Mythica

BOOK IT QUICK THEY'LL LIKE IT

It Will Give Them a Good Laugh, and Bear Out Almost Any Promises You Ma

STORY AND IDEA ARE EXCELLENT

remely Good Cast Does Splendid Work

Knockdown Comedy Filled With Laughs and Exciting Action

John Emerson and Anita Loos Let Themselves for a Treat

Corking Comedy That Would Get Laugh from Sphinx

Patrons Will Give Three Cheers for This One.

ntertainment Is Fine for Any Class of Patrons; One Audience Will Thrill While Others Get a

A Delightful Picture That'll Make You Laugh

"Red Hot Romance" Replete With Laughs

Abounds in Amus ing, Laughable Situations

John Emerson and Anita Loos

present their own production

Management of Joseph M. Schenck

RED HOT ROMANCE

A FIRST NATIONAL ATTRACTION

A Powerful Domestic Drama with

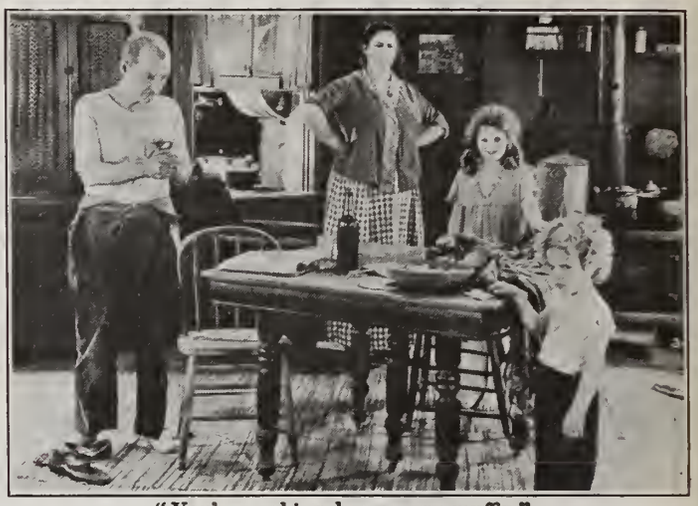
Louis B. Mayer presents the

John M. Stahl Production

Story and Direction by John M. Stahl
Screen Version by Bess Meredith

A First National Attraction

"I'm so glad you're home, dear!"



"You're nothing but a rag-a-muffin"

"Are you feeling ill?"

"Oh—I'm tired of dishes—dishes—dishes!"

"I'm through with being a poor man's slave"

The other man's flowers

A First National Attraction

Tense, Heart Touching Scenes!

"THE SONG OF LIFE"

FIRST NATIONAL PICTURES

A drama of dishes and discontent with a human element and punch that is putting it over in the big theatres and small.

His wife's picture!

The rich clubman shot down

"You killed him!"

"I did it. You can't take her to jail!"

"Can't you forgive her, son?"

"Let's start all over again"

There'll be a Franchise everywhere

Better Films Board Urges Every Woman to See "Hail the Woman!"

Read their letter of recommendation:

Atlanta, Ga., Feb. 20th, 1922.

Associated First National,
6-8 West 48th Street,
New York City.

The Better Films Committee of Atlanta after viewing "Hail the Woman" at the Metropolitan Theatre unanimously endorses the picture and recommends that it be shown in every community throughout this broad land. "Hail the Woman" not only emphasizes the injustice of the double standard, but gloriously exemplifies in Judith the highest type of womanhood, the women who have through the ages tended the flame of life and who dying have passed the torch to the next in line. The story and theme are not limited by locale, time or creed. Its deep heart interest grips the audience; each individual character is perfectly drawn, the technique is without flaw. In her portrayal of the fragile young mother, deserted and despairing Madge Bellamy proves herself an exquisite artist expressing poignant grief with power and delicacy and rising to great emotional heights. And Theodore Roberts was wonderful, particularly in his final scenes where we see verily that "a little child shall lead them." Our congratulations to Mr. Ince whose vision and courage gave us "Hail the Woman," which after all is but a simple story showing us what lies about us—things we cannot see save that some one point the way.

(Signed) Mrs. B. M. Boykin, Chairman
Better Films Committee.

Then let W. C. Patterson tell you how it went over in his Metropolitan theatre:

"It went over big here and few pictures made during the past year can rank with this production."

Speaking of

Thomas H. Ince's

Big American Drama of Today
Written by C. Gardner Sullivan

FIRST NATIONAL PICTURES

Directed by John Griffith Wray; Photographed by Henry Sharp; Supervision of Thomas H. Ince

Distributed by Associated First National Pictures, Inc.

Released on the Open Market

Kid Joy Gives the K. O. To Old Man Gloom!

Guy L. Wonders, Manager of the Rivoli Theatre, Baltimore

SAYS: — *If business depression bothers you try* ————

But turn the page and

READ IT BY ROUNDS!

BATTLE BY ROUNDS

Round I—

Rivoli Theatre, Baltimore, Guy L. Wonders, manager and referee, wires:

Penrod has done such phenomenal business we are compelled to hold it over second week—first time we have ever doubled a run. Today's receipts ahead of Passion which holds house record. Greatest box office of the day. If anyone has business depression tell him to run Penrod.

—Knockout in Baltimore.

Round II—

Strand Theatre, New York, Joseph Plunket, managing director and referee, says:

Played to tremendous business. S. R. O. signs out. Wonderful box office attraction.

—Knockout in New York.

Round III—

Chicago Theatre, Chicago, Balaban and Katz, managers and referees:

Penrod opened to outstanding success. Audiences enthusiastic. You have a winner. Banner business for all exhibitors.

—Knockout in Chicago.

Round IV—

Capitol Theatre, Detroit, John L. Kunsky, manager and referee:

Penrod did knockout business. Critics all praised it. Great box office picture.

—Knockout in Detroit.

Round V—

Walnut Theatre, Cincinnati, Ike Lipson, manager and referee:

Played to crowded houses. Wonderful box office picture. Everyone liked it!

—Knockout in Cincinnati.

PENROD Did It!

MARSHALL NEILAN'S

Big Picture of Youth and Joy
That Knocks Out the Gloom

with

FRECKLES BARRY

MARSHALL NEILAN PRODUCTIONS

Motion Picture News

Will Hays Takes His Chair

WILL H. HAYS, on taking up his new office, gave an interview to the trade press, the substance of which we are pleased to give prominence here.

What Mr. Hays said commits him solemnly and irrevocably to his new and big task.

It is going to be a difficult one. We all know that. Few men have ever tackled a larger and more complex job of construction.

But we have this to say: his conception of his work is so simple, true and practical, that it ought to clear away at once all puzzlement within the trade as to just what Mr. Hays is to do; and secondly it ought to enlist the confidence and the warm-hearted support of every man who makes his living from the motion picture.

Put in a nut-shell, Mr. Hays' platform is this: *to make and secure the integrity of the motion picture.*

That's simple and conclusive enough.

The motion picture, like the church, or the press, or any institution of broad public contact, is nothing if it lacks integrity. It must not, for one thing, be *used*—or subsidized to commercial or political or any such selfish or short sighted ends.

Mr. Hays' conception of the establishment of the integrity of the motion picture is this:

"To obtain and then to maintain the highest possible standards of motion picture production."

"To develop to the highest possible degree the moral and educational character of the industry."

So far so good. Certainly no one will quarrel with this. Everyone wants the integrity of the motion picture *insured*—this above all other considerations. And, broadly, Mr. Hays' ways of going about it are apparently the necessary and proper ones.

Then Mr. Hays goes on to say this:

In arriving at this ideal there cannot be other than a mutuality of interest among all concerned. All concerned meaning, first and broadly, the picture industry and the public; or by division, the producer, distributor and exhibitor of pictures; the church; the school; Women's and Civic and *All* organizations for the betterment of the home and the minds and morals of the general public.

A mutuality of interest! Assuredly so.

With this ideal in mind—and working for this ideal—there can be no acrimony, says Mr. Hays.

There can be no quarrel between the picture and the church. Both are working for the same all-important end. Nor can there be any dissension, with this end in view, between the picture and any organization for the public welfare.

As for the producer, distributor and exhibitor—there will always exist, of course, the differences that always and regularly exist between the buyer and seller of goods. We might add here, on our own hook, that these differences are greater in this industry than in any other because of the exceptional instability of our goods and our prices. There will always exist the suspicion and warfare that barter creates—until we buy and sell on some new basis.

But, says Mr. Hays, besides all this and in the common effort to establish and maintain the integrity of the motion picture, which means primarily its integrity with the public, there can be no division of interest or opinion between producer, distributor and exhibitor.

At any rate, here's his platform, simple, concise, straightforward.

And, he stands, by his words to the trade press, solemnly and earnestly committed to it.

Can anyone of us fail to join him in the same wholehearted fashion?

Let's do it!

WM. A. JOHNSTON.

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Missouri M. P. T. O. Publishes Bulletin

One of the greatest steps taken by the M. P. T. O. of Missouri toward perfecting organization was taken last week with the initial issuance of the "Exhibitors' Forum," a bulletin in magazine form, which will be circulated free of cost among the 600 exhibitors of the state. The publication is an organ through which exhibitors will be kept in close contact with each other and the activities of the state organization.

As an opening feature, Lawrence E. Goldman, counsel and secretary of the M. P. T. O. M., who is editing the Forum, has offered to print the names of all exchanges pledging themselves to refrain from renting film to non-theatrical institutions, which has caused no small amount of grief among Kansas City exhibitors recently. The blue laws, the deposit law, revenues and music tax questions will be analyzed in the "blue law" number, which will be published next week. The Forum, although a semi-monthly publication at present, probably will be published weekly in the near future.

Sales Council Is Named to Market Goldwyn Product

GOLDWYN DISTRIBUTING CORPORATION announces the appointment of a Sales Council, which will henceforth direct the selling of the Goldwyn product.

The Sales Council is composed of five members: Cecil E. Maberry, director of sales and chairman; S. Eckman, Jr., and J. E. Flynn, sales managers; W. F. Rodgers, manager of distribution, and Howard Dietz, who will continue to act as director of advertising and publicity.

The personnel of the Goldwyn Sales Council have all been associated with the Goldwyn Company for years.

Following the inauguration of the Goldwyn Sales Council several important changes are announced in the management of the Goldwyn branches. Sidney Harris, formerly assistant to Mr. Eckman in the New York exchange, has been named manager; Harry S. Lorch, for some time manager of the Omaha branch, goes to Chicago in place of Mr. Maberry; Ben B. Reingold, assistant sales manager in Chicago, succeeds Mr. Lorch in Omaha, and F. J. Downey is promoted from assistant sales manager to manager of the Detroit office in place of Mr. Flynn.

Chamber of Commerce Nominates Officers

The Theatre Owners' Chamber of Commerce at its last meeting nominated its officers for the ensuing year. Following is a slate which the members will vote upon March 28th:

For president, William Brandt and William Landau; for first vice-president, Joseph James and Charles Steiner; for second vice-president, J. Alton Bradbury; for treasurer, Samuel Schwartz, Hymar Rachmil; for secretary, Samuel A. Moross; for sergeant-at-arms, Al. Harstn.

Board of Directors—Borough Manhattan: Leo Brecker, Sol. Raives and David Weinstock; Borough Brooklyn: S. Sonin, Samuel Rinzler, R. Sanders, O Muller, John Manheimer and Mike Glynne. Borough Bronx: B. Edelhertz and E. Falter. Borough Queens: Hy Gainsboro. Borough Richmond, S. I.: Charles Moses. State of New Jersey: L. Blumenthal, D. Keizerstein, P. Adams and L. Rosenblatt.

Finance Committee—Samuel Sonin Samuel Peyser, Jack Schwartz, Max Barr E. R. Behrend and Sol. J. Saphier.

Howard Deitz | J. E. Flynn | Cecil E. Maberry | W. F. Rodgers | Samuel Eckman, Jr.

PEOPLE AND PICTURES

IT cost the state of New York just $37,000 *for the Censorship Commission to ban five motion pictures in the first five months of its operation. Just* $7,400 *per picture.*

And it cost the industry, in license fees, exactly $158,000 *for the Commission to accomplish its trifling result.*

The figures are not ours—they are presented editorially in a recent issue of the New York American. And they speak for themselves.

Are we not indeed, as the American heads its editorial, burdened with

" TOO MUCH CENSORSHIP? "

* * *

The pen of a man knowing every side of life, who for twenty years has been behind the bars of the Arizona State Prison, and who is condemned to remain there the rest of his life, has been taken up in behalf of the industry (of which he has considerable knowledge, and for which he writes). He offers a concrete suggestion for effectually stopping the slander spread so broadcast. His every line is worth reading. Page 1601.

* * *

Newspapers are so ready to slur the industry upon the slightest excuse that they have ordinarily no space in their columns for a few lines of credit. But Joe Lee has dug up a story carried in the New York Times—a dispatch from Atlantic City of a little child whose life was despaired of, now on the highroad to recovery through being shown a comic film which aroused her dulling senses.

" Laugh and live " as the old saying has it. And the corollary, " Live and Let Live " might fitly be adopted by amusement " knockers "—but won't be as long as politics provide fat paying censoring jobs.

* * *

Still, it is a genuine treat to read of Ohioans rising up against arbitrary censoring by " holier-than-thous " who admit themselves they know more than 90 *per cent of the people.*

Ohio has its lance couched.

Details on page 1599.

* * *

The 'star system' will not want for active proponents so long as the Marys, Rosies and Bettys of your town and by town visualize stardom as a Utopia, wherein handsome gallants besiege the heart of the maiden, and gorgeous clothes and money are cast in her lap.

Yet one cannot help a feeling of pity for such as the little girl of East Toledo, O., who, painstakingly and with every evidence of strict dictionary study, wrote the following note on a page of tablet paper to William Wright of Vitagraph:

" Dear Sir: Please let me know if you need any new women for a star. If you need one I will take the place."

* * *

Personal Notes:

Tom Ince, following a strenuous production season, and many conferences while in the East, is really resting for two weeks prior to returning to the Coast. Resting in his case meaning attending every Broadway show he can.

Harry S. Lavner, two years ago in the publicity department of Hodkinson and prior to that with Goldwyn, has been appointed manager of the Langwell Hotel, New York. At the same time he is superintending the construction of the new Emerson Hotel, which will be another of the L. Marshall Thompson string of hostelries.

Havana is the present site of Bert Ennis' activities. He will spend a brief vacation there.

* * *

Revised figures bring the total admission tax collected by the Government in 1921 *to* $82,396,874.85, *as compared with the* 1920 *figures of* $86,994,013.00. *Revised figures on the rental tax show that it is* $23,610 *greater than first announced, totaling* $5,926,341.75 *as compared with* $5,372,512 *in* 1920.

* * *

Marcus Loew is still opening new houses of amusement, the latest to be dedicated being the State theatre in Boston on March 13. Apparently the hoodoo number has no terrors for the theatrical and picture magnate. A large party of directors including Mack Sennett and Thomas H. Ince, and film and stage stars will be in the party which travels to Boston in four private cars.

* * *

" Business is really very good in the Middle West and South. The small houses, I admit, are not doing so well, but the medium sized and the big ones are pulling well. Not making any fortunes, but getting along nicely."

Such are the findings of Charlie Giegerich after a long trip through the territory mentioned, exploiting " The Iron Trail."

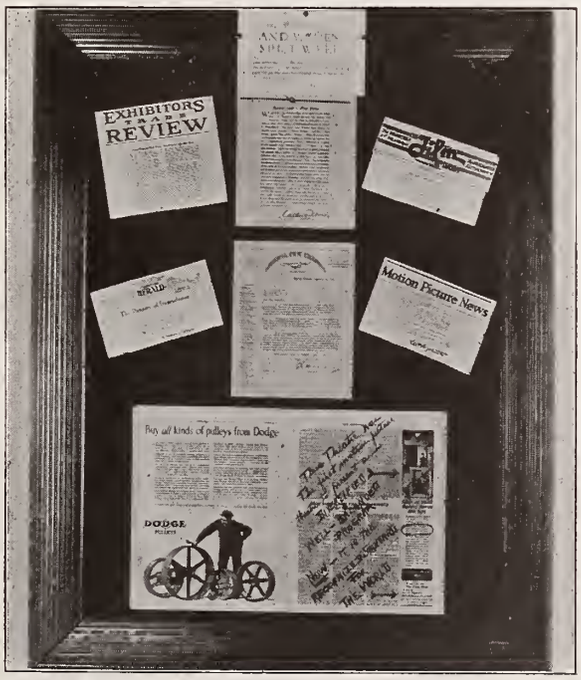
And that was just one of several optimistic reports we had from callers during the week.

* * *

THERE IS something new under the sun—the clavilux or color organ, a mechanical arrangement with which the most astounding combinations of colored lights are moulded and shaped on a picture screen in fantastic and beautiful forms by an operator or organist who manipulates a keyboard from the orchestra pit.

The first public demonstration of this invention was a feature at the Rivoli theatre, New York, recently. The reception the invention receives is peculiar. A most solemn hush falls over the audience. As the varying figures of blended lights weave themselves into other combinations of color and forms, the result is uncanny. People are held spell-bound, not so much by the beauty of the color music but through respect for the mechanical device which can achieve such startling results.

As a novelty, at least, the invention is undoubtedly one of the greatest innovations ever presented in a picture theatre. What it is, besides a novelty, only the inventor, Thomas Wilfred, is in a position to predict. Just how versatile the clavilux may be or how it can be adapted to uses other than in giving a color music program, the layman is in no position to even guess.



The trade paper editors' opinions of "And Women Must Weep," the Educational picture, were placarded in the lobby during the Capitol run

Let's Go! Will Hays Is on the Job

WILL H. HAYS has entered upon his duties as head of the Motion Picture Producers and Distributors Association. The offices are on the second floor of the Guarantee Trust Building at 44th Street and 5th Avenue, New York, and consist of Mr. Hays' private office and a suite of smaller offices for secretarial and clerical work. Courtland Smith, President of the American Press Association, is Mr. Hays' right-hand man; Julia Kelly, a former secretary to Mr. Hays in Washington, is secretary.

Mr. Hays' first day was devoted to organization matters. His office was besieged with newspaper men, camera men and job hunters. In connection with the latter, Mr. Hays stated that he would begin with a very small office force.

On Tuesday, March 7th, Mr. Hays gave an interview to the trade press. He had little to say, he stated, except that he was tackling the job with earnestness and a conviction of its importance. He reiterated his platform given to the newspapers the previous day he has contained in two clauses of his contract.

"To obtain and then to maintain the highest possible standards of motion picture production."

"To develop to the highest possible degree the moral and educational character of the industry."

By these means, Mr. Hays felt that the integrity of the motion picture would be secured. The industry and all its branches and the public and all its divisions, he believed, were all working to this common end.

Such a program, said Mr. Hays, would obviously take care of censorship. He had nothing more to say on this subject. As to all other questions, he was seeking information rather than giving it out.

Mr. Hays is to leave shortly for a brief stay in southern Indiana, his home town, and then is to return to New York.

Unique Celebration of Universal Anniversary

Laemmle Turns Over All Exchanges to Their Employees; Special Proposition to Be Made

THE tenth anniversary of the existence of the Universal Film Manufacturing Company will be celebrated in an unusual manner this year, announces that company. This anniversary falls on the tenth of the month of May, the company having been incorporated and established on that day in the year 1912. Heretofore the anniversary has been commemorated by a month set apart in which the exhibitors were asked to book Universal Productions exclusively. This custom has now been adopted by exhibitors themselves to commemorate the establishment of their own theatres. For this reason the Universal felt that it was time to depart from the established form of celebraing such anniversaries lest they become bothersome to the exhibitor and thus defeat their own object.

The Universal exchange men have devised a form of celebration which will not be open to this objection and in which the exhibitor will share equally in profit with the Universal exchangemen. When the details of the plan were communicated to Mr. Laemmle at the Coast he very soon saw the force of the argument and the justice which the plan contained to the exhibitor. He has just given his consent by wire and told the exchanges that he wants the news to be conveyed to the exhibitors as soon as possible.

As a result the employes have devised an advertisement which will be carried in the trade papers this week. This advertisement reads as follows:

"In celebration of Universal's tenth anniversary Mr. Carl Laemmle has turned over to us all the Universal Exchanges to be run as our own during the months of April and May. We are to receive the lion's share of the profits. In appreciation of your past patronage we have decided to share these profits with you, the exhibitor. We intend to make good Mr. Laemmles' faith in us by going after your business with all our might and main. We offer during April and May the biggest and most liberal proposition you've ever had. The greater the business, the bigger our profits will be. And the larger your share. For your sake and our own won't you please get in touch with us right now, this minute? We thank you."

(Signed)
Employes Universal Film Exchanges.

For the time being and because the different plans of cooperation differ in the different exchanges, these plans are not as yet being divulged by the employes. However, the salesmen and office forces in all of the exchanges have made up their minds to make the month of April and May the banner months of the year and they have asked Mr. Laemmle to make them a special concession in many respects and to give them two Jewels for release during the two months.

Colorado Theatre, Denver, Has Notable Opening

THE opening of the Colorado theatre in Denver, Col., the new home of First National pictures in that city, proved a notable event in the theatrical history of that city. The new house, one of the most pretentious and elaborate theatres in the Rocky Mountain region, opened its doors on Monday afternoon, February 27th. A number of city and state officials attended and telegrams of good wishes were received from many First National stars.

The Colorado theatre has a seating capacit yof 2,527 and is equipped with a $50,000 Ropert-Mort organ, and is the latest thing in projection equipment and artistic decoration.

Coast Societies Combine to Oust Undesirables

THE Screen Writers Guild, the Motion Picture Directors Association and the American Society of Cinematographers met on Saturday of last week and organized the Federation of Art, a society to be composed of three members from each organization whose members are affiliated with picture production. It will be the purpose of this committee to weed out undesirables who refuse to conduct their private lives according to higher standards or who permit acts that bring undesirable publicity to the film industry.

Frank E. Woods, one of the committeemen, said: "We are firm in our determination that the motion picture business shall be kept clean absolutely from top to bottom. All but a few of the picture people are living clean lives, and if these few do not raise their standard they will be quietly dropped into oblivion.

Bill for Federal Motion Picture Commission Before Congress

Board to Have Three Members; Bill Referred to Education Committee

CONGRESSMAN T. FRANK APPLEBY of the Third Congressional District, state of New Jersey, has introduced in the House of Representatives a bill to create a Federal Motion Picture Commission as a division of the Bureau of Education. The measure, known as "H. R. 10577," has been referred to the Committee on Education, and hearings are expected to be held at an early date. The bill provides for the appointment by the President of three commissioners, at least one of whom must be a woman. The salary of the chairman is designated as $6,000 a year and the salary of each of the other two members as $5,000 a year. Provisions are also made for the appointment of advisory and deputy commissioners and for a secretary, whose salary shall be $4,000 a year. The entire cost of the commission must not exceed $60,000 a year. The full text of the bill follows:

"A Bill to create a new division of the Bureau of Education, to be known as the Federal Motion Picture Commission, and defining its powers and duties.

"Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled. That this Act may be cited as the Motion Picture Censorship Act, 1922.

"Sec. 2. That when used in this Act (a) the term 'person' includes an individual, partnership, corporation and association; (b) the term 'interstate and foreign commerce' means commerce (1) between any State, Territory, or possession, or the District of Columbia, and any place outside thereof; (2) between points within the same State, Territory or possession, or within the District of Columbia, but through any place outside thereof or (3) within any Territory or possession or within the District of Columbia; (c) the term 'commission' means the Federal Motion Picture Commission; (d) the term 'film' means the original negative of any motion-picture film and any copy thereof in whole or in part.

"Sec. 3. That a Federal Motion Picture Commission be, and the same is hereby, created, to be composed of three commissioners appointed by the President, one of whom shall be designated as chairman. At least one member of the commission shall be a woman. The commission shall be a division of the Bureau of Education in the Department of the Interior. The commission may establish such sub-officers as in its discretion it deems necessary.

"Sec. 4. That each commissioner shall be a citizen of the United States and shall hold office for six years, except that when the commission is first constituted one commissioner shall be appointed for two years, one for four years, and one for six years. Each commissioner shall thereafter be appointed for a full term of six years, except that any person appointed to fill a vacancy shall be appointed only for the unexpired term of the member whom he shall succeed. The salary of the chairman shall be $6,000 a year and of each other commissioner $5,000 a year.

"Sec. 5. That the commission may appoint a secretary whose salary shall be $4,000 a year; and may appoint advisory commissioners to advise and assist in the examination and censoring of films who shall hold office during the pleasure of the commission, and serve without compensation. No person shall be appointed an advisory commissioner who directly or indirectly has any pecuniary interest in the exhibition of motion pictures or in any film exchange or firm or corporation engaged in the manufacture of motion-picture films.

"Sec. 6. That the commission may appoint deputy commissioners and other assistants and fix the compensation of each. Actual and necessary traveling expenses shall be allowed to those who travel on the business of the commission. The commission shall have power to make rules and regulations and exercise functions necessary to the efficient performance of its duties, and to secure obedience to the provisions of this Act, and shall be provided with necessary office furniture, stationery, supplies, projecting machines, and appliances for the inspection of films: *Provided, however,* That the entire cost of the commission, including salaries and all other expenses, shall not exceed $60,000 a year.

"Sec. 7. That the commission shall promptly license every film submitted to it and intended for entrance into interstate or foreign commerce, unless such film is obscene, indecent, immoral, inhuman, or depicts an actual prize fight, or is of such a character that its exhibition would tend to impair the health, debase or corrupt the morals of children or adults or incite to crime, or produce depraved moral ideas or debase moral standards or cause moral laxity in adults or minors. If the commission shall not license any film for any of the reasons set forth it shall furnish the applicant a written report clearly setting forth the reasons for its rejection, and the part or parts of the film objected to, and may grant a license conditioned upon the elimination of such part or parts. The commission may require that condemned films or condemned parts of films shall be left in the custody of the commission, with all copies and negatives and other originals. Any film rejected shall, after revision, be resubmitted to the commission. Films may be submitted not only at the main office of the commission but also at suboffices, and the commission may delegate to deputies and advisory commissioners of the suboffices full power to issue licenses, subject to appeal to the

(*Continued on page* 1606)

Sponsor Explains Purpose of Federal Censor Bill

IN a letter addressed to Motion Picture News Congressman T. Frank Appleby of New Jersey, who has just introduced in Congress a measure for the creation of Federal Motion Picture Commission, explains why he is sponsoring a plan of Federal censorship. Representative Appleby writes:

"Dear Sir:

"I beg to enclose, herewith, a copy of H. R. 10577, 'A Bill to create a new division of the Bureau of Education, to be known as the Federal Motion Picture Commission, and defining its powers and duties, which I introduced in the House of Representatives last week.

"I believe the time has come for Federal censorship of motion picture films, and in the introduction of this bill it was my desire to submit a measure sufficiently comprehensive to cover the subject of the proper protection of the public, and yet at the same time place no undue hardship upon producers of worthwhile films and the motion picture business in general. In my mind there is no question as to the desirability and necessity for Federal censorship. The continued action of certain producers in presenting objectionable films makes it imperative. A number of States now have censorship, but owing to the differences of regulations, and the fact that no two censorship boards seem to think exactly alike, great loss and difficulty is being caused the producers. The potentialities of the motion picture for moral influence and educational life of the Nation quickly its integrity should be protected as we protect the integrity of the family and its quality should be developed as we develop the quality of our schools. For this reason I have made the Commission a part of the United States Bureau of Education and I believe that with a proper Federal censorship, a new leaes of life will be given the business and the true place of the industry in the recreational and educational life of the Nation quickly established.

"The bill has been referred to the Committee on Education and it is my intention to ask for hearings at an early date. I should be pleased if you would communicate to me your impressions of this proposed legislation, together with any suggestions you may care to make, either through comment in your editorial columns or by personal communication addressed to me. Your cooperation in this matter would be most sincerely appreciated."

Expect Notable Results from Convention

M. P. T. O. Working to Make Washington Meeting One of Important Results

THREE days of the past week were spent by the Special Convention Committee of the Motion Picture Theatre Owners of America in an important session at the New Willard Hotel, Washington, D. C., during which time all of the matters entering into the work of the big national convention of the organization were given as complete consideration as possible.

The committee is working to make the third annual convention, to be held at the New Willard in Washington from May 8th to 12th the most important and constructive as yet held by any division of the motion picture industry. The many events which have transpired since the convention in Minneapolis in 1921 will render this meeting of special consequence to the industry.

It has been definitely determined that business of the most advanced order will feature every session of the convention. The M. P. T. O. believe that the industry is, to some extent, on trial, because of events wholly outside the province of the theatre owner to create or control, and it is proposed to firmly establish the exhibitor in the highest possible position with the leaders in American official life and all divisions of thought and action and the people generally. The fact that the theatre owner comes in direct contact with millions of people daily renders his position of great consequence to the industry as the only definite means through which public thought can be favorably influenced and public confidence in the motion picture industry firmly established, states the committee.

The work will be conducted in sight of, and, as far as possible, in the presence of America's greatest men and women. The powers of the motion picture screen in shaping public thought and action are now apparent to all, and the theatre owners, the custodians of this screen press of America, stand conspicuously forward as leaders in a division of public service which is of the most vital consequence to the people of the nation.

Chairman W. A. True of Hartford, Conn., presided over the sessions of the Special Convention Committee. National President Sydney S. Cohen, A. J. Moeller, A. Julian Brylawsky and others attended the meeting. A joint session with the local Washington committee resulted in a proper apportionment of the work to be handled by each body. It was arranged to invite leading government officials and others to address different sessions of the convention and also attend the big convention dinner at the New Willard. Assurances have already been received that a record attendance of theatre owners will feature the convention and that every city and most of the towns in all states of the Union will be represented.

Special arrangements have been made by the Washington committee for the entertainment of the ladies and other guests attending the convention. The specific character of this program will be announced later. Details concerning hotel and other accommodations are in course of preparation and will be submitted within a few days. Every feature of these have been given special consideration to comprehend the varying requirements of theatre owners. The question of transportation is being handled by a special committee and reduced railroad rates have been procured.

It will afford every theatre owner an opportunity to come in personal contact with the Senators and Congressmen and other Federal officials from their states and districts. This neighborly meeting will be of wonderful advantage in explaining to them the position of the theatre owner in the industry, and establishing a better understanding and more cordial relationship, which will favorably affect the entire industry.

Convention headquarters have been established at the New Willard Hotel.

Statement Shows How Theatre Overhead Has Grown and Revenue Decreased in Decade

A GRAPHIC demonstration, in figures, of the increased overhead and decreased revenue confronting an exhibitor today as compared with the same items of overhead and revenue existing ten years ago, is presented in the following comparative statement submitted to Motion Picture News by Frank J. Rembusch, directing-manager of the F. J. Rembusch Enterprises, Shelbyville, Ind. Mr. Rembusch quotes figures for the month of February, 1912, and for the same month of 1922:

A TEN YEAR COMPARATIVE STATEMENT OF A WEEK'S MOTION PICTURE BUSINESS

TEN YEARS AGO — FEBRUARY, 1912 | AND TODAY — FEBRUARY, 1922

(Representing the average weekly business for 1912-1922)

FOR THE SAME THEATRE—SAME NUMBER OF SEATS—SAME POPULATION AND MANAGEMENT

Population 10,000 | Investment $15,000.00

1912	COMPETITION	1922
Showing 6 Days (No Sunday)		Showing 7 Days
1 Picture Theatre 1 Opera House		1 Picture Theatre Basketball

GROSS BOX OFFICE RECEIPTS

1912	1922
$364.00	$506.00

Increase in gross box office receipts in ten years 45%.

ATTENDANCE — Weekly Paid Admissions

1912	1922
@.05	@.20
7,280	2,530

Decrease in number of paid admissions in ten years per week 200% (or almost 5,000 paid admissions less per week).

FILM SERVICE EXPENSE

1912	
General Film Co. per week	50.00
1922	
Several Companies	$225.00

Increase in Film Cost in Ten Years 350%.

GENERAL EXPENSES	1912	1922
Water	$ .25	$1.00
Light and Heat	10.00	35.00
Rent	30.00	30.00
License		3.00
Express and Incidentals	4.00	8.00
	$44.25	$77.00

Increase Expense 80%.

LABOR EXPENSE	1912	1922
Musician	$12.00	$35.00
Cashier	6.00	12.00
Accounting		8.00
Operator—(Projectionist)	12.00	25.00
Manager	18.00	30.00
Ticket Taker		4.00
Usher		4.00
Janitor	12.00	18.00
Singer (Illustrated Songs)	25.00	
TOTALS	$85.00	$136.00

Increase in labor expense ten years 60%.

1912	ADVERTISING	1922
$12.00		$52.00

Increase in cost of advertising 300%.

1912		1922
2 and 3 Reel Program		6 and 7 Reel Program

Increase in length of Show 150% to 200%.

WEEKLY PROFITS

1912	1922
Gross profits $170.00	Gross Profits $12.00
Decrease in Profits 1,300%	

(One Dollar in 1912 perhaps equal to two of 1922)

Depreciation — Insurance — Taxes not included

SUMMARY OF PERCENTAGES

INCREASES		DECREASES	
Box Office Increase	45%	Number paid admissions	200%
Film Cost Increase	350%	Profits decreased	1,300%
Labor Increase	60%		
General Expense	80%		
Advertising	300%		
Length of Program	200%		

1922—Open one day more.

(1912 Owner works one hour daily)
(1922 Owner works unceasingly)

Public and Press of Ohio Roused by Action of Censor Board

Agitation May Result in Submission of Question to Vote of People

AFTER nine years' trial, Ohio, one of the first states in the Union to adopt censorship, is face to face ith the alternative of either putting into ffect more liberal censorship provisions submitting the question to the people the November election to determine hether censorship is to remain or be done way with entirely.

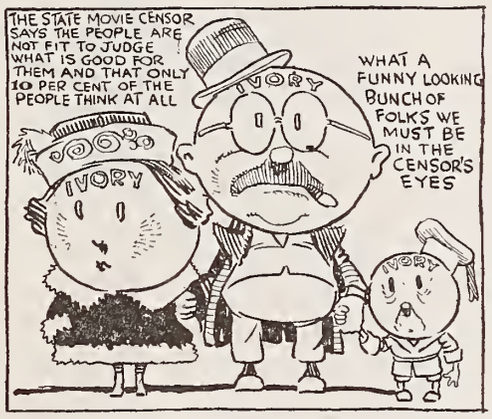
A prominent Columbus attorney conds that as the law requires a board of ree members, and inasmuch as the Ohio oard for some time has denied two of the embers the right to censor films, that rs. Evalyn Snow, chief censor, who aims that as chairman of the board she the only one legally empowered to pass reject films submitted, is acting without uthority in refusing to permit the other embers of the board a right to pass upon ctures. Pathe, Paramount and Uniersal may take court action to settle the sue.

In the case of the "Woman and the aw," ordered "rejected," but shown vertheless at the Majestic, Columbus, ., the film had been passed by Mrs. arnes, member of the board, with the pproval of Mrs. Snow, and had been own in Dayton, Cleveland and Cincinti. The attitude of the Columbus press s been that Mrs. Snow has been for me time endeavoring to oust Mrs. arnes from the board, and the press of olumbus has stood by Mrs. Barnes. Civil rvice was another stumbling block in the th of the removal of Mrs. Barnes.

The Ohio State Journal broke a front ge story concerning the barring of the m, and the Columbus Citizen the following afternoon took up the battle against e chief censor, editorially condemning r actions. Mrs. Snow retaliated by uting that the "Public WAS NOT FIT D JUDGE FOR THEMSELVES" d that they "WERE NINETY PER ENT ILLITERATE AND ONLY EN PER CENT OF THE PUBLIC AS CAPABLE OF EVEN THINKG FOR THEMSELVES."

The public and press were quick to sent this latest insult and many promnt officials and citizens voiced their approval of her Czarina tactics. Papers roughout the State launched attacks on the board. The Cleveland News, ain Dealer and Cincinnati Post and all the Columbus papers joined in the ht. The Columbus Citizen on Friday rried a cartoon on the front page showthe public with "ivory" heads in the es of the censors.

In the midst of the fight Milton D. andall talked from the stage of the ajestic, Columbus, O., and Manager ward Frankel, with an array of legal


THE STATE MOVIE CENSOR SAYS THE PEOPLE ARE NOT FIT TO JUDGE WHAT IS GOOD FOR THEM AND THAT ONLY 10 PER CENT OF THE PEOPLE THINK AT ALL
IVORY
IVORY
WHAT A FUNNY LOOKING BUNCH OF FOLKS WE MUST BE IN THE CENSOR'S EYES
IVORY

Cartoon from The Columbus Citizen caricaturing a declaration by Mrs. Evelyn Snow, chief censor, that the public was 90% illiterate

talent headed by R. Henny and Joy H. Hunt, were busy running down the law governing same. Mr. Frankel was prepared to go before the Supreme Court and get a restraining injunction against Mrs. Snow.

Vernon Riegel, who is at the head of the Department of Education and has the final word concerning the rejection of all pictures submitted, looked at "The Woman and the Law" and publicly termed the film "rot."

Mr. Frankel was in touch with many leading exhibitors of the State, and the following theatre owners assured him of their support: I. Libson of Cincinnati, George Fenberg of Newark, Fred Desberg of Cleveland, Sam Lind of Zanesville, Harry Kress of Piqua and Judge Foster of Marion. John E. Sullivan, president of the State Federation of Labor, joined with Mr. Crandall in fighting censorship.

Fred Desberg had the film booked for showing in two of his Cleveland theatres, and late Saturday night declared he, too, would refuse to take the film from his screens during its run in Cleveland.

Pathe entered the fight with a threat for a lawsuit when the censor rejected all references made against "censors."

Thousands were won by the forceful plea made by Mr. Crandall in his address before the audiences of the Majestic theatre. Mr. Crandall's address follows:

"Because of the unpleasant newspaper publicity occasioned by the showing of the Paramount picture, 'The Woman and the Law,' I deem it advisable to call your attention to a few salient facts in connection thereof.

"Despite the fact that Ohio's chief censor publicly characterized the production 'rot' and that each and every one of you here to-night are acting as pallbearers in witnessing the death in Ohio of another good film, I believe that you should know that the manager of this theatre, Mr. Howard Frankel, booked the production in good faith after witnessing it and finding nothing whatever objectionable. In fact, the picture is now being shown right here in Ohio in many of the large cities, including Cleveland, Cincinnati and Dayton. According to the censors, after to-night the picture will be forever barred from this State.

"If there be any one present looking for a salacious or immoral scene you will be disappointed. There is not a single objectionable scene in the production. It is only fair to tell you that the manager has not made an elimination, so that you to-night witness the picture as it was presented to and approved by the Ohio censor board at the time of its initial presentation.

"The question of censorship is the one great obstacle in the pathway of a big and growing industry. Most of the producers are in favor of a standardized and Federal board of censorship, but they are unalterably opposed to the kind of censorship now being forced upon them and you. They cannot longer see their way to invest large sums of money in pictures only to have them forever barred in Ohio by the opinion of ONE censor.

"May I enlighten you? Among the many productions recently either totally barred or cut to pieces by the Ohio board are the following: Paramount production, 'Mid-Summer Madness,' recalled and barred; Fox special, 'The Queen of Sheba,' recalled and cut to pieces; one of the really great screen artists, Poli Negri, in 'One Arabian Night,' pronounced by many critics as one of the great productions of all times, barred from exhibition in this state; William S. Hart, that sterling actor, in a recent Paramount film, barred; The Vitagraph production, 'No Defense,' rejected because of political reasons; Goldwyn's 'The Sin Flood,' barred. Many of you have read the works of H. C. Witwer, whose witty articles appear in the Saturday Evening Post and Colliers Weekly. He is responsible for an interesting series of pictures produced by the Universal Film Co., titled 'The Leather Pushers.' It too is barred, because the films tell the story of a lad whose only offense is that he indulges in prize-fights. In fiction, I could name many more including the Universal Million Dollar production, 'Foolish Wives,' rejected in its entirety. How much longer will you the public stand for the rule of Ohio's Czarina?

"I note in the afternoon press that our chief censor Mrs. Evelyn Snow states that you the public 'ARE NOT FIT TO JUDGE FOR YOURSELVES,' she further states that you are 'NINETY PERCENT ILLITERATE AND ONLY TEN PER CENT OF YOU ARE EVEN CAPABLE TO THINK FOR YOURSELVES.' I know that this is not true, I realize that you are the masses, the great majority, you are public opinion, you are the great bulwark of our law and civilization. How much better and truer would it have been had the censor reversed this statement.

"Censorship as we now have it in Ohio is a despotic, monarchical organization composed of a hypocritical, narrow minded, single track minority.

"They seek after evil when there is no evil and are happiest when they can curtail the rights, morals and enjoyment of others.

"According to the Ohio law under the reorganization plan the Board must be comprised of three members; the present board is made up of three women but only ONE has the alleged authority to pass upon all pictures. Therefore, I fear the chief censor has no legal right to reject 'The Woman and the Law' after it had already been approved by the censor board. Certain it is that they do not have the power to stop its showing in the midst of an engagement.

"My friends, in my humble way, I have tried to present to you the evidence; I have faith in your intelligence and integrity, even if the censors don't have it. You will see the picture in question; judge for yourself; you are after all the final appeal; you are the great jury of public opinion. Ohio awaits your verdict not only in the case of this one film but for the hundreds of other worthwhile films that are to come. I thank you."

He Is Breaking Precedents

I AM just a SMALL TOWN EXHIBITOR, but not very long ago your publication dwelt quite freely on the assertion that the small towns were the backbone of the motion picture industry, and the bread winner of the producer and distributor.

Hence I wish to give you quite an exhaustive idea of some of the troubles of the small town exhibitor and why so many of the smaller towns are closing up and their dollars not being thrown into the coffers of the industry. January 1st. I returned to my old love "THE SUNNY SOUTH" after having been out of the "game" for several months on account of serious illness and came to the town of Douglas, Georgia, which has only thirty-five hundred people.

One theatre is all the town boasts of, and though my predecessors during the "boom" times had made money, for the past year and a half had been losing on an average of $75.00 per week, and naturally were more than glad and ready to throw up the sponge and get out.

After negotiating for ten days, seeing conditions as they were and with my eyes wide open I took over what equipment that was in the theatre that I desired, not accepting any of their picture contracts, not asking any questions as to their methods of doing business, and closed the place up entirely and indefinitely.

Having had many years experience in the business I knew that unless I used every drastic measure to change existing conditions I could not succeed.

Immediately upon closing up the theatre I started a "teaser" campaign in the newspapers (we only have two weeklies) and spent something over $100.00 in this campaign, trying to create interest in the public, and kept them guessing as to when they would again have pictures, what the name would be, dwelt extensively on GOOD MUSIC, PROJECTION, CLEANLINESS, COURTESY and that Douglas' own theatre would be run along Metropolitan ideas and that only the very best and newest pictures would be shown. After considerable remodeling, renovation, painting and no small expenditure of money I was ready to open up on February 1st.

During the time the theatre was closed there was hardly an exchange in Atlanta that did not rush a representative to see me offering me their product, and wanting to book programme pictures in the old way.

I told each that I was not interested in programme pictures, that I intended to "spot" book everything and pick only such pictures as I cared to use, knowing of course that if I wished "cream" I woud have to pay for "cream" and not "skimmed milk."

After getting this item arranged, of course after much bickering over prices and considerable useless talk on their part in trying to get me to use their entire product and just as released, I astonished them by stating that I wished all pictures for two day's showing instead of one.

To a man they laughed and scoffed the idea, "who ever heard of a town of 3,500 people using everything for two days—and as hard as times are now." Further each one said that maybe one or two of their stars (which were their best ones of course) might be already for two days but the other stars and pictures (their weaker ones) never.

My alibi was that this town had practically been off the map as far as the rentals they were receiving from it for a long time, and just as long as I was willing to take the chance and contract for two days showing and doing it open and above board not buying pictures for one day and then holding them over for two days, nor bycycling films, they shouldn't worry.

So after much parleying I finally got contracts for two days on pictures at a slight increase over the usual one day's price.

While negotiating for the place before taking it over I noticed that the patronage consisted of men and children only, very few ladies and none of the best element attending at all, and from inquiry I found it was due to the class of pictures and age of same that were being shown was the cause.

So I demanded from the exchanges only pictures of this year's product, and I am glad to say that in every instance but one I have had their co-operation and am receiving 1921-1922 products only.

Associated First National, wished to have me use pictures where the preceding management left off, after my refusal to do this, I contracted with their representative signing a blanket contract for three pictures each of Norma Talmadge, Constance Talmadge, Anita Stewart and Katherine McDonald as well as two of their Special productions. The representative stated that although he did not have a "cut-off" sheet with him he was certain that I would not receive anything older than this year's product. We all have something to learn each day and never again for me will I sign any blanket contracts, all productions hereafter must be designated.

I wrote into the office and was informed that no such agreement was made on the contract I signed and that I would either have to take pictures in sequence from where the house had left off or I could not get any pictures at all.

I wonder if a new theatre were to open up in a "KEY CITY" if it would have to start in with pictures of ancient vintage simply because their pictures had not been used in the town previously.

One of the pictures of one the most prominent stars I have ran elsewhere before and know same to be the worst picture this star has ever made and this picture is booked for my use and unless I use it here where I am trying to build up a clientele, not tear one down, I cannot receive other releases from this office.

I'm going to use it though, but will advise my public when I do that it is the worst and weakest picture this star has ever made, for playing fair with my public is my motto.

In re-opening I wished to establish a Regula Admission Price of 10c for children and 25 for adults against a previous price of 10c fc children and 20c for adults so I gave the something big at these prices for a starter usin "AFFAIRS OF ANATOL" and LARR SEMON COMEDY.

Not one word as to price am I hearing, an now though the above is my regular admissio whenever I show a picture worth more tha 25c top I charge it; just showed "THE SHEIK at 50c top and had no trouble getting it at al

Though I have only been trying the two da showing of pictures for little over a mont I am sure I shall never go back to a change o pictures daily nor close my theatre any day i the week.

I am doing as much business the first da of a picture as I ever did in a town of thi size, and whatever I take in the second da outside of slight increase in rentals of pic tures and electric current, is profit, for m overhead is the same whether open or closed

My projectionest who is a member of th National Anti Misframe League is getting ex cellent results using two Simplex Moter Drive Mazda Equipped machine which I placed i tip-top shape before opening.

Special attention to proper music is give cueing all pictures properly and using a Violin ist and Pianist.

An overture is played preceding each per formance and proper lighting effects with a harmonious blend of colors is also used.

A matinee and two full night performance are being given daily with the exception o Saturday when we are running continuously from three p. m. to eleven p. m.

The sooner the distributor give the exhibito in the small town the same chance to buy new pictures that they do the key cities and the quicker the small town exhibitor realizes the fact that he must play fair with his public and give them current releases of pictures knowing that he cannot expect to buy new pictures a the same rental he does the older service and most of all use his pictures for longe runs I believe that all concerned, distributor exhibitor and the public will bring the smal towns (THE ADMITTED BREAD WINNERS OF THE INDUSTRY) back to a paying basis.

Respectfully,
NEW RIVOLI THEATRE
M. H. EPPSTEIN, Director,
Douglas, Ga.

The Booking Guide's Service

I received the Booking Guide and like it very much . . . By boing through the Guide one could pick out the picture look it up in the News and know if it would suit your audience. . . . . I would much rather show a good picture that is old than to show a new one that is poor.

Yours,
PALACE THEATRE,
Walter Kilmer, Manager,
Verona, Ill.

(Next issue out this month)

The Booking Guide Brings Dollars

I am in receipt of the Motion Picture News Booking Guide and let me say here that it is a long needed want to the exhibitor and none can afford to be without it. More power to the News in providing the exhibitor with an essential article that will mean dollars in his pocket.

Very truly yours,
GRAND THEATRE,
H. Browning, Manager.
Middletown, Conn.

(Next issue out this month)

$100,000 to Save Millions

The following article from a "lifer" in the Arizona State Penitentiary seems to us worth every inch of space it is given. It should be borne in mind that Mr. Eytinge is known as a clever advertising man, that he has prepared many national advertising campaigns and has also written for the screen.

His suggestions on counteracting the slanderous publicity accorded the industry on the slightest pretense are in line with those repeatedly advanced by William A. Johnston in the columns of Motion Picture News.

By Louis Victor Eytinge

WILL the motion picture industry have courage to spend $100,000 to save a million or ten times that great a loss?

With every little disturbance within the motion picture world comes a new group of slander snakes to vent their vicious vemon upon people and personalities. They hiss their lies into greedy gulping ears and with each telling the momentum grows until there may come the day when half of the Nation will become so disturbed with these undenied, uncontradicted lies as to banish an art, destroy an industry.

And yet, the motion picture field can stop most of these vaporings from poiseless pulpiters—it can wet-blanket the merest scandal whisper that might be published in any slander sheet in the country.

If a united cinema circle spends $100,000 right NOW, while the public mind is receptive to any fair defense—if it puts this sum into a nation-wide advertising campaign to tell the truth, the real TRUTH about motion picture artists, producers and exhibitors, that same public mind, convinced by a bold presentation of refutative FACTS, will turn against the liars, the serpents of scandal and refuse to hear the putrid perversions.

The Associated Advertising Clubs of the World took on real stature when they instituted their famous Vigilance movement. They trebled its membership when they drove out the fakers in their own field—when they established advertising as a clean economic and social force in the minds of the public. Every year the Advertising Clubs set aside more than $150,000 for the current continuation of this work, and now, advertising is Believed. It is recognized as a power for good, rather than an instrument of quackery and fakery.

On the very day that Dr. John Roach Straton was yowling his generalities about opium orgies, decadent degeneracies of the film fold, Mr. Ralph Oyler, head of the Federal narcotic division, issued a written statement that gave the film people a clean bill of health. Director Oyler has assigned a number of his ablest detectives to an investigation of the dope rumors anent Eastward and Western film folk and as a result of his collected reports of these agents he wrote: "Charges of orgies among film folk are positively without truth. All reports made to me give the film folk people a clean bill of health and fix the circumstantial motive in all cases to have been extortion or attempted blackmail." Apparently then, the long-haired purists depend upon blackmailers for the origin of the gangrenous gossip they are so willing to believe and so quick to speed from their prostituted pulpits. Americans are fair. They believe in the square deal, but if these bandied-about lies, the pulpit distortions, and slander publications are not denied and disapproved in vigorous fashion, in sharp straight from the shoulder style, they'll come to believe them as true of all members of an industry, all practitioners of an art. Americans will sooner believe the official statement of the head of a great Federal detective bureau than the snarling spleen of any slanderer and, the more the latter attempted his malicious practise, the greater would be the reaction in favor of the motion picture people. Spread these lies upon the pages of the Saturday Evening Post, the Literary Digest, Pictorial Review and other great sheets and right alongside give these DEVELOPED AND DEMONSTRATED DENIALS and the character assassin would flee in furious shame at such public pilloring. They batten and fatten upon silence and slink like jackals when exposed as public liars.

When the Rev. (!) George Dowrey, of Chicago, vomits his "Mr. Hays will have a hard time to abolish the carousals of the stars, their degenerate orgie" let these blatherskites be given GREATER PUBLICITY upon the display advertising pages and right alongside let us run the truer saying of Father Neal Dodd, who, as a Hollywood pastor, should be in better position to know than any stay-at-home-seeker-for-prurient-patter-about-far-aways. And Father Dodd, of Hollywood, counters with an effective:

"Degeneracy is not rampant in Hollywood. The young girls there are as sweet and pure as anywhere and not the 'soiled butterflies' that one Eastern gossips call them. The inhabitants of the motion picture colony do not live the erotic, decadent and emotional lives pictured by Sunday word-weavers. All these blanket indictments against the fair name of Hollywood and its people are vicious, malicious lies."

I have had more than twenty years of prison experience and assert that in all this time, I never knew of any actor to commit murders as foul as those done by Preachers Richardson of Boston, Schmidt of New York and Spencer of California. Who can name any modern theatrical man or motion picture worker who has been hung or electrocuted for murder? But haven't we records of these among the clergy? Again, most of the preachers and church leaders who came to prison in my quarter of a century were committed for incests, sex-perversions or heinous murders. Official records can be searched for comparitive tables as to crimes of stage and screen people compared with their more numerous clerical offenders. Publish these records in the deadly parallel column, publish them boldly as paid advertising in those very publications that indulge their mistaken slander and you will have sealed the ears of church-audiences to further mouthings of the sensation-seekers and so undermine the power of any vicious publication that it would gladly and splendidly cease its falsehoods. I am not against the clergy—I do not blanket all of the cloth with the same indictment that the sensational rabid among them charge you picture people. I doff my hat to a true minister, a sincere pastor and these should not have to bear the burden of their poiseless brothers. But the hysteria that ruins an innocent woman, that blasts an art, that destroys the value of a picture must be checked and checked promptly for hysteria is the most contagious disease in our social makeup. Vigorous defense means cold cash profits to producers, an enhanced reputation to artists, an increased attendance to exhibitors.

Because of its all-around value and benefits, such a campaign should be paid for by all branches, from stars to exchange men, from producers to costumers. Although my past connection with pictures has been merely that of manager of amusements for my fellow prisoners of this institution, until the recent production of my first photoplay, any committee that shoulders this work can count on my immediate check as part of my contribution.

Let Sid Cohen and Will Hays sit across the table for fifteen minutes—then let them call in the alert advertising aids in the industry and in half an hour the thing is under a full head of pressure. Let them plan their broadsides in the magazines and newspapers starting NOW. Let all contribute. The producers' organization has money immediately available but they should be called on for a just portion and no more. Let the Screen Artists volunteer their share. Call on the Screen Writers' Guild for a subscription while the exhibitors will hasten to join the donation party. Then, no matter what one's interest, let all unite for harmony in this single purpose, A DRIVE FOR TRUTH. God hates a coward and despises a quitter—so too, with Americans. If you rest supine now you lose the good-will of a vital number. If you quit in the face of fire they'll despise you. Get together for TRUTH. Fight for your industry—fight for your art—but above all, fight for TRUTH AND YOUR HONOR.

M. P. T. O. Public Service Plan Launched in Ohio

THE inauguration in Ohio of the Public Service Department of the Motion Picture Theatre Owners of America took place at nine o'clock Saturday morning, February 25th, in Loew's Valentine Theatre, Toledo, Ohio. In spite of the early hour, the theatre, seating nearly three thousand, was packed to the doors.

This premiere was staged under the personal supervision of Martin G. Smith, president of the Motion Picture Theatre Owners of Ohio. Mr. Smith had the active co-operation of Mrs. Frank C. Titus, chairman of the Motion Picture Committee of the Federated Women's Clubs.

Mayor Bernard F. Brough of Toledo opened the affair and introduced James A. Pollack, principal of the Waite High School, who assured the president the movement had the hearty approval and support of the Board of Education. The Mayor next introduced Dr. Francis Holley, director-general of the Bureau of Commercial Economics, Washington, D. C., and director-general of the Motion Picture Owners of America.

Dr. Holley briefly outlined the plan and cited the great benefits upon the minds of children in showing them the manner in which people prospered in the more civilized countries.

Dr. Holley was followed by Mr. L. O. Armstrong, noted explorer and lecturer for the Bureau of Commercial Economics, who delivered his film lecture "The Lure of the North." There were thrills aplenty in the snow-covered lands of the North depicted by these marvelous films.

The children keenly enjoyed the well rounded out program of two hours. The newspapers of Toledo assisted greatly in making this premiere a wonderful success.

PERSONAL APPEARANCES—
OPINIONS ON BOX OFFICE RESULTS OBTAINED

"Should Prepare Carefully"

My opinion is that a star of the first magnitude, or of the last magnitude, should produce their acts, or plan an act for their personal appearance, with just as much thought as they would for a screen appearance; otherwise after the curiosity in the patron has been satisfied, whatever defects there may be in the impromptu or personal appearance of that particular star permanently rests with the great mass of people in the audience. These same defects are reflected back in the future in their productions, and therefore it is injurious to the business in general and particularly to the star.

We have noticed here in New Orleans, where there have been any number of stars stopping over for a day or more, that the interest is gradually dying out with the public, in the personal appearance of stars. We also find after checking the expense very closely, that it is a losing proposition in the majority of cases. We are not against the personal appearance of stars or any other features as a novelty to our programs, provided thought of showmanship has been put behind the project and same can be accomplished with an immediate profit and not along the theory of a stimulant to business and institutional advertising, as the argument is so often given in connection with the personal appearance of moving picture players.

Trusting the above is a clear explanation of our views on the star appearance proposition, and with best wishes, we are

Yours very truly,
SAENGER AMUSEMENT CO., INC.,
E. V. Richards,
General Manager.

"Decidedly Timely"

PERSONAL appearances of the stars at this time, not only because of the present business depression in the theatres throughout the country, but because of the widespread comment through, which is beginning to have a tendency to prejudice the public mind against the film favorites like the scandals of the stage have reflected in a measure on the profession as a whole, would, in my opinion, be decidedly timely at this time.

The stars, in making their personal appearances in the theatres throughout the country, would not only attract increased attendance to the theatres, which at this time would mean much to the exhibitor, but would have an opportunity to get into close touch with the people and, were he or she of a nature to make friends easily, could accomplish more toward forming a barricade in the minds of the listeners against the evil influences of scandal than anything else that could be done. Of course, I do not mean that their conversation should be in the nature of propaganda, but the very presence of this or that friendly star in the theatre, having a nice little chat with his or her friends, would in itself be assurance to the audiences that all they read, like many of the press stories, were largely overdrawn.

The effect of friendliness and the intimate, "homey" atmosphere which would be created about this congenial star would leave the public in a frame of mind not easily impressed by inharmonious influences.

I am for the personal appearance if not overdone.

LOUIS K. SIDNEY,
Wm. Fox Theatres,
Denver, Colo.

"Bad in Final Analysis"

The recent marked increase in personal appearances of film stars, as well as players of more or less noteworthy calibre, has served to agitate in the minds of exhibitors, both great and small, the question whether such personal appearances, if indulged in on a wholesale scale, would not bolster up boxoffice receipts in these times of more or less stress. So far, personal appearances, in the greatest number of instances, have proven profitable to the boxoffice.

But like so many apparently "harmless" things—the old derby on the sidewalk—superficial appearances only too often are deceiving. What appears harmless in the exterior quite often carries beneath it a hidden danger.

Film stars are ethereal beings. They live in a land apart from other mortals so far as the average human mind is concerned. They have been set upon a pedestal of fanciful idoaltry by millions of people in every clime. To pick them up out of their world of idealism and set them down on a little stage in all their nudity of alluring atmosphere, is like the disillusionment of the morning rehearsal to the uninitiated. Nothing remains for the fan but the memory of an ordinary human. But the exhibitor has fattened his boxoffice receipts.

While the aforesaid fattened boxoffice receipts are a powerful thing which must be reckoned with, the exhibitor must not be short-sighted. More wealth has been lost by shortsightedness than by speculation. It is the man who can peer a long way into the future who is rich when his shortsighted neighbor still is plugging along at so much per.

This, then, is the crux of the situation. Fattened boxoffice receipts for the present—disillusioned fans and deflated drawing power of the stars for the future. If an exhibitor is willing to class himself with one night stands and the transient theatre owner, he should have personal appearances. He plans only for the present. The future means nothing. But, fortunately this type of exhibitor is in the minority. His ilk comes and goes, creating little more than a ripple on the surface of exhibitordom.

The future success of the picture industry rests in a large measure with each and every one of the 15,000 or more safe and sane exhibitors of the continent with whom present profits are not to be considered if there is an unfavorable aftermath. He is the man to whom the producer must look for his support. He is the backbone of the industry. A sane exhibitor would no more book a salacious film for one day or one week just because it was a money-maker than he would turn over his theatre to the first man who had the temerity to ask for it. The successful exhibitor looks ahead. Like the successful merchant he looks into the years to come and the week after next is just as big in his calendar as the present week.

This appears to be the choice between two evils. Whether, as Hamlet might soliliquize, 'tis better to reap big profits for a few short weeks or play the game on purely ethical grounds and preserve the drawing power of stars for years to come. The greater profits, I believe, will come to him who chooses the latter course.

Every one realizes that there is a great amount of realism attendant upon picture stars. Theirs is a world of make-believe—a world of mimicry. Atmosphere is their very breath of life. Genius flows only by inspiration and environment engenders inspiration. Characters are created and lived by actors and actresses in specially prepared atmosphere before the camera. Take them out of this atmosphere, created by master minds solely to set them before the world at their best, bring them before an idolizing but critical audience bereft of this atmosphere, and you have simply an amateurish actor or actress. None ever lives up to the fans' preconceived idealism.

They talk, they laugh or they giggle, as their natures so will, but how unlike the great, the masterful, the beautiful and the cultured stars of the cinema they are! Just human! Too plump, too thin, a "fierce" voice, sparse hair, coarse or effeminate, as the individual case may be. Better they had remained in phantomland!

Picture-going is a habit—an appetite one might term it—that has been created by what the screen has to offer. Gorge it with a series of personal appearances and the appetite becomes jaded. What is to follow after that is only a matter for conjecture. Sufficient to say some new sensational means of appeal will have to be provided to maintain interest.

But! And there always is a "but" to any proposition that is worthy of consideration. If stars are wanted by the best exhibitors and the producers are willing to lend their delicate wares for display over the country, then let there be intelligent discretion and judgment exercised in their selection.

The public is becoming better educated every day. Its demands and exactions are greater. The legitimate stage has educated the public to know and appreciate the best in art. So, if there must be personal appearances, let the stars be carefully scrutinized as to their fitness for the responsibility and let none go out without the vital scenic investiture which is so important to their success before the camera.

If care and intelligence is not exercised, a promiscuous releasing of film stars and players upon the public would bring down an avalanche of mixed talent, carrying in its wake a disillusioned public—a public with its idealism shattered. nly a few choice stars, who would have been weighed in the scales of personal judgment and not have been found wanting, would remain as real boxoffice assets.

Every exhibitor who has studied his business knows that the women are the bulwark of the theatre. And at the same time he knows that the women are the most critical and the easiest to disillusion. Few cinema stars have graduated from the perfection of the legitimate stage and it is safe to assert that only a very few outside of former legitimate stars, can appear in person upon a stage and conduct themselves in a manner safe from criticism. And once the illusion is destroyed, that star's drawing power is materially handicapped.

G. E. Brown.
Loew's Palace Theatre, Memphis, Tenn.

Arthur S. Kane Elected President of Associated Exhibitors

Arrangement with Chas. Ray Not Affected; No Changes Contemplated

ARTHUR S. KANE has been elected president of Associated Exhibitors. Mr. Kane's ascendency to the presidency of that organization follows the resignation some weeks ago of Samuel Harding of Kansas City, who retired from the executive chair of Associated Exhibitors to devote his entire attention to a new theatrical enterprise in which he is interested. Mr. Kane entered upon his new office March 6th, making his headquarters at the offices of Associated Exhibitors at 35 West Forty-fifth street, New York City. The change in Mr. Kane's capacity does not affect his present arrangement with Charles Ray, whose productions he will continue to present through First National and United Artists. Mr. Kane has heretofore been chairman of the board of directors and chairman of the executive committee of Associated Exhibitors, and his election to the presidency is represented to be really the culmination of a plan of reorganization launched a year ago.

John C. Ragland, vice-president and general manager of the Arthur S. Kane Pictures Corporation, will be in charge of the details of Charles Ray's business and will also supervise all the business activities of the Kane organization outside of Mr. Ray's. John E. Storey, who has been acting as sales manager of Associated Exhibitors for the past year, having been granted a year's leave of absence by Pathe for this purpose, has just been recalled by the Pathe organization to resume his sales work with that organization. Roy Crawford, treasurer of Associated Exhibitors, continues in this capacity as well as in the management of the home office.

Associated Exhibitors will continue to operate by means of its own sales organization, in every Pathe branch office and, as in the past, the two organizations will work in close conjunction, with the Associated representatives in charge of the actual selling, and Pathe handling the physical distribution of the Associated product. There is no change in the arrangement existing between Associated Exhibitors and Pathe Exchange, or in the constitution of Associated Exhibitors, which will continue its policy of marketing independent productions through intensive distribution and efficient physical handling.

No changes are contemplated in the organization under Mr. Kane's presidency. He believes that Mr. Storey, during his year's leave of absence from Pathe, has brought the sales organization to a high point of efficiency and has been exceptionally successful in carrying out his mission, and that both the home office and the field sales force is functioning properly. Mr. Kane states that the present expansion comes as a direct result of the plans laid a year ago, and the successful working out of the policies, which will be continued under the new expansion. He promises continued interest in the affairs of the exhibitors as a body, and the release by Associated Exhibitors of a product which will represent the best in independent motion picture productions.

Arthur S. Kane, who has been elected president of Associated Exhibitors

"Unquestionably, Associated Exhibitors has a more solid business than any distributing organization has had when I took active charge," declared Mr. Kane during the week. "I believe it also to have more potential possibilities. Under the sales direction of Mr. Storey the company has, in its first year, made a most creditable showing. He and his men have established the company in the good graces of exhibitors by fair treatment and clean dealing. Thus a firm foundation has been laid on which we hope to build still further.

"Associated's business has shown a consistent growth month by month. Each succeeding month for the whole year has seen a healthy increase. March is sure to cap the climax by a wide margin, for it is Brunet Anniversary Month and, owing to the popularity of Pathe's president in the industry, all our salesmen have been flooding the home office with contracts and March play dates. Exhibitors all over the country are uniting in this tribute. Mr. Storey has been keenly alive to this opportunity and, with the support of exhibitors and his salesmen, has achieved great results.

"Large as Brunet Anniversary Month will be, April looms already as a dangerous competitor. So much April business has been taken already, it would not surprise us to see the month of showers go March one better.

"I am indeed happy to have taken charge of Associated Exhibitors on March 6th, because it is the fourth anniversary of the leadership of Paul Brunet of Pathe Exchange, with whom we are so closely associated," continues Mr. Kane. "It is a good omen, a happy augury, and it will be our endeavor to try to emulate the wonderful record Pathe has made under Mr. Brunet's guidance. To be in daily contact with him and Elmer Pearson as directing heads of our physical distributor makes this position doubly enjoyable.

"We shall be in the market at all times for good productions — I may add, especially for clean productions.

"As to present conditions in the film industry, I can only say that there is but one major tenet in my business religion, and that is — optimism. No time is like the present time and no industry holds so many potential rewards — financial, as well as sentimental — as our own."

Sidney Garrett, president of the Inter-Globe Export Corporation, will continue as foreign representative for Associated Exhibitors. Mr. Garrett is now in England in the interests of Associated Exhibitors, and is declared to have been unusually successful during the past year in placing this product throughout the world.

Wid Gunning on Coast for Short But Busy Stay

Wid Gunning has arrived in Los Angeles where he plans to make a brief stay before returning East again to work out his recently announced plan of "Direct Booking and Profit Sharing."

Conferences with directors who have evidenced an interest in Wid Gunning's announcement of a direct exhibitor-creator tie-up will probably take up a good deal of Wid Gunning's time while in Los Angeles, while one of the reasons for the trip is to get the first look at Victor Shertzinger's recently completed production, "Dollar Devils." This is the first of four Victor Schertzinger productions announced for release through Wid Gunning, Inc., and final production touches were put to it last week.

The Reader Has His Say

Mr. W. A. Johnson, Editor,
Motion Picture News,
New York, N. Y.

Dear Mr. Johnson:—

I have just read, with a great deal of interest, your editorial discussion of the percentage plan of booking in the issue of March 4th.

Also Mr. Richards' discussion in same issue.

Of course this is not the first I have read on this subject nor the first thought I have given the matter, and having read everything you have had to say on the subject in your valuable paper as well as the other fellows' views, I am compelled to say that Mr. Richards has you backed entirely off the boards with not a piece of firm earth to stand on, in my opinion.

BUT—what are we going to do? Us little fellows, I mean, we out in the sticks, so to speak.

The large city house that seats 2,000 to 4,000 and runs a picture a week to four weeks is not in this discussion, in my mind, as I know nothing about their problems and would not attempt to advise them, nor would I advise a fellow in a small town for the reason that local conditions affect this business to such an extent that every one is compelled to work out his own salvation.

I just want to relate a little instance here, however, that will prove to you very conclusively that it is practically impossible to get equitable terms on pictures just now.

On the 13th ult. a salesman representing one of the more popular and larger distributors called on me with his regular line of bull about big pictures. I signed contracts for twenty-three of his pictures at prices that I knew were every cent I could stand, as they were pictures I very much wanted to use.

He sent the contracts in to Dallas, with my deposit check, and the Dallas office immediately returned my check with the advice that it would be impossible to get contracts approved, and therefore not necessary to send them in to New York office.

I immediately acknowledged this letter and thanked them for returning my check so promptly, stating that I had really let the salesman out-talk me and was sure the pictures were not worth the money I had agreed to pay for them, and offered to play the pictures on percentage, stating in this connection that I contemplated closing my house each Monday, Tuesday, Wednesday and Thursday beginning on certain dates.

I told them that if they thought I had not offered to play square and give them all their pictures were worth to me, here was an opportunity to test them out on a percentage basis.

I offered to play the pictures in question 50—50, they to furnish a complete program—feature and comedy—together with all advertising, and that I would feature their pictures up in my advertising above the other days of the week in which I used them.

I also offered the alternative that I would play the pictures at the prices as per contract, purchase all advertising, etc., in the regular way and when all the pictures had been played we would total the receipts on the twenty-three pictures and if I had not paid 35 per cent of my receipts for film rental, I would pay them enough more in one check to bring the film rental up to 35 per cent of receipts. I have had no reply to this letter, and imagine it went direct into the waste basket. Now, do you think I made them a fair proposition? Do you think small town shows will be able to operate on the terms that they will demand, once they get the percentage plan on foot?

Personally, I have always had my mind set against percentage bookings, but I am now like a drowning man, as are many other small towners, ready to grab at a straw—anything that has the slightest possibility of enabling me to keep my house open full time.

I have tried other sources with the same result, and have decided there is nothing to do but close my house to two nights a week, and have arranged to do so beginning next week.

Stars, producers, distributors or somebody has got to come to terms, or pretty soon there will be no small town shows to sell to.

Our equipments will be salvaged to pay up back rents and our houses will be rented to some one for a feed store or some line that can make money to pay the rents.

A. L. Middleton.
Queen Theatre, De Queen, Ark.

MOTION PICTURE NEWS

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Lower Rental Drive in Eastern Pennsylvania

FOLLOWING the example set by the Chicago exhibitors, which was described in last week's issue of Motion Picture News, the exhibitors of Eastern Pennsylvania have taken a definite step in their efforts to reduce film rentals.

The plan follows closely that which is being put into effect in Chicago. A questionnaire has been sent to all exhibitors of Eastern Pennsylvania, Southern New Jersey and Delaware by the local branch of the M. P. T. O. of A. in an effort to collect information which will prove valuable in the organization's efforts to secure rental adjustments.

Hays to Meet Industry at M.P.D.A. Dinner March 16

The initial introduction of Hon. Will H. Hays to the Motion Picture Industry will be the occasion of the Motion Picture Directors Association's annual dinner-dance, scheduled for March 16th, Hotel Astor. Reservations are nearing capacity. John Emerson, president of the Actors' Equity Association, will act as toastmaster.

George Sargent, chairman of the Executive Committee, has been obliged to resign all personal and business activities and devote his time exclusively to arrangements for the great event which has assumed unprecedented and colossal proportions.

Orlando's Orchestra has been engaged for the dancing which will begin at ten o'clock, as well as the special numbers a Director Ball is noted for presenting.

Busy Program for Jewish Relief Fund This Week

This was a busy week for those who are cooperating to make the $5,000,000 drive for the Jewish War Relief Fund a success.

On Wednesday afternoon, at the Thomashefsky theatre on the East Side, New York, a special matinee was held. Those billed to appear included Cantor Rosenblatt, Nora Bayes, Jack Dempsey, Irving Berlin and Sissle and Blake from "Shuffle Along." On Tuesday night Sophie Tucker gave a benefit, and many well-known artists were on hand at Reisenweber's.

There will be a special benefit performance in the theatre of each member of the T. O. C. C. on Saturday of this week.

Kentucky Exhibitors Will Meet March 15th-16th

The second annual convention of the Motion Picture Theatre Owners of Kentucky will be held Wednesday and Thursday, March 15th and 16th, at the La Fayette Hotel, Lexington, Ky. The organization formed a year ago has a membership at this time of about 95 per cent of the theatre owners of the state.

First National Week Brings Big Increase in Attendance

Reports Indicate that Drive Proved Tremendous Box Office Stimulant

THAT excellent box office receipts were the result of First National week is indicated by the reports received by the First National home office. Many theatres, reads the First National announcement, have reported the biggest business for months. At least one new box-office record has been set up in a great many instances. Capacity business has been recorded in town after town. Even where the worst possible weather, such as blizzards in the northwest, has proved a more formidable opposition than any array of competitive productions could have been, the results of the week have been such as to make the exhibitors enthusiastic over the idea, and have called forth recommendations that First National weeks be held even more frequently than once a year.

With many outlying points still to be heard from in detail, states First National, enough testimony from exhibitors has rolled in to make plain the general revival of theatrical attendance that has come about under the influence of First National Week—an increased attendance which the exhibitors are preparing to retain now that they have regained it.

In Seattle, for instance, the success of First National Week was made even bigger by the coincidence of a "Go to Theatre Week" movement during the same period. An official proclamation of Acting Mayor Robert B. Hesketh launched the movement, and the two drives working together culminated in a volume of theatre attendance that Seattle had not seen for months past.

The activities centered in the downtown district, where five of the eight motion picture houses showed First National attractions throughout the seven days, in celebration of First National Week. At the Coliseum "Penrod" Marshall Neilan's picturization of the famous Booth Tarkington stories, proved a drawing card to the old as well as the youthful spirits of Seattle. "Hail the Woman," Thomas H. Ince's picture, was the attraction at the Strand. "Polly of the Follies," Constance Talmadge's latest comedy, was the feature at the Liberty. The offering at the Rex was "Wife Against Wife," a Whitman Bennett special production, featuring Pauline Starke. The fifth First National attraction on the bill of fare was "Peck's Bad Boy" at the Winter Garden.

L. O. Lukan, manager of the Seattle exchange of Associated First National Pictures, Inc., was chairman of the committee on arrangements for the week.

One of the features of the week was a parade on Thursday. The procession was gorgeously spectacular, and was headed by actors and actresses of every branch of the theatrical industry. Other items added to the festivities made it a "downtown theatrical carnival," and the exhibitors and other showmen of Seattle recommend "Go to Theatre Week" as an excellent remedy for that sluggish box office feeling, and for stirring up the inhabitants of any place and interesting them in theatricals.

"First National Week" in North Central Ohio "went over big." Every manager judging from the general activity, went as far as good business judgment would permit in doing his part in the general put-her-over scheme. William A. Partello, manager of the Majestic, Mansfield, O., started in before the beginning and never let up until it was all over.

O. J. Bannon, of the Colonial, Elyria, made a splurge. The result was general interest in "First National Week" not only in Elyria, but for miles around. George J. Schade, owner and manager of the Schade, Sandusky, not only offered First Nationals at the Schade, but opened up the Plaza, of which he is the lessee, to First Nationals as well. George R. Moore, of the Lion, Bellevue, ran in more First Nationals in a week than he had shown in a couple of months.

August Illg, of Lorain, maintained "Tol'able David" at his Wonderland theatre all week and played one-a-day successes that had "made good" at Wonderland, at Dreamland, another house that caters to those of his locality. Carl F. Miller, manager of the Strand theatre, Fremont, was unable to offer all the First Nationals he wanted to show at the Strand, and, so opened up the Fremont theatre, the road attraction house of which he is also manager for the latter part of the week, offering a First National.

A partial list of the First National attractions shown in North Central Ohio territory during "First National Week" is as follows: Lion theatre, Bellevue, O., "The Golden Snare" and "Passion"; Strand theatre, Bellevue, O., "Stranger Than Fiction," "Salvation Nell," "Lessons in Love" and "The Idle Class" and "The Child Thou Gavest Me"; Fremont theatre, Fremont, O., "Wife Against Wife." New Royal theatre, Findlay, O., "Bits of Life" and "Tol'able David"; Colonial theatre, Elyria, O., "The Silent Call."

"First National Week" in Louisville was also a great success. The picture houses rallied around the First National Standard. Four out of seven downtown theatres showed First National pictures through the week. Here is the list: Walnut, "The Silent Call," all week; National, Charles Ray in "Two Minutes to Go"; Pola Negri in "One Arabian Night"; Kentucky, Jackie Coogan in "My Boy"; Alamo, "Hail the Woman."

The picture houses and the stores of Louisville made a display of First National banners and the results of the contest that were held in connection with First National week that gave a gala aspect to the week. Throughout Kentucky and Tennessee it was the same. Paul E. Krieger, manager of the Associated First National for Kentucky and Tennessee reported unprecedented bookings of First National pictures.

Unique Distribution Plan for New Young Series

CLARA KIMBALL YOUNG is to make five features and three specials for a period of two years under an arrangement with Sam Zierler, president of Commonwealth Film Exchange of New York City. Mr. Zierler will not sell the series nationally on the state right market, but will distribute the pictures in New York and Northern New Jersey, the territory covered by his independent exchange. The series will be distributed throughout the remainder of the country by Metro Pictures. This is believed to be the first instance of an independent exchange producing and making such an unusual arrangement with a national distributing organization.

Mr. Zierler announces a new production policy for the series. The pictures will be of no set type, but the stories will be selected for their dramatic strength and appeal. Harry Garson, who has produced past pictures starring Miss Young, will supervise the productions.

Commonwealth Exchange is looked upon as one of the strongest independent exchanges not only in the New York territory, but in the entire country. Mr. Zierler's present undertaking in the production field, and his unusual distributing arrangement, is considered his most progressive step. The first feature will be a screen version of "The Hands of Nara," by Richard Washburn Child, a Collier-magazine story now published in novel form.

National Exchanges Opens an Office in Chicago

Walter L. Johnson, president of National Exchanges, Inc., announces the opening of an affiliated branch exchange in Chicago under the name of the Cosmopolitan National Exchanges, Inc. Carl Harthill is the Chicago manager. With another affiliated exchange already operating in New York under the name of Metropolitan National Exchanges, Inc., National Exchanges has now its own distributing offices in the two largest cities of the country. Additional exchanges will be opened in the near future.

Federal Censor Bill Presented

(*Continued from page* 1597)

commission by any deputy or by the license of the film: *Provided,* That no film shall be refused a license except after it has been inspected by at least one member of the commission, and no film, after appeal, shall be finally refused or granted a license except by affirmative vote of at least two members of the commission. Appeal from decisions of the commission may be had to any Federal court, but only on the ground that the commission has exceeded or abused the powers conferred by this Act.

"Sec. 8. That any person desiring to license, as in this Act provided, shall submit a sworn application in the form prescribed by the commission. Said application shall be given a serial number which shall be a permanent part of the title in the film and in every copy thereof.

"Sec. 9. That when any motion-picture film has been approved the commission shall issue a license to the applicant to transport the film in interstate and foreign commerce. The license shall be in the form prescribed by the commission and shall give the serial number of the application, the title, the date of the license, the number of linear feet, and a full description of the film. Copies of the license shall be provided to accompany the film and every duplicate and shall be sent to deputies and advisory commissioners, who also shall be supplied with a list of the films rejected and a list hereinafter provided for of films in circulation before this law went into effect. The license accompanying the film shall be open to the inspection of any municipal official or any officer of a civic organization. The title part of any licensed film shall contain some mark or symbol, determined by the commission, which shall be plainly visible to those viewing its exhibits, and some distinctive and durable tag prescribed by the commission shall be firmly attached to the container in which the film is habitually transported.

"Sec. 10. That no person, firm, or corporation shall carry or transport, or cause to be carried or transported, any motion-picture film, developed or undeveloped, from or into any State, Territory, or possession of the United States unless such film has been licensed by the commission or has been exempted in accordance with the provisions of this Act: *Provided,* That this section shall not apply to films consigned to this commission, nor shall this section be construed as prohibiting the carriage or transportation by or for the producer himself in one continuous journey of his own undeveloped film for the purposes of manufacture: *And provided further,* That the owners and lessees of motion-picture films which shall have been exhibited in the United States prior to the approval of this Act shall not be required to secure interstate license for said films, but each shall furnish the commission a list of all his motion-picture films that are in circulation in interstate and foreign commerce with a full description of each, which shall be published for information of the commission and its assistants; and the commission may require that all such excepted films passing in interstate and foreign commerce shall bear some designated mark or symbol in the title part of the film and some durable tag on the container differing from the tag for licensed films, by which the agents of the commission may recognize them as entitled to the exemption herein granted: *And provided further,* That any film, old or new, transported in interstate or foreign commerce, or a copy thereof, shall be submitted to the commission for inspection if the commission, on complaint of any civil officer, or of any officer of a civic society, shall so require; and any film so inspected shall be licensed or excluded from interstate or foreign commerce upon the same terms as films produced after this Act takes effect: *And provided further,* That any exempted motion-picture film may also be inspected for license on request of the owner or lessee. That fact that any film is in any State other than the one in which it was produced without a license or certificate of exemption and the required mark and tag shall be prima facie evidnece that it has been transported in interstate commerce in violation of this Act.

"Sec. 11. That no motion-picture film which has not been licensed or exempted by the commission shall be exhibited in any place of amusement for pay or in connection with any business in the District of Columbia, or in any Territory of the United States, or in any other place under the jurisdiction of the United States.

"Sec. 12. That a fee of $1 shall be charged for the examination by the commission of each film of one thousand feet or less, and 50 cents for each film which is a duplicate of any film which has been licensed. Any change or alteration in any film after licensed, except the elimination of a part, shall be a violation of this Act and shall also void the license.

"Sec. 13. That the commission shall annually, on or before the 1st day of January of each year, submit a written report to the United States Commissioner of Education, and in its report and from time to time by other means, the commission may recommend films particularly suitable for children and make suggestions regarding recreational and educational uses of motion pictures. The commission may also investigate and study the relations between the motion picture industry and the public, and gather, compile, and publish from time to time information relating to such matters, to the end that the public may be properly informed and the board and official censors be equipped to perform their duties.

"Sec. 14. That the penalty for violation of this Act shall be a fine of not more than $500 or imprisonment of not more than one year, or both, in the discretion of the court, and the films or parts of films unlawfully transported, exhibited, or changed shall be surrendered to the custody of the commission and may be destroyed.

"Sec. 15. That the fees received by the commission shall be paid monthly into the Treasury of the United States.

"Sec. 16. That upon the expiration of six months from the date of the approval of this Act, and from time to time thereafter as circumstances warrant, the commission shall reduce the license fee to such a sum as will produce no larger income than is necessary to pay the cost of the commission, including salaries and all other expenses.

"Sec. 17.—That for the enforcement of the provisions of this Act members of the commission or its duly authorized agents shall have the right at any or all times during the public exhibition of moving-picture films to enter, without charge, any moving picture theatre or hall or other place where a moving picture exhibition is being conducted for an admission fee or price, and no proprietor or employee shall offer any resistance thereto.

"Sec. 18. That if one or more sections of this Act shall be declared unconstitutional it shall not void the other sections.

"Sec. 19. That this Act shall take effect immediately, except section 10, which shall take effect three months after the approval of this Act by the President."

Alfred Weiss to Remain with Goldwyn

Inquiries at the Goldwyn office led to the denial of the resignation of Alfred Weiss from his office as vice president. A. S. Aronson, who was serving as vice president and sales manager, has resigned, the resignation taking effect on March 1st. Mr. Weiss, however, according to reports from the Goldwyn office, will continue to serve.

Leon L. Kahn of San Francisco Passes Away

Mr. Leon L. Kahn, one of the pioneers in the motion picture exhibition field in the West and a member of the firm of Kahn & Greenfield, who control the New Mission, New Fillmore, New Santa Cruz and several other theatres in and about San Francisco, passed away at his home in San Francisco on Tuesday morning, February 21st. Mr. Kahn was one of the men whose foresight and knowledge helped to bring the motion picture industry to its present high level. He was the father of Lester Kahn, who passed away a few years ago and who was also a pioneer in the exhibition field.

In the Film Centers

Activities of Exchange Managers, Exhibitors, Salesmen and Others

OKLAHOMA CITY

THE Universal Film Exchange held open house at Oklahoma City, February 19-25. Manager Sam Benjamin said that it paid big in dividends, both to the visitors and the hosts.

Manager Dan Myers of the Orpheum theatre at Muskogee, Okla., visited film row in Oklahoma City last week.

P. N. Brinch, manager of exchanges of the W. W. Hodkinson Corporation, visited the local exchange in Oklahoma City last week.

Manager W. B. Stubbs of the Liberty theatre at Erick, Okla., visited in Oklahoma City last week combining business with pleasure.

Manager Mack Tritch of the R. D. Lewis Film Co. made a trip to Okmulgee, Tulsa and other eastern Oklahoma points during the week.

Ex-Manager Maddux of the Vitagraph Co. has accepted a position in Chicago.

The Phil H. Pierce Company of Dallas, Texas, will move to their new quarters at 1805 Commerce Street, about March 1st.

Mr. and Mrs. Jerry Abrams left for New York City Sunday night. The Abrams expect to remain in the east as they sold all of their belongings in Oklahoma City before leaving. Mr. Abrams was former manager for Peacock Productions at Oklahoma City.

Manager Stettmund of Chandler, Okla., has donated his theatre to the various church organizations for a program every Sunday afternoon, free gratis.

The program will consist of illustrated songs, musical numbers and short talks.

KANSAS CITY

BRANCH managers of Educational Film Exchange, Inc., from five Middle West cities attended a conference in Kansas City last week. The meeting, called by E. W. Hammons, president of Educational, was one of a series of sales conferences being held over the country for the purpose of determining the needs and desires of the exhibitors. Henry Ginsberg, domestic sales manager of Educational; H. E. Schiller, Kansas City branch manager; Harry Hynes, St. Louis branch manager; C. L. Peavey, Omaha branch manager; A. W. Kahn, Des Moines, Ia., branch manager, and E. J. Drucker, Denver branch manager were among those present at the meeting. Mr. Hammons, with his wife, left for Los Angeles following the meeting.

The Fox Film Corporation Kansas City branch, after a night of labor last Tuesday night, moved into its new building Wednesday morning at Nineteenth and Wyandotte streets. Incidentally, the new quarters are located next to a police station, which may be of some unknown advantage. New bins, which will enable exhibitors to obtain accessories without delay, have been installed, while much more office space is available. An open invitation has been extended by R. Melvin, branch manager, for exhibitors to visit the new quarters.

The Universal Kansas City branch office will have a modern projection room next week upon moving into its new quarters at 1710 Wyandotte street. Herman Stern, Universal district manager, is now in Kansas City aiding in preparation for moving. The Universal office will be able to offer much improvement in service to exhibitors, according to H. H. Holmes, assistant branch manager.

Arthur Van Hecke has been succeeded by Miss Ruth G. Bosch as booker for the Kansas City Pathe office. Mr. Van Hecke has decided to forsake the film game, temporarily at least, to enter other fields of business. The Pathe sales force is agog with ambition, following the visit last week of Col. W. T. Yoder, division manager, who left Wednesday for St. Louis.

R. Melcher, former salesman for the Kansas City Select office, has taken over the management of the Highland theatre, Kansas City. The theatre has been closed for several weeks, but Melcher, after a career as a salesman, has confidence of unearthing business wherever there is "life."

A fair idea as to how the picture, "Penrod," featuring Wesley Barry, was received in Kansas City at the Newman theatre last week, can be gained from the following item which appeared in the Kansas City Star.

"Because of the hundreds of telephone calls and written requests received by the Newman theatre management, the current program, presenting "Freckles" Barry in "Penrod" will be continued for an extra day. The continuance was decided upon to accommodate the many school children who were unable to attend the performance, during the week."

Pen Sketches

J. J. Millstein

ENTERING the motion picture business in 1910 as assistant comptroller of the General Film at 10 Fifth avenue, New York, T. Y. Henry, manager of the Kansas City United Artists' office, has had a wide and varied experience in the industry. In 1913 Mr. Henry resigned his initial position to become traveling representative for the New York office of the Mutual Film Corporation, later going West to become manager of the General Film Company's Salt Lake City office. When Mary Pickford and Douglas Fairbanks decided to form their own company, the Artcraft Pictures Corporation, Mr. Henry was selected to open their Denver office as its manager, which position he held until that company merged with Famous Players-Lasky, at which time he was given the managership of both offices.

In 1918 Mr. Henry resigned to enter the State Right field as vice-president of the Foursquare Pictures Corporation in the Rocky Mountain states. When plans were completed for the formation of the United Artists Corporation, Mr. Henry was selected to open their Denver office, where he remained until 1921, when he was transferred to Kansas City.

Like other men to whom success has come, Mr. Henry has a rather rigid code of business rules, among the principal ones being: Never break your word. A man cannot sell the goods he handles unless he himself believes in them. Seldom makes promises, for many things may occur to prevent you keeping them. Be 100 per cent sold on your organization.

* * *

W. E. Truog

ASIDE from being next to the oldest exchange branch manager in Kansas City, from a point of service, W. E. Truog, manager of the Kansas City Goldwyn office has perhaps one of the most unique and peculiar careers of any exchange head in Missouri. Few men start at the top of the ladder in the film game. Still fewer start at the top without having had some previous experience in the industry. Mr. Troug not only has performed both of these "feats," but has added to his credit a third and more important factor—unqualified success.

Known today in Kansas City as the "Judge Landis of the motion picture industry," Mr. Truog started his career as manager of the World Film Corporation's Kansas City office in 1916. Three years later he became manager of the Goldwyn branch in Kansas City. Besides being actively engaged in all affairs pertaining to the film game, Mr. Truog is treasurer of the Kansas City Film Board of Trade. Among his best friends are many exhibitors. His policy of considerate and fair treatment has even won him mention in the press.

Prior to entering the motion picture business, Mr. Truog managed the Kansas City office of the Oliver Typewriter Company, under the administration of Richard Gradwell, who took over the World Film Corporation and who appointed Mr. Truog as manager of the Kansas City office.

Buffalo

SYDNEY Samson, manager of the Grand & Warner exchange, has received the following letter from Harris Lumberg, manager of the Lumberg theatre in Niagara Falls:

"When the reviewers tied up "School Days" with money they hit the mark. Have completed seven day run of this wonderful picture. Give you the praise of having the best box office attraction that ever played the Lumberg theatre. Put this production in for return date March 10 and 11. First time in history of house picture played nine days. Happy to give my people such wonderful, clean entertainment."

Now Syd. has to wear a half size larger hat!

The Adler Brothers have closed the local Lande office on the second floor at 145 Franklin street.

The Pathe exchange has qualified for the second division in the Brunet drive. This means that "the wrecking crew" will compete with six other offices between now and March 25 for a prize of $1,500. Manager Bill Mack insists that money is coming to the Buffalo. Film Row has not yet recovered from Jack Thomson's appearance in a new Spring suit a la sport model. Mrs. Mack had Bill out one day last week looking over garments suitable for her husband.

Harry T. Dixon, hustling city salesman for Vitagraph, reports much interest in "The Sheik's Wife." which was screened last week for several local managers. Branch Manager Anthony has arrived in town. He succeeds J. E. Kimberly, who is now with Nu-Art.

George Blackmon closed a record contract this week. He signed up the Woolen Mills in Fulton, N. Y. for 105 pictures all of which will be shown in the new recreation hall the company is about to open in the town. E. J. Hayes, exchange manager, reports the F. N. drive going like a house afire in the territory. Eddie had the office all lit up for the occasion, with brilliant decoration and a big window display. E. C. Markens of the sales staff is now sporting a flivver. Mr. Hayes journeyed to New York last week end for a conference with home office officials. It is reported that a new exploitation man is to be added to the Buffalo exchange staff. He will begin his duties at once.

St. Louis

R. A. WHITE, new general sales manager for Fox, was here last Saturday. He departed for Cincinnati.

Charles Werner, local Metro manager, will celebrate his seventh anniversary as boss of the St. Louis Metro exchange on March 26. He returns Saturday from a very successful trip through Arkansas, Kentucky and Tennessee. He says the week was the greatest in his film experience. He has been on the job about fifteen years.

Visitors of the week to St. Louis exchanges were: C. W. Hall, Illinois, Centralia, Ill.; Louis Landau, Lyric, Granite City, Ill.; Verner Hicks, Family theatre, Marion, Ill.; F. E. Schmitt, Star theatre, St. Jacobs, Ill.; C. E. Luttrell, Majestic theatre, Jacksonville, Ill.; Jim Reilly, Princess and Grand theatres, Alton, Ill.

RICHARD C. FOX, manager of the Select exchange in Buffalo, blames Jack Lait for his entering the "fillum" business. Jack published a paper called the Chicago Saturday Telegraph at one time and Dick was employed as review man at night and advertising solicitor in the day time. On one of his trips, he called on the National Lithograph Print Company in the Windy City and sold them a page ad. As a result of this transaction he became associated with the Lithograph Company, handling "Les Miserables," which they controlled in four states. Later he took on "From Dust to Dawn," and other "big super-specials." Then he became affiliated with Artcraft as branch manager in Minneapolis. When this company was consolidated with Famous Players-Lasky, Dick was appointed sales manager in that city. Later he came to Buffalo as exchange manager, which position he resigned to accept a foreign sales post with the Fox Film Company in England, with headquarters in London. From this position he jumped to the management of Select in St. Louis and now occupies a similar post in Buffalo. Mr. Fox is vice president of the Film Board of Trade. He is the first man to suggest such an organization in Buffalo. Four years ago he was instrumental in forming a Film Club working in co-operation with the Chamber of Commerce. The host of friends which he has made throughout the country know that Dick's middle name is "Square Deal." That's why any office with which he is connected never gets far from the top of the good business column. Niles Welch was in Buffalo recently for the opening of the new Lafayette Square. Dick was right on the job. He had pictures made of Niles meeting the Mayor on his arrival in town. These films were shown six hours later on the screen of the theatre.

* * *

IN years, and years only, J. J. Millstein, manager of the Kansas City Hodkinson branch, is known as the youngest exchange manager in that section of the country. Hardly beyond his twenty-eighth birthday, Mr. Millstein, by his unusual executive ability and fair dealing, has commanded the utmost respect of exhibitors and exchange men in the Middle West for the last eight years.

T. Y. Henry

For a number of years Mr. Millstein managed Fred Warren's Hodkinson offices in Omaha, Neb., and Washington, D. C. When Mr. Warren took over the Associated Producers Corporation Mr. Millstein left Hodkinson and opened the Pittsburgh office for the former company. In Pittsburgh Mr. Millstein's health was not good and he requested a transfer, being sent to Denver and remaining there until his company merged with First National, whereupon he opened a new office in Detroit. Mr. Millstein later joined the W. W. Hodkinson Corporation as manager of the Kansas City branch where he is one of the most popular men in the industry.

* * *

E. O. WEINBERG is the manager of the Mark-Strand in Buffalo. Eddie came to Buffalo many years ago from down Albany way to become manager of the Elmwood theatre, one of the largest neighborhood houses in the Queen City of the Lakes. After an unusually successful regime at the Elmwood, he was "called" to the Strand by Walter Hays to succeed Earl L. Crabb, now owner of the System theatre in Syracuse. Since taking the reins at the Strand, Eddie has put over something like 5000 stunts, all of which have been box office magnets. Mr. Weinberg in addition to his duties at the Strand finds time to act as an exhibitor member of the Grievance Committee of the Film Board of Trade. He has held several offices in the Buffalo Theatre Managers' Association. Mr. Weinberg's Strand ads are always attractive and dignified. Many of them have appeared in the Service department of MOTION PICTURE NEWS. As a result of Mr. Weinberg's able management, the Strand is still going strong, despite local business conditions.

Des Moines

HARRY M. Weinberg, Manager of the Des Moines First National Exchange made a flying trip to Chicago last week to witness the worlds premier of "Penrod."

Elmer J. Tilton, formerly booker with Pathe is now booking with First National assisting Frank Campbell who has been with the Des Moines office ever since its opening.

L. J. McCarthy formerly Associated Producer representative with First National has been transferred to the Kansas City office of First National.

A new member has been added to the sales staff of First National. Ralph Rothschild having joined the selling force.

The Des Moines First National office now occupies the entire second floor of the Hewitt Building and is considered one of the largest film exchanges in the middle west.

John C. Ingram arrived in Des Moines here last week from New York City and has taken over the post of exploitation representative in the local exchange of the Famous Players-Lasky Corporation. He succeeds Harry Royster, who was recently transferred to the Cleveland exchange.

First National Exchanges

HARRY M. WEINBERG, manager of the Des Moines First National office spent last week in Omaha, looking after the interests of First National in that territory.

R. J. Barry, formerly a salesman with First National in the Minneapolis territory, is now working in the same capacity with the Des Moines Exchange.

Larry Longnecker, formerly a salesman with the Des Moines office has resigned.

The Des Moines office of First National has added a film renovator to their inspection department.

Adrian Bond now has charge of the poster department with the Des Moines office.

The Booking Guide
will be out this month.
Order Your Copy Now.

Exhibitors' Service Bureau—Pages 1609-1622

Here is a scene from the "Penrod" prologue presented by Frank Steffy, manager of the Coliseum theatre, Seattle, Wash.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horator, Alhambra theatre, Toledo.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
Leo A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
S. Barret McCormick, Managing Director, Allen theatre, Cleveland.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.
G. E. Brown, Managing Director, Loew's Palace theatre, Memphis, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
J. A. Partington, Imperial theatre, San Francisco.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Eugene H. Roth, California theatre, San Francisco.

Outstanding Features of This Week's Section

A. J. Cobe, manager of the New York Central theatre, is pulling a new one in the bee tree and swarm of bees lobby stunt for "Wild Honey" as told by the cut and story of page 1610.

Frank Miller has applied the art of ad writing to lobby display work; See page 1612 describing Mr. Miller's lobby front for "Wedding Bells."

Getting atmosphere in the lobby is exemplified by the cuts on page 1613, showing what the Audubon theatre, New York, did on "Face to Face With Japan."

How exploitation can be put over at practically no expense is explained by story on page 1614 relating the "Navy Day" stunt pulled by the Granada theatre, San Francisco, in connection with the run of "The run of "The Battle of Jutland."

Mechanical ballyhoo idea for "The Iron Trail" as explained by cut and story appearing on page 1616. It went big according to a letter from Mr. Moule

Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Herbert J. Thatcher, Strand theatre, Salina, Kan.
Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.
L. W. Barclay, Managing Director, Nemo theatre, Johnstown, Pa.
Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
J. L. Johnston, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
C. C. Perry, Manager, Astor, Strand and Liberty theatres, St. Paul, Minn.
Nelson R. Bell, Publicity Director, Crandall's theatres, Washington, D. C.
L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.
Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
Samuel Sivitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.
Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
George Tooker, Manager, Regent theatre, Elmira, N. Y.
Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.
Phil Gersdorf, Supervisor, Southern Enterprises theatres, Macon, Ga.

A. J. Cobe's "bee tree" and hive of bees lobby display which is attracting the attention of all Broadway during the run of "Wild Honey" at the Central theatre, New York

"Bee Tree" and Hive of Bees Cobe's "Wild Honey" Stunt

"Bee trees" and a hive of bees probably are not unknown to the residents of a good many towns where the silent drama is presented, but New Yorkers are not familiar with either one, except those who once on a time lived in the rural sections. Therefore, a lobby display which Andrew J. Cobe, manager of the Central theatre, New York, has conceived for "Wild Honey," the current attraction, is the center of all Broadway's attractions.

On the sides of the entrance there are two large oil paintings of punch scenes from the picture, as well as four more directly over the entrance to the lobby proper.

At the side, directly to the left of the booth, is installed a wild honey tree. This is very cleverly arranged by bringing in from the forest a portion of the dead tree and setting it on a platform to look like the rest of the natural tree, as seen by the above illustration. The honey-combs are intact, just as the bees left them, in their original wild state.

Inside the lobby are some beautifully colored oil paintings of the action scenes, done in stereopticon effect.

The most interesting thing of all, however, is placed in the rear of the lobby, which is nothing more or less than a real honest-to-goodness bee-hive full of live bees. The hive is covered with glass, so as to be transparent, and stands upon a table with grass cloth and a miniature white fence, resembling a rural scene. As the bees swarm from one cell to another, just so the interested picture-goers swarm around outside the protecting rail.

This forceful display was placed in the rear of the lobby for two reasons, one being that the bee-hive when placed in the front of the lobby blocked the traffic, and the police made Manager Cobe take it in, and the other reason was that it was too cold out in front. It seems natural to assume that some warm weather would not be amiss.

One of a number of attractive window displays for "One Arabian Night" arranged by George Rotsky, managing director of the Allen theatre, Montreal, Canada

"Penrod" Prologue Adapted from Scene in Picture

An alley scene, with a silhouette background of trees, houses with lighted windows, and a full moon beaming down, served as the setting for the "Penrod" prologue used by Manager Frank Steffy at the Coliseum Theatre, Seattle, a few weeks ago.

The curtain went up on the scene, revealing "Penrod" and the two darkies, "Herman and Verman," accompanied by their dog, conspiring against the populace of the town. After a very brief dialogue, Penrod, played by Miss Jean Swaney, sang "The Fairy Piper," the curtain going down on the last notes of her song. The screening of the feature picture followed immediately.

The prologue was enthusiastically received, and was given space in the columns of the local newspapers. The musical accompaniment by the Coliseum orchestra, under Conductor Arthur Kay, aided materially in the presentation.

The characters in the prologue also appeared on the "Penrod" float used by the Coliseum Theatre in the "Go-To-Theatre Week" parade staged in Seattle during First National Week.

The entire prologue was arranged by Manager Steffy and executed by the members of the theatre staff, under his direction.

A cut showing Mr. Steffy's prologue number is shown on the opening page of this section.

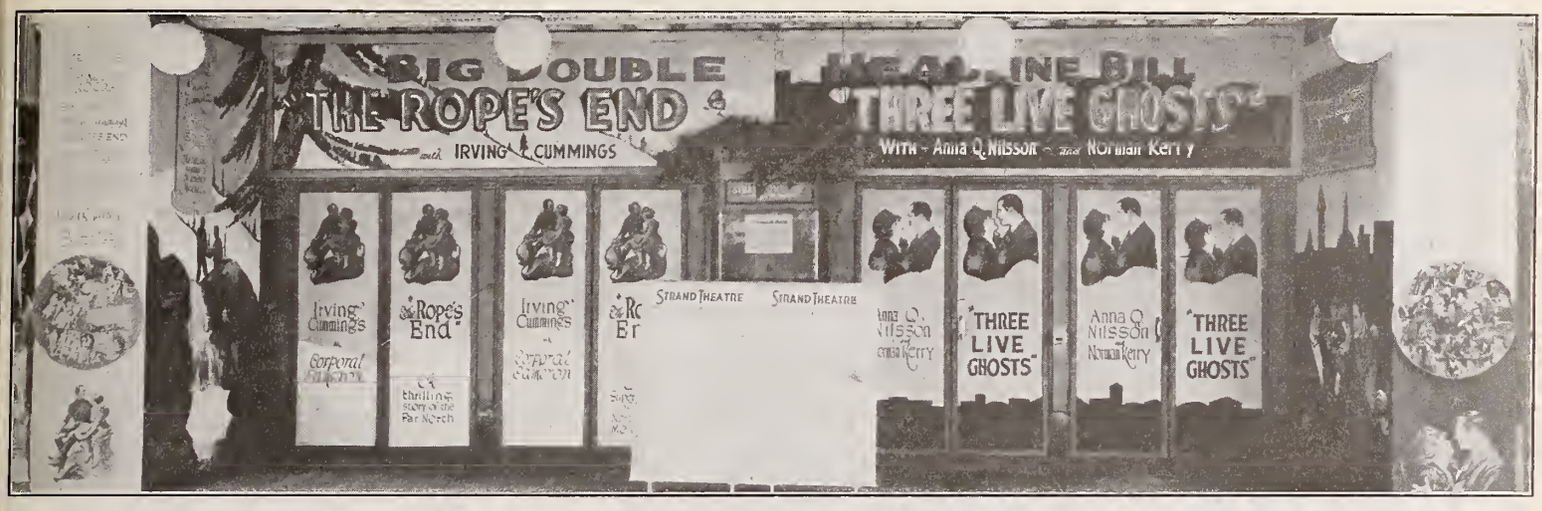
Willett Designs Nice "Sea Lion" Lobby

Steve Willitt, manager of the Liberty theatre at Astoria, Oregon, scored a ten-strike with "The Sea Lion" when he applied the principle of the flashing electric sign into one of the most effective lobby displays he has ever presented.

He flung a huge cut-out picture with the name of the feature across the front of his theatre. The cut-out was in two sections, giving the desired perspective. In one corner of the scene a lighthouse stood. Below this he had a huge eight-foot model of an old square-rigger vessel which, by happy chance, corresponded almost exactly with the ship in "The Sea Lion." Between the tips of the vessel's masts he hung tiny wireless antennae. In addition he installed in the lighthouse in the background electric lights that flashed red and white alternately.

He next tapped the sense of hearing in making it appeal to the attention of rigging up the wireless antennae on the masts of his vessel so that they flashed sparks through the day and night with the sharp staccato chatter of the real radio.

Miniature schooner and other lobby decorations used by the Liberty theatre, Astoria, Ore., to exploit "The Sea Lion"



This cut shows the lobby display on "The Rope's End" and "Three Live Ghosts" designed by Manager H. B. Wright of the Strand theatre, Seattle

"Mystery Woman" Helped Metzgar Put Over "Nobody"

Eller Metzgar, manager of the Strand theatre, Creston, Iowa, by the use of $4.00 and a few free tickets put over an exploitation campaign for "Nobody" that paid great dividends at the box office.

Mr. Metzgar made a deal with the manager of a store to go 50-50 on expense, then hired a girl for $2 a day to do a mystery stunt in one of the store's windows. Wearing a red mask and seated on a chair, the girl wrote "I am Nobody, yet Somebody—guess my identity" teasers on a slate. She'd also mixed in ad lines telling of bargains in the store. She did this twice a day—3 hours afternoon, 2 hours at night—for four days.

Borrows Miniature House to Exploit "Rent Free"

When Barry Burke, of the Palace, Ft. Worth, Texas, played "Rent Free," he secured from a local lumber company a miniature house about four feet square and placed it in his lobby for a week prior to the opening of the picture, and on the Monday following the opening put it in a local display window where it attracted much attention and boosted business more than a little.

The little house was illumined and bore a little sign in the front yard stating that Wallace Reid had solved the rent problem. Mr. Burke also carried out the 'for rent' and miniature house ideas in his lobby display frames in front of the theatre and put around the city a hundred cards which bore the wording "Rent Free." See for yourself at the Palace Theatre," instead of the customary apply inside of the owner in such and such an address.

Barry Burke's "Rent Free" lobby display when this picture played the Palace theatre, Fort Worth, Texas

Wright Turns Out Another Fine Lobby Display

THE accompanying photograph shows the way in which Manager H. B. Wright and the staff of the Strand Theatre, Seattle, decorated their lobby for the "double headline" bill used a few weeks ago, during the run of "Three Live Ghosts" and "The Rope's End."

The pictures were billed equally during the week on all the billboards and in the newspaper advertising used by the Strand, and Manager Wright considered it only fair to show the same impartiality in his lobby display.

The panels of each door were decorated with a scene from the picture, the panel on each side of the lobby had a decorative enlarged scene, and the entire program for the week was billed on the panels at the extreme ends of the lobby.

Irvin's Ushers Play Ghosts for "Three Live Ghosts" Showing

C. W. Irvin, manager of the Imperial theatre, Columbia, S. C., used some unique methods in exploiting "Three Live Ghosts."

Mr. Irvin began his campaign with three teaser slides. As these slides were being thrown on the screen one after another, Manager Irvin had his three ushers, attired as ghosts, creep out on the stage, while the organ played spooky music. These boys were carefully rehearsed, their motion was in rhythm with the music, and they stopped when the music stopped. Every effort was made that their actions, in addition to attracting attention, should convey the idea of comedy rather than too gruesome an effect. Blue lights were used in the foot lights to further carry out the ghostly effect. This stunt was featured four times daily the week in advance of showing.

One week in advance, a cut-out was placed in the foyer of the theatre. This consisted of three figures. On one side of the cut-out these figures were painted to appear as three ghosts. At the bottom of the cut-out were the words, "Look on the other side." On the other side the three figures represented three soldiers. This side of the cut-out was worded to the effect that "this picture relates a comedy of three soldiers reported dead who returned from the World War in time to help spend their own insurance money."

This bit of exploitation costs only $6.50, and some good head work and paid fine returns. Lem Stewart, exploitation director for Southern Enterprises, is recommending it to all of his theatres.

Lobby Front Gives Serial Big Start

The Princess theatre, Asheville, N. C., recently began playing the serial "The Blue Fox," and the first episode opened, at the theatre, preceded with an interest-compelling lobby.

A tiny cabin occupied the center of the lobby—a log-cabin, complete in every detail. Indian blankets covered the windows, and Indian blankets masked the box-office. There were a number of dwarf pine-trees about the lobby—real ones, brought in that morning from the surrounding woods.

Half-hidden in the trees, as if about to creep out, was a cut-out of a blue fox, mounted most effectively.

But the best part of the display, perhaps, was a wire cage at one side of the lobby, masked and "camouflaged" as a fox den. In this improvised den, was a half-grown live red fox.

Snell's "Don't Tell Everything" Campaign

In exploiting "Don't Tell Everything" Manager A. L. Snell of the Imperial theatre, Gadsden, Ala., started the ball rolling with a teaser campaign by having every house employe tell every person who would listen "a bit of scandal." The person addressed would become extremely interested, but the one spreading the gossip would end the "whispering" by saying "I Don't Tell Everything."

This set the general public going for everyone who had the stunt pulled on them. . . . pulled it on some one else, until the slogan of the town was "Don't Tell Everything."

The next stunt was to have a lot of cards. Teaser slides were used, with copy suggested by Lem Stewart, manager of the Southern Enterprises Exploitation Department, and a special lobby featuring the stars of the production, featured.

View of the prologue which E. R. Rogers, managing director of the Tivoli theatre, Chattanooga, Tenn, used for "A Prince There Was"

Lobby display on "Saturday Night" used by W. E. Drumbar, manager of the Riviera theatre, Knoxville, Tenn.

Miller's Lobby Wins First Prize

"Wedding Bells" Exploitation Draws Crowds to the Theatre

A LOBBY that resulted in some good hearty guffaws of honest mirth, as well as some excellent business, was the one designed by Manager Frank Miller, of the Modjeska theatre, Augusta, Ga., for a two-day run of "Wedding Bells."

The lobby was formed of two beaver-board walls, which completely masked the front of the theatre, a V-shaped arrangement, with the point of the V formed by the box-office. A narrow space for entrance and exit was left on either side of the box-office.

Each wall held four windows, about four feet from the floor, these windows outlined in deep blue, and each one holding an "exhibit." The four feet of space from the bottom ledge of the window to the floor was utilized for the written message conveyed by each exhibit.

The two walls were connected above the box-office by a giant silver-paper horse-shoe, from which hung a big white paper wedding bell. Across the bottom of the window ledges on the right, ran the words in box-car letters—"The Seven Bells of Man and Wife," and on the other side, the sentence, "All the Wives Are Belles and the poor old husbands are merely Dumb-Bells." In the order given, the windows showed, first, a small white wedding bell, beneath which were the words, "First, the wedding bell, sounding a death-knell to his bachelor days"; the second framed two alarm-clocks, with the words, beneath, "Then the Alarm-Clock Bell, destined to awaken him from the beauties of Love's Young Dream, to the grim realities of married life!" The third window framed a bronze dinner-bell, "Then the Eats bell—exacting weird praises of the wife's cooking—if he is wise at all!" The fourth window held a telephone bell, with the words, "Then comes the phone-bell—full of strange tales, unblushingly told—sudden and quick to ring—and building a bubble reputation for dear hubby—'working back.'" Fifth, was the door-bell, with the mournful sentiment, "Then the door-bell, ringing merrily at midnight, with hubby soused, hat all knocked to bits—full of bad hootch, and worse excuses—and thus the door-bell plays its part."

The sixth window framed a pair of cow-bells, and the words here, "The Sixth Age shows the cow-bell hung around his neck, lest he roam too far on Broadway's chicken run—his once manly bank-roll turning again to childish treble, scarcely heard at all in a world where money talks!"

The Seventh Age was depicted by a window framing a pair of dumb-bells, beneath which were the words, "The last bell of all—which ends this strange, eventful history—the meaning dreadfully clear to him—sans cash, sans joy—sans everything!"

And the final window held a brand-new rolling pin, fastened by a band of blue baby-ribbon, to a pair of baby-shoes, and beneath it, not one word—just a huge dark blue question mark.

This is the only lobby in Augusta that has received a voluntary, unsolicited and gratis write-up from either of the two exceedingly conservative local papers—and besides, it resulted in excellent business.

Grant Forms Serial Club for "Tarzan"

A LIVE-WIRE exhibitor of the Quaker City, Charles Dutkin, manager of the Grant theatre, has devised the Grant Tarzan Serial Club. Membership cards are issued to all the children in the neighborhood a week in advance of showing the initial episode. Printed directions on the card explain that attendance at each succeeding episode will be recorded at the bottom of the card, which is numbered from one to fifteen. If the holder attends every episode of the serial, a pass for the final episode will be given in addition to a handsome prize. This particular stunt for the serial has created a furore among the children of the district.

Johnson Stages Atmospheric Prologue for "My Lady Friends"

Manager Herb Johnson of the Luna theatre, Lafayette, Indiana, arranged an appealing and quaint little prologue to exploit "My Lady Friends."

The opening scene revealed a quaint picture of domestic happiness—the wife sitting in an easy chair knitting and the husband reclining nearby, reading a newspaper. Then to the strains of the celebrated "Vamp" melody a group of six young women enter, each one employing a different temptation to lure the husband from the side of his wife. The first resorts to dance, the second to whimpering flirtations, the third flashes cards and flask before his eyes, the fourth represents the "innocent" type, the fifth makes love openly to him and the sixth feigns sorrow and implores his protection. He is about to succumb to these wiles and artificial charms when his wife, continuing with her knitting, sings a melody, the burden of which is:

"I want to be a good little wife
In the good old-fashioned way."

Then the husband sweeps the sirens away with a deprecating gesture and takes his wife to his arms.

The chief points in favor of this prologue were its brevity, color and pointed suggestion of the story that was to follow.

Lobby decorations for "Trailin" and supplementary program designed by the Corner theatre, Fort Morgan, Colo.

Above

Showing some artistic and atmospheric lobby decorations for "Face to Face With Japan" used by H. M. S. Kendricks, manager of the Audubon theatre, New York. Mr. Kendricks originated the idea and the Audubon scenic artist carried it out. The cut on the upper right hand corner shows another view of the display.

Below

Attractive window display, one of a number which the Albany theatre, Schenectady, secured for the showing of "Over the Hill." The illustration is explained more fully by a story appearing on the opposite page.

Above

Corner of the lobby showing more details of the decorations for "Face to Face With Japan" as explained by the caption at the left.

Left

A nifty "Queen of Sheba" lobby display used by the Ansonia theatre, Butte, Mont.

Below

Another window display on "Over the Hill" secured for the recent showing at the Albany theatre, Schenectady, N. Y. Story concerning same appears on the preceding page.

Illustrating the accompanying story relative to the lobby display on "Saturday Night," designed by John B. Carroll, manager of the Imperial theatre, Asheville, N. C.

Granada Theatre Has "Navy Day"

"Battle of Jutland" Exploitation Includes Parade of Pacific Fleet Officers and Men

ONE of the finest pieces of exploitation work ever done for any picture on the Pacific Coast was that which ushered in the run of "The Battle of Jutland," at the Granada theatre in San Francisco, the week of February 26-March 4.

With the co-operation of G. C. Blumenthal, manager of the educational branch in that city, J. A. Partington, manager of the Granada, effected a link-up with the San Francisco Chronicle and called Monday, February 27, "Navy Day." Officers and men from the Pacific fleet and the naval training station at Goat Island to the number of two thousand marched in regular formation up Market Street from the ferry to the Granada theatre, led by the navy band from Goat Island.

Admiral Eberle, commander of the Pacific fleet, and Admiral Hutchison, chief of staff, preceded the marching bluejackets in automobiles furnished by a couple of automobile agencies. Admiral Jackson of the U. S. S. New York, Admiral Shoemaker of the New Mexico, and many other officers from the vessels lying in the San Francisco harbor accompanied them.

When the marchers reached the Granada theatre they found it elaborately decorated with a large number of navy signal flags, provided through the courtesy of one of the commanding officers.

The newspapers of San Francisco gave the event a large amount of space, the Chronicle especially describing the "Navy Day" parade and special performance at great length and presenting expressions from various officers as to the film.

Previous to the showing of the picture at the Granada, Manager Blumenthal had obtained a considerable amount of newspaper publicity through a private showing of "The Battle of Jutland," to which high officers of several vessels then in the harbor were invited, as well as newspaper men. Admirals Halstead and Hughes and a large number of other officers were present when the picture was shown in one of the local review rooms, and the papers carried stories of the showing, listing the officers who attended.

"Way Down East" Sign Is Certainly Novel

MANAGER W. W. GRIST of the Temple Theatre, Ranger, Texas, contrived a novel exploitation stunt on "Way Down East." Mr. Grist strung a wire across the main street, made some wooden letters spelling the title of the picture, spread small pumpkins on both sides of the letters and strung his unique sign on the wire. The sign could be seen for blocks and attracted no end of attention.

Carroll's "Saturday Night" Exploitation Campaign

MANAGER J. B. CARROLL, of the Imperial theatre, Asheville, N. C., played "Saturday Night" to a highly successful three days 'business, with a lobby which carried out, in splendid detail, the atmosphere of the picture.

The lobby of the Imperial was transformed into a miniature Coney Island, the two chief features of which were a merry-go-round and a Ferris wheel, both operated by electricity.

Seated in the Ferris wheel were two dolls, one dressed in chauffeur's livery, and designed to represent Jack Mower in the picture. The other doll was an engaging young person, clad in an extravagant bathing suit, covered by a fur-wrap—this to represent the part played by Edith Roberts.

Gives Away Wrist Watches as "Three Musketeers" Stunt

Manager E. E. Collins of the Palace Theatre, McAlester, Okla., recently put over a new one in his community when he printed a thousand blue tags with the following wording: "Here's the Time, the Palace Theatre is the Place, so get your girl or someone else's girl and come to see Douglas Fairbanks in 'The Three Musketeers.'" To this tag he attached a small wrist watch, a thousand of which he bought from the left-over Christmas stock at the Woolworth store for $10. The printing, tying and distributing of these novelties cost Mr. Collins less than $20, and the hunch brought in the business.

McAlester is now wondering what Collins will pull next, and he hasn't put out a herald or a handbill that hasn't been eagerly picked up since.

Patterson's "Silent Call" Lobby Attractive

An effective type of lobby display for "The Silent Call" is explained by the following and the cut appearing above, showing what Willard C. Patterson, managing director of the Metropolitan theatre, Atlanta, evolved for his showing of this picture.

The most strikingly individual touch was the huge cut-outs of Strongheart mounted above the marquise, back of which was a painted canvas representing a full moon with snow-covered fir trees silhouetted against the golden yellow. Under strong illumination this gave a positive thrill and stood out brilliantly against the dark background.

Willard D. Patterson's lobby front for "The Silent Call" when this picture was presented at the Metropolitan theatre, Atlanta

McClure Uses Post Cards to Exploit "Connecticut Yankee"

MANAGER J. M. McCLURE of the Allen Theatre, Winnipeg, Manitoba, recently executed an effective mailing campaign in connection with the exploitation of "A Connecticut Yankee in King Arthur's Court."

Ten thousand potential patrons of the Allen received post-cards on the back of which were printed artistic scenes from the picture with the information of "no advance in price," and the front of which carried an advertising message.

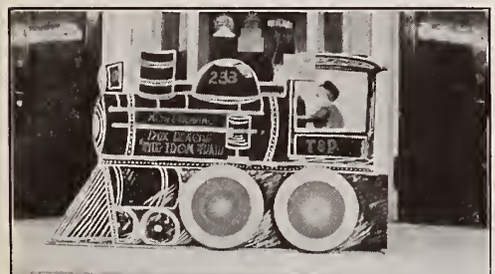
Public Argument in Ads. Used as Exploitation

After having staged a public argument regarding the popularity of special features at their respective theatres, Manager Clarence Robson of the Strand Theatre, and Manager Ned Miller of the Pantages theatre, Toronto, publicly buried the hatchet by announcing in the newspapers of February 18 that one of the pictures under discussion would be transferred from the Pantages to the Strand for the following week. The picture in question was "Three Live Ghosts," to compete with which Manager Robson had presented "Ten Nights in a Bar Room" at the Strand. The managers hurled all kinds of challenges at each other through the newspapers regarding attendance figures at the two theatres and the result was that both features obtained a two weeks' run.

Plath's "Locomotive" for "The Iron Trail"

The accompanying cut shows the "locomotive" which Hugo Plath, manager of the Queen theatre, Abilene, Texas, built as exploitation for his engagement of "The Iron Trail."

A motor was used to run the wheels and sand paper pasted on the wheels of the "locomotive" made a sound that imitated the exhaust of a real engine as it scraped over more sand paper pasted so it made an intermittent contact.



Showing two of the exploitation stunts recently put over by Hugo Plath, manager of the Queen theatre, Abilene, Texas. The top cut showing a mechanical lobby ballyhoo for "The Iron Trail" is explained by the accompanying story. The "Way Down East" ballyhoo is self explanatory

Log cabin front on "The Rider of the King Log" used by the Rivoli theatre, Philadelphia

Local Merchants Help Smith on "Molly O"

WHEN C. S. Smith of the Shattuck Opera House in Hornell, N. Y., put on "Molly O," he had all the stores in town start "Molly O" sales and then persuaded them to connect up with the theatre on a page ad in the local newspaper. Mr. Smith took the large center space and the merchants had their ads around the theatre display. In connection with this page ad, the first patron in each store on the day following its publication, received two free tickets to see "Molly O." In addition to this special publicity, Mr. Smith used several dozen one sheet cut-outs of "Molly O" and several 24 sheet cut-outs.

Novelty Cards Sell "Scrap Iron" to San Diego Fans

For the showing of "Scrap Iron," during the week starting Feb. 11th, the management of the Colonial theatre in San Diego, Cal., put out several thousand small cards which proved a good piece of publicity. The cards were printed on variously colored papers, and carried at the top the words, "Boxing at the Colonial," and then went on with an announcement about the feature film, in regular boxing news style, even down to the prices, "Ring-side seats, 50c.; bleachers, 35c." San Diego is a good boxing fan town, with large numbers of army and navy men, and a good boxing scene, like that in "Scrap Iron," is sure to draw a good house.

Zimmerman Decorates for "Sheik" Showing

WHEN Fred M. Zimmerman presented "The Sheik" at his new Avondale Theatre in North Tonawanda, N. Y., he had his manager, L. E Barger, bill the town in circus style. Streamers were hung across the main thoroughfares, special window displays were put over with local merchants, and there was a splendid tie-up with the local Victrola store on "The Sheik" records in which much advertising matter for the picture was used in a special window display. Special signs were prepared for the top of the "porte cochere," as well as in the windows at each side of the entrance. Post cards were mailed to several thousand residents of the lumber town and it is alleged that Mr. Zimmerman wrote one of his famous poems in celebration of the event.

"Three Live Ghosts" mechanical lobby ballyhoo designed by Hugo Plath, manager of the Temple theatre, Brantford, Canada, as explained by the accompanying story

Mechanical Device Sells "Three Live Ghosts"

A "Three Live Ghosts" stunt which attracted no end of attention was recently put over by Ernest Moule, manager of the Temple theatre, Brantford, Ontario. The accompanying cut will illustrate the following in explanation of how the device was built and operated.

The three ghosts were made from sheets draped over plain boards with cut out beaver board for arms and head. Round frosted bulbs with blackened circles were used for eyes and worked on a flasher going off and on intermittently. The arms worked slowly up and down, each figure alternating at very slow speed. A small motor, the speed of which was cut down from 1,700 to 3 revolutions per minute by connecting two old bicycle wheels and then to a wooden shaft 1½ inches in diameter, comprised the machinery to work the arms. Three ¼-inch round iron arms were on the shaft set at different angles and connected to arms of figures in order to make each one alernate in motion. White canvas gloves stuffed with excelsior were used for hands. Sash cord was used for belts and connecting shaft to arms of figure.

The cost of the contrivance was only about ten dollars, Mr. Moule and his house electrician doing the work and using for the purpose odds and ends that were found about the theatre.

New Kind of Censor Board Officiates at Wausau, Wis.

A NOVEL matinee contract which assures big attendance for the Saturday afternoon performances has recently been signed by Manager E. C. Bostick of the Stuart Theatre, Wausau, Wis.

Four or five of the most influential organizations in the city waited upon Mr. Bostick and requested that their representatives be permitted to pass on shows for the city. They stated that if he would grant this request they would guarantee him an attendance of 500 for every Saturday matinee. Mr. Bostick jumped at the chance and immediately closed the deal with the four organizations.

The offer of this guarantee was originally made in a published report of a parents-teachers meeting where the question of suitable motion picture programs for children was brought up.

Hyman's Prologue for "Back Pay"

A RURAL set, a line with the atmosphere of the early part of "Back Pay" was used in Edward L. Hyman's prologue for the feature during its engagement at the Brooklyn Mark Strand. Some action in "Back Pay" centers around a general store, and this set was reproduced faithfully by Hyman for the prologue.

The scene showed the country store, and before it were four rural characters, portrayed by the Criterion Male Quartette. In the distance, on a drop, were seen the sheep grazing in pasture and the old mill stream. A twilight effect was brought out by blue lighting and moving clouds in the sky.

The quartette sang "Mammy's Lullaby," arranged from Dvorak's "Humoresque." At the conclusion of this number, Estelle Carey, soprano, dressed as Hester Bevins, the heroine of the picture, entered and sang in harmony with the quartette "In the Gloaming." The action was taken from an episode in the picture where Hester returns to her home town and finds that no one recognizes her as the girl who left for the city several years ago.

Parade of Ushers Sells "Peacock Alley"

THE attention of Louisville, Ky., picture fans was called to the engagement of "Peacock Alley," playing recently at the Rialto theatre, by a "peacock parade" of ushers of the theatre, carrying brilliantly colored cards cut out along the outlines of the peacocks painted thereon. At the top of each card was printed "Rialto, Now" and at the bottom "Peacock Alley." The line of march of the ushers was along the busiest streets of Louisville at the busiest time of day. During the rest of the day these display posters were set up in the lobby of the Rialto in a pleasing arrangement. The plans of this exploitation were made by Louis R. Bragler and carried out under his direction.

Weld Makes Picture Serve as Home Talent Attraction

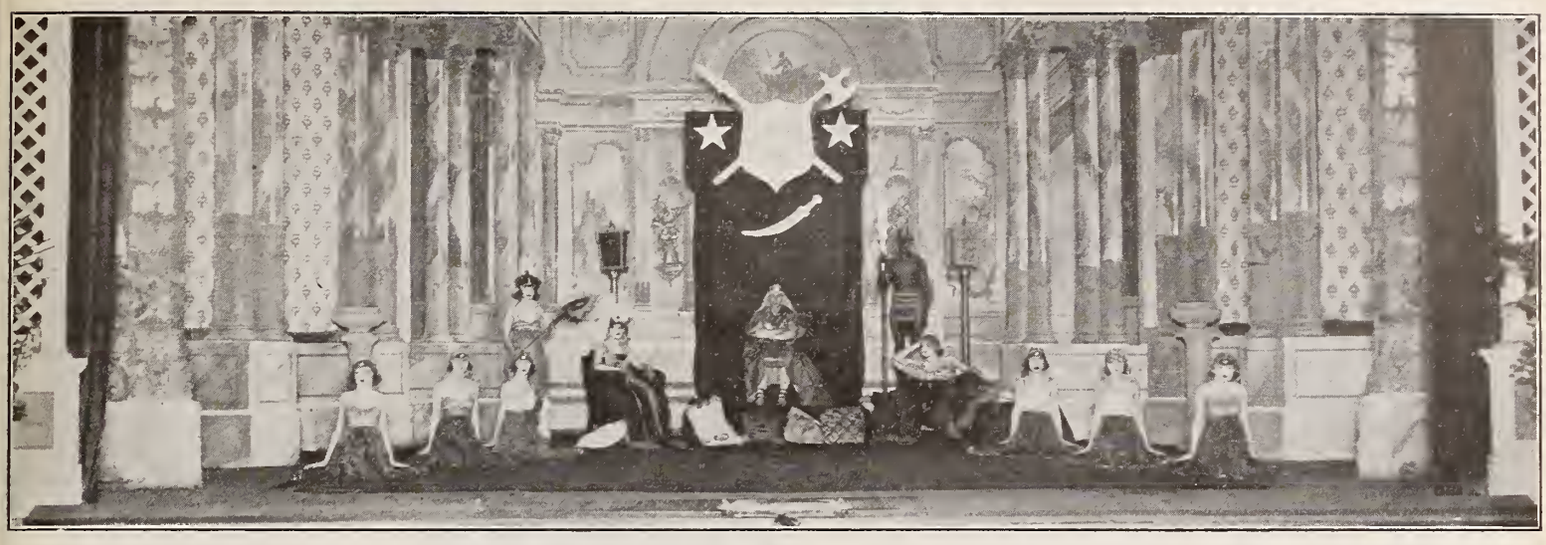
If Blackie Daw should die and J. Rufus Wallingford needs another partner, there's a theatre manager in Waterloo, Iowa, who might fill the vacancy. His name is Arthur E. Weld, and his business is the general management of the Strand, Palace and Crystal theatres.

While pre-viewing "Get-Rich-Quick-Wallingford," Mr. Weld conceived the idea of changing the locale of certain action from Des Moines to Waterloo, thereby localizing the production and making his patrons swell with pride over having their own home town mentioned in the movies.

By changing the word "Des Moines" to "Waterloo" in tow sub-titles and using the name of William Galloway, a Waterloo manufacturer of wide renown, as the inventor of the tack machine, the enterprising manager threw patrons of the Strand into fits of applause at each performance. The Waterloo sub-titles were made identical to those removed and could not be detected from the regular film.

For ten days prior to the showing, teaser ads were carried which asked: "Who is the Waterloo man named as inventor in 'Get-Rich-Quick-Wallingford'? You know him well!" Curiosity was piqued to the breaking point and many 'phone calls indicated the interest awakened. The sub-titles cost the Strand $8 and return several hundred per cent on the investment.

Lobby arranged by Manager Douglas Jarmouth of the Superba theatre, Los Angeles, for the showing of "The Fire Eater"



This is a picture of the prologue number which the American theatre, Bellingham, Wash., presented for "The Queen of Sheba"

Six Annie Oakleys Total Expense for This

At a cost of six passes, Manager A. L. Snell of the Imperial theatre, Gadsden, Ala., put over some effective exploitation on "The Fox."

Arrangements were made with a local hardware store for a window filled with guns, etc. Three stuffed foxes were placed in the window among the other hunting things and a sign attached to one of them reading "Come to the Imperial Saturday and see the FOX. If you have any sporting blood in you, you'll do it."

The lobby of the Imperial represented a wood scene. The stuffed foxes were placed on one side of the lobby and four fox hounds, borrowed from a local man, were placed on the other. The dogs created a great deal of attraction and had the time of their lives trying to get at the foxes.

"Woman's Place" Exploitation Tied Up to Valentine's Day

Manager H. C. Farley of the Empire Theatre, Montgomery, Ala., played "Woman's Place" on Valentine's Day, so his lobby decorations took their cue from the date.

A heart cut-out, with Constance Talmadge's head in the center, was suspended above the entrance to the theatre. A spcial window display, planned by the theatre and carried out by a local window dresser in a millinery shop, carried out the same idea.

Draperies of red velvet, basket of red roses and ferns, heart-shape cut-outs, joined together with white satin ribbon, formed the central feature of this display. Red electric lights were used.

"Iron Trail" ballyhoo used by the Majestic theatre, Austin, Texas

Watters Uses Simple But Effective Ballyhoo

GEORGE D. WATTERS, manager of the Majestic theatre at Austin, Texas, recently put across a ballyhoo which was simple but very effective. Mr. Watters got permission from the street car company to run a hand car on the city tracks for the three days he played "The Iron Trail," then he borrowed an old-fashioned hand car from a railroad yardmaster, hired two Mexicans to pump the vehicle and tacked a sign calling attention to the showing at the Majestic on each side of the central portion of the truck. The hand car plied up and down the main business and residential streets from early morning until late at night and it is doubtful if a majority of the population didn't view the ballyhoo on one of the many trips about town.

The accompanying cut shows Mr. Watters' ballyhoo in action.

Simple Advance Prologue Sells "The Sheik" Nicely

Three days previous to the opening date of "The Sheik" at the Casino theatre, Kissimmee, Fla., Manager H. W. Ashford mounted a 24 sheet on cloth and suspended it as a back drop on the stage, flanked on either side by house wood wings. Two palms were placed at the foot of curtain with the base covered with sand which gave a desert effect. The footlights were covered with orange crepe paper which showed off the desert to a good advantage, at the end of each performance. The front curtain was lowered to hide screen, the house was darkened and then the footlights put on. This scene was only shown about one minute and a half.

On Saturday, prior to the showing on Wednesday, a man in costume as The Sheik paraded the streets handing out heralds. At an auction land sale on the Saturday the picture was to be shown, he was the star attraction. Another favorite hangout was the City bandstand during the concerts on Saturday, Sunday and Tuesday. The Sheik was seen loafing around the public school grounds at recess, and the noon hour.

A drumlike affair was made out of scrap beaver board and two roundhoops with Valentino one sheet cutout on one side and Agnes Ayres on the other. This was placed in a conspicuous place on the sidewalk in front of the theatre.

The lobby was appropriately decorated and a load of sand was raked over the floor, which caused quite a bit of comment and curiosity.

Bellingham Theatre Presents "Queen of Sheba" Prologue

An extensive exploitation campaign and elaborate prologue and an exceedingly attractive lobby adornment were the chief features used by the management of the American theatre, Bellingham, Wash., to put over "Queen of Sheba." These were supplemented by carefully planned newspaper advertising and preceded an extensive mailing list. The mail publicity consisted of a number of teaser post-cards, the last of which divulged the whole secret.

Into the streets of Bellingham was sent a three-horse chariot, the driver of which was dressed as a charioteer of ancient days. The horses carried large banners announcing the picture and the theatre.

The lobby display was effected in beaverboard painted to resemble tapestry, and a number of locally made posters. Large paintings of the Queen of Sheba also were placed in the lobby.

A ballet of eleven persons performed in the prologue. The stage was set to represent an interior of an ancient castle, with shields and battle axes on the walls. On a throne at the back of the stage sat a dancer as King Solomon. A large negro slave stood at his left with spear in hand, while a corps of feminine dancers performed before the King.

Kingman Makes Successful Play for College Fans

Monday is the day the girls from Limestone College located at Gaffney, S. C., are down town unchaperoned, so Manager E. C. Kingman of the Strand theatre made a play for some of the institution's students.

He recently sent personal letters to the teachers, enclosing his compliments and asking that she bring some of the girls. In almost every instance, with the exception of one, the teacher has responded and brought one to six girls.

This cut shows the lobby decorations on "Conflict" used by the New Home theatre, Detroit, Mich.

PROGRAMS FOR THE WEEK OF MARCH 4TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Rivoli Theatre—
Ballet — "Danse Chinoise," presented by Victorina Krigher.
Feature—The Mistress of the World — first episode "The Dragon's Claw"—Mia May.
Comedy — The Boat — Buster Keaton.
Next Week—Travelin' On—Paramount.

Rialto Theatre—
Vocal—"Chinese Lullaby" by Betty Anderson, soprano.
Feature — The Mistress of the World — first episode "The Dragon's Claw—Mia May.
Comedy — The Boat — Buster Keaton.
Next Week—The Mistress of the World—second episode—"The Race for Life."

Capitol Theatre—
Feature—Foolish Wives—Universal with special presentation with Capitol Grand Orchestra.
Next week—Come On Over—Goldwyn.

Mark Strand Theatre—
Overture—"The Queen of Sheba" by Strand Symphony Orchestra.
Odds and Ends—(a) "The Oyster's Rival"; (b) "The Land of Long Ago" in Pathecolor; (c) "The Robber Crow."
Instrumental—"Zapateado" played by Madeleine Mac Guigan, violinist.
Current events—Mark Strand Topical Review.
Prologue — Oriental musicians, whirling dervisher, sheik's sword fighters, etc. "A Son of the Desert Am I" sung by Herbert Waterous, basso; "Allah, Give Me Mine," sung by Richard Bold, tenor.
Feature—The Sheik's Wife—Vitagraph.
Comedy—Torchy Takes a Chance —Johnny Hines.

American Harmonists
"The say it with Playing"
Liberty Sextette
Conway Tearle
Assisted by FAIRE BINNEY and BOBBY CONNELLY
"A WIDE OPEN TOWN"
A Characteristic Tearle Offering that is replete with sensational action by this he man star
COLONIAL
Pick o the Pictures
Music That Charms

Here is a good ad on "A Wide Open Town," coming from the Colonial theatre, Indianapolis.

Next Week—The Seventh Day—Richard Barthelmess.

Apollo Theatre—
"Orphans of the Storm" continued.

Cameo Theatre—
"Determination" continued.

LOS ANGELES

Kinema Theatre—
Overture—Martha.
Novelty — Topics of the Day — Pathe.
Special—A Bear Hunt. Local hunting trip filmed by Jack Callicott.
Current Events—International and Kinograms.
Feature — R. S. V. P.—Charles Ray.

California Theatre—
Current Events—International and Fox News.
Novelty—Local Scared Films under title of "Noah's Ark."
Topics of the Day—Pathe.
Concert—Orchestra renders "Orpheus in Hades," "At Dawning" and "Impressions of Havanna."
Feature — Watch Your Step — Goldwyn.
Comedy—Straight From the Farm —Fox.

Tally's Theatre—
Novelty—Second reel of "The Cradle of Civilization."
Vocal—Sweet Rosie O'Grady.
Baritone solo.
Feature—Carnival—United Artists.

Clune's Broadway Theatre—
Current Events—Kinograms.
Educational — Unknown Switzerland.
Feature—A Game Chicken— Realart.

Superba Theatre—
Current Events — International News.
Novelty—Third of the "Leather Pushers" series.
Vocal—A One Horse Town.
Tenor solo.
Feature—Tracked to Earth—Universal.
Next Week—Wild Honey.

Symphony Theatre—
Special—Face to Face With Japan —Fox.
Comedy—Bright Eyes—Sennett — Ben Turpin.
Novelty—Battle of Jutland—Educational.
Feature — Jungle Adventures — Martin Johnson.

Grauman's Rialto Theatre—
Current Events—Pathe Weekly.
Educational—Pathe Review.
Vocal—Golden Days—Vocal duet, two girls singing.
Feature—Fool's Paradise.

Grauman's Theatre—
Overture—Medley of popular airs.
Current Events—Pathe News.

TODAY
California THEATRE
A PICTURE EVERY MARRIED MAN SHOULD SEE—AND SEND HIS WIFE TO SEE IT
NAZIMOVA
in her first
A DOLL'S HOUSE
Comedy and pathos with love and romance abound in abundance in this tremendous new Nazimova production in which she wins her greatest distinction on the stage.
"THE FAMILY ALBUM"

This "A Doll's House" ad comes from the California theatre, Los Angeles

Organ—Show Me the Way Back to Dixie. Accompanied by the blind composer of the number at the piano.
Novelty—Movie Chats.
Educational—Pathe Review.
Special—Song and Dance number with five people presented.
Feature—Her Husband's Trademark—Gloria Swanson.

Miller's Theatre—
Fifth week of "The Silent Call."

Mission Theatre—
Third week of "Foolish Wives."

Loew's State—
"The Fourteenth Lover" and five acts of vaudeville.

New Pantages Theatre—
"Two Kinds of Women," and vaudeville.

SEATTLE

Coliseum Theatre—
Overture—Zampa.
Current Events—Pathe and Kinograms.
Scenic — Women Must Weep — Bruce.
Comedy—Step This Way.
Vocal — Male quartette singing "Don't Leave Me Mammy."
Feature—Under the Lash.
Next week—Enchantment.

Columbia Theatre—
Overture—Raymond.
Current Events — International News.
Novelty—The Open Wire.
Comedy—Little Miss Mischief.
Instrumental—Edith Rogers playing "Hungarian Phantasy" and "The Sheik" as violin solos.
Feature—Tracked to Earth.
Next week—The Wise Kid.

Strand Theatre—
Second week of "Saturday Night."
Next week—Forever.

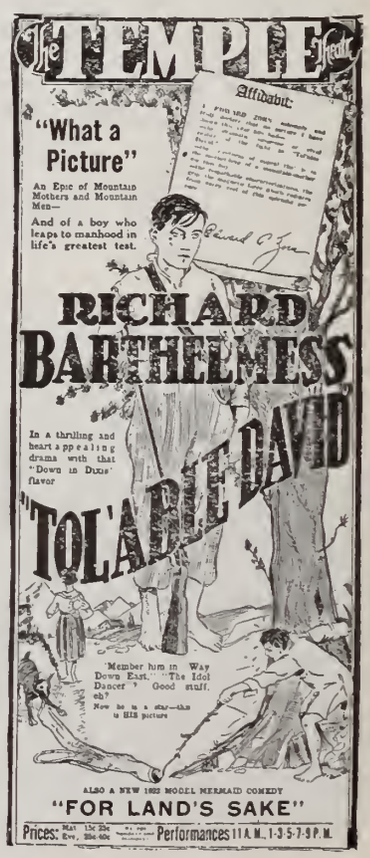
Blue Mouse Theatre—
Return engagement of "The Four Horsemen of the Apocalypse" for two week's engagement.

Liberty Theatre—
Current Events—Liberty and Selznick News.
Comedy—No Parking.
Overture—Popular songs medley.
Feature—The Law and the Woman.
Next week—Moran of the Lady Letty.

CHICAGO

Chicago Theatre—
Overture—"Morning, Noon And Night."
Specialty—Vernon Stiles, vocalist.
News Weekly.
Literary Digest.
Organ Solo—"Bluebird Land." Jesse Crawford at the organ.
Specialty—"Honeymoon Express."
Feature—"Her Husband's Trade Mark."
Comedy—"The Duck Hunter."
Coming feature—Wallace Reid in "The Champion."

Roosevelt Theatre—
Prizma color—Sport scenes, news and reviews of the world.
Specialty—Mr. Alfred Wallenstein, cello soloist, playing Lullabies from Joslyn.


The TEMPLE Theatre
Affidavit
"What a Picture"
An Epic of Mountain Mothers and Mountain Men—
And of a boy who leaps to manhood in life's greatest test.
RICHARD BARTHELMESS
"TOL'ABLE DAVID"
In a thrilling and heart appealing drama with that "Down in Dixie" flavor
Member him in Way Down East, "The Idol Dancer"? Good stuff, eh? Now he is a star—this is HIS picture
ALSO A NEW 1922 MODEL MERMAID COMEDY
"FOR LAND'S SAKE"
Prices: Mat. 15c 25c Eve. 25c 40c
Performances 11 A.M., 1-3-5-7-9 P.M.

Eddie Zorn, managing director of the Temple theatre, Toledo, O., is sponsor for this "Tol'able David" ad

Feature—Nazimova in "A Doll's House."
Specialty—Miss Florence Lang, singing, "A Song of the Soul."
Comedy—"Fool Days."
Coming feature—Colleen Moore in "Come On Over."

Tivoli Theatre—
Overture—"Carmen," with Charles MacDonald singing the Toreador song.
Scenic.
Specialty—Denbix Quartette.
News Weekly.
Organ solo—"April Showers." Milton Charles at the organ.
Specialty—Alice in Snow Land.
Feature—"Love's Redemption."
Comedy—Buster Keaton in "The Pale Face."
Coming feature—"Saturday Night."

Pantheon Theatre—
Feature—"Back Pay."
Overture—Popular Fantasies.
Pantheon topics and travel.
Literary Digest.
Specialty—Miss Edith Thayer, soprano, singing "At Dawning."
Coming Feature—"Moran of the Lady Letty."

Ziegfeld Theatre—
Pathe Weekly.
Literary Digest.
Comedy—"The Bear and the Bee."
Feature—"The Prodigal Judge."
Coming Feature—"The Folish Dancer," featuring Poli Negri.

Barbee's Loop Theatre—
Pathe News.
Pathe Topics.
Serial—"White Eagle."
Feature—Harold Lloyd in "A Sailor Made Man." 2nd week.
Coming Feature—"One Man in a Million."

Great Northern—
Feature—"Orphans of the Storm," featuring the Gish Sisters. 6th week.

Randolph Theatre—
Comedy—"Wet and Warmer."
Feature—"Turn to the Right."
Coming Feature—Charles Ray in "The Barnstormer."

Woodlawn Theatre—
Organ Solo—Selected—A. J. Gutow, organist.
Woodlawn Screen Travels.
Woodlawn Pictorial Review.
Overture—"Martha."

The Star Of Provocative Beauty and Grace
A Glamorous Drama of Paris and New York between midnight and Odawn.
Mae Murray in "Peacock Alley"
Based on a Story by Ouida Bergere
Cast Includes Monte Blue and Edmund Lowe
STARTS TOMORROW
NEW YORK HERALD Calls it "HER BEST"
OTHER PROGRAM FEATURES
COMEDY SKETCHOGRAPHS
KINOGRAMS
LEONARD LEIGH
STARTS TOMORROW
PRICES Nights, Saturday and Sunday Matinees 40c
Garrick
PRICES Daily Matinees 35c Children Always 10c
COMING: RICHARD BARTHELMESS in "THE SEVENTH DAY"

A striking "Peacock Alley" ad which the New Garrick theatre, Minneapolis, used recently

RUDOLPH VALENTINO and DOROTHY DALTON
"MORAN OF THE LADY LETTY"
A Paramount Picture
GRAUMAN'S RIALTO
THE WORLD'S MOST BEAUTIFUL LITTLE THEATER - BROADWAY NEAR EIGHTH

"Moran of the Lady Letty" is getting this kind of advertising during its run at Grauman's Rialto theatre, Los Angeles

Feature—"Back Pay."
Comedy—Harold Lloyd in "Never Weaken."
Intermission—"Civilization March."
Coming Feature—"Glass Houses."

ST. PAUL

Capitol Theatre—
A. Overture—"Slavonic Rhapsody," Friedemann.
B. Capitol Digest—Pathe and International News.
C. Capitol Comedy—"Torchy Takes a Chance," Educational.
D. Roy Dieterich, Lyric Tenor, "I'm Always Chasing Rainbows," McCarthy-Carroll, presentation by Lowell V. Calvert.
E. Feature—Dorothy Dalton in "Moran of the Lady Letty."
F. Solo for Grand Organ—"Marche Pittoresque," Kroeger, played by Kenneth Widenor.

BROOKLYN

Mark Strand—
1. Overture — "Color Symphony," "The King of Y's" (Lalos).
2. Dance Mythology — "Pierrot's Dream" (Tschaikowsky). Pierrot seen asleep under cut out tree in rustic set. As he dreams Pierette riding on mechanical illuminated moon drifts from moving clouds to stage, and engages in mad dance with. She returns to crescent moon and descends. Pierrot realizes it is all a dream. Dancers were Grace Eastman and Paul Oscard.
3. Novelty—Tony Sarg's Almanac, "The Original Golfer."
4. Mark Strand Topical Review.
5. Prologue to Feature—Rustic set, night lights, Criterion Male Quartette sings "Mammy's Lullaby," arranged from Dvorak's "Humoresque." Estelle Carey, soprano, with quartette, sings "In the Gloaming."
5. Feature—Fannie Hurst's "Back Pay."
7. Comedy—Larry Semon in "The Saw Mill."
8. Organ Solo — "Une Larme" (Moussorgsky). John Hammond and George Crook.

Next Week—Constance Talmadge in "Folly of the Follies" and Mary Astor in person and in film presentation of "The Young Painter."

MINNEAPOLIS

State Theatre—
Feature—Gloria Swanson in "Her Husband's Trademark."
Overture — "Zampa" by Herald. Played by Pallma and His Band Supreme, Frank Palma, Director.
Comedy—Lloyd Hamilton in "The Rain-maker."
Scenic—"The Ruins of Anghor." Prizma Color subject.
Musical—Ethel Mae Barker, violinist in repertoire.
State Digest—Composed of International and Pathe strips.

Strand—
Feature—Ethel Clayton in "Her Own Money."
Comedy—Ben Turpin in Mack Sennett's "Home Talent."
Musical—Art and Gene White singing popular hits.
News Events—International News.

BUFFALO

Shea's Hippodrome—
Overture—"The Firefly"—Friml.
Vocal—"In the Land of the Sky Blue Water." Sung by Eldora Stanford, with scenic background.
Violin solo—Selections by Hegedus Sisters.
Feature—"Fool's Paradise"—Cecil B. DeMille.
Comedy — "Straight From the Farm"—Al St. John.
Current Events—Hippodrome Review.
Next Week—Wesley Barry in "School Days."

Criterion—
Feature—"Orphans of the Storm" D. W. Griffith. Starting second week with personal appearance of Dorothy and Lillian Gish.

Loew's State—
Overture—"Popular Song Medley."
Feature—"The Devil Within" — Dustin Farnum.
Comedy—"Assorted Heroes."
Current Events — Loew News (Pathe).
Special—Charlie Murray appearing in person.

Mark-Strand—
Overture — "Good Morning, Dearie."
Current Events—Kinograms.
Feature — "Jim the Penman" — Lionel Barrymore.
Comedy—"Beach Nuts—Hallroom Boys.
Next Week — "The Queen of Sheba."

Lafayette Square—
Organ Solo — Selections by C. Sharp Minor.
Feature—"Chivalrous Charley" — Eugene O'Brien.
Current Events—Selznick News.

Academy—
Feature — "Branded" — Josephine Earle.

Shea's North Park—
Feature—"Fool's Paradise"—Cecil B. DeMille.
Comedy—Straight From the Farm" —Al St. John.

INDIANAPOLIS

Circle Theatre—
Current Events—Kinograms.
Novelty—Literary Digest Topics.
Comedy—"A Dog's Life," Chaplin.
Feature—"Her Mad Bargain."
Next Week—"The Seventh Day."

Loew's State Theatre—
Current Events—Pathe News.
Feature—"The Conecticut Yankee in King Arthur's Court."
Musical Stunts—"Just Jazz," carried out by Loew's Concert orchestra, seven singers, a quartette of house porters, a marimbaphonist, a saxophonist and an xylophonist. The program exemplified "Just Jazz Week."
Next Week—"Moran of the Lady Letty."

Ohio Theatre—
Feature—"Four Horsemen," third week.
Next Week—"A Fool's Paradise."

ST. LOUIS

Missouri Theatre—
Overture—Selections from "Rigoletto," Missouri symphony orchestra, Isadore Cohen, conducting.
Vocal Selection — Caro Nome (Dearest Name), Miss Sherry Louise Marshall.
The Missouri News.
Feature Film—Cecil B. DeMille's "Fool's Paradise."

New Grand Central, West End Lyric and Capitol Theatres—
Overture and music selections by symphony orchestra.
Feature—D. W. Griffith's "Way Down East."

William Fox Liberty—
Overture—Liberty concert orchestra.
Fox News.
Mutt and Jeff Cartoon.
Sunshine Comedy—"West Is West."
Feature Film—"The Sea Lion."
Secondary Feature—Charlie Chaplin in "A Dog's Life."

Delmar-Criterion and Congress Theatres—
Overture.
News and Views.
Comedy Reel.
Feature—Gladys Walton in "The Wise Kid."

Arsenal Theatre—
News Weekly.
Educational—"Back of the Button."
Feature — Norma Talmadge in "Love's Redemption."

PHILADELPHIA

Stanley—
News—Pathe News—Pathe.
Scenic—"The Ruins of Anghor"—Prisma.
Comedy—Smiles—Masterpiece.
Feature—"Moran of the Lady Letty."—Paramount.
Next week—"The World's Champion."—Paramount.

Stanton—
Feature—"Turn to the Right."—Metro.
Next week—Same.

Aldine—
Feature—"Foolish Wives."—Universal.
Next week—Same.

Karlton—
Scenic—"And Women Must Weep" —Educational.

Feature—"Her Husband's Trademark."—Paramount.
Next week—Same.

Arcadia—
News—Pathe News—Pathe.
Comedy—Smiles No. 4—Masterpiece.
Short film—"Taking the Air"—Goldwyn.
Feature—"Miss Lulu Bett"—Paramount.
Next week—"Three Live Ghosts"—Paramount.

Palace—
News and Topics of the Day—Pathe.
Comedy—Smiles No. 3—Masterpiece.
Feature—"Saturday Night"—Paramount.
Next week—"Fool's Paradise"—Paramount.

Regent—
Comedy—"Too Much Sap"—Fox.
Comedy—"The Wedding Feast"—Consolidated.
Feature—"The Golden Gift"—Metro.
Next week—"Jackie"—Fox.

Victoria—
News—Pathe News—Pathe.
Comedy—"Step This Way"—Electric.
Feature—"A Stage Romance"—Fox.
Next week—"A Sailor-Made Man"—Pathe. "The Four Seasons"—Hodkinson.

Capitol—
News—Kinograms—Electric.
Comedy—"Hey There!"—Pathe.
Feature—"Peter Ibbetson"—Paramount.

CLEVELAND

Allen—
Overture—"The Jazz Rhapsody," arranged by Philip Spitalny, musical director, with saxophone specialties.
Specialty—Jass Week, with a regular jazz show, arranged by S. Barrett McCormic, including: (a)—Bee Palmer in "A Trip to Hitland," ten famous composers playing and singing their own compositions. (b)—"The School for Jazz," introducing "The Class in Jazzometry," a syncopated satire on "School Days," with cast of 50. (c)—Sammy Mann, tenor, singing southern melodies. (d)—Ogden and Benson, singing and dancing team. (d)—The Camp of Chief Jazz-Foot," satire on Indian jazz dancing.
Comedy—"By Hek," Sennett comedy.
Current Events—Allenette, selected by S. Barrett McCormick.
Feature—"From the Ground Up," with Tom Moore and Helene Chadwick.
Next Week—"Come on Over" (not sure).

State—
Prologue—"State Theatre Follies," arranged and produced by Managing Director George Dumond, consisting of twelve numbers, including Gale Sherwood and her singing band, a bobbed hair pony ballet; six little Frenchy maids in songs and dances; Waltzing Through the Years," a dance novelty in cycle costumes; "Dancing Down by the Ole Swimmin' Hole," another dance novelty; "Blooie Blues," song specialty, and song hits by Gale Sherwood.
Current Events — Pathe News — Topics of the Day.
Cartoon—Mutt and Jeff.
Novelty—Funniface, "Vermin the Great."
Feature — "Moran of the Lady Letty," with Rudolf Valentino.
Next Week—"Her Husband's Trade Mark," with Gloria Swanson.

Stillman—
Overture—William Tell.
Cartoon—"The Family Album."
Feature—"Fool's Paradise."
Next Week—Same continued, to be followed by "The Four Horsemen."

Park—
Overture—Grand Opera selections from "Faust," M. J. Spitalny director.
Current Events—Fox News.
Comedy—"One Stormy Night," Christie comedy.
Feature—"The Woman and the Law," with Betty Compson.
Next Week—"The Iron Trail," with personal appearance of Rex Beach.

Standard—
Current Events — International News.
Comedy — Joe Martin in "The Monkey School Master."
Feature—"The Hellhound of the West," with Dick Hatton.

BALTIMORE

Rivoli—
Overture—"Tannhauser"—Wagner.
Current Events—Rivoli News.
Novelty — Sunshine Gathers — Prizma.
Vocal—Ruth Lloyd Kinney, contralto, (a) "Deep in Your Eyes"—Jacobi. (b) "April Showers"—Silvers.
Specialty—Topical Review.
Feature—The Seventh Day—Richard Barthelmess.
Comedy—In For Life—Christie.
Next Week—My Boy—Jackie Coogan.

Century—
Overture—"Norma"—Bellini.
Current Events—Century News.
Vocal—Justin Lawrie & Fernando Guarneri, singers.
Feature—Fool's Paradise—Cecil B. DeMille's.
Comedy.

Strand—
Overture — Medley M. Louise Jones, players.
Current Events—Strand News of the World.
Feature—I Am Guilty — Louise Glaum.
Comedy—The Big Idea—Harold Lloyd.

Garden—
Feature—Cameron of the Royal Mounted—G. Glass.
Vaudeville.

Loew's Hippodrome—
Feature—Any Wife—Pearl White.
Vaudeville.

New—
Feature—The Cradle—Ethel Clayton.

Picture Garden—
Feature—The Call of Home—Irene Rich.

Nixon's Victoria—
Feature — A Parisian Scandal — Maria Prevost.

This "Polly of the Follies" display is by the Shubert theatre, Milwaukee

These three ads for "Moran of the Lady Letty," "Why Announce Your Marriage?" and "French Heels," respectively, ran in the Sunday Detroit papers

OMAHA

Rialto Theatre—
Overture—Merry Wives of Windsor.
Special—Julius Johnson playing "Swaying," at Organ.
Current Events—Rialto News.
Comedy—The Pale Face.
Feature—Just Around the Corner.

Sun Theatre—
Overture—Orchestral selections.
Current Events — International Weekly.
Special—Prizma pictures.
Feature—What Do Men Want?

Strand Theatre—
Overture—Princess Juane.
Current Events—Pathe News.
Feature—Fool's Paradise.

Moon Theatre—
Overture—Orchestral selections.
Current Events—Universal weekly.
Comedy—Look Out Below.
Feature—Perjury.

KANSAS CITY

Liberty Theatre—
Overture — Selection, "Shuffle Along."
News—Pathe.
Comedy—"Aesop's Fables."
Organ Selections—Miss Susie Goff Bush and Miss Golden Evisten, organists.
Short Subject—"Peggy Behave."
Feature—"Grand Larceny," Elliott Dexter and Claire Windsor.
Next Week—"Woman Wake Up."

Doric Theatre—
News—International.
Comedy—"The Bow-Wow," Rolin comedy.
Organ Selections—P. E. Stephens, organist.
Feature—"Boomerang Bill," Lionel Barrymore.
Next Week—"Back Pay," special cast.

Newman Theatre—
Overture—"Moretana."
Current Events—Newman News and Views.
Comedy—"The Skipper Strikes It Rich."
Organ Selections—Gerald F. Baker and Q. Landwehr, organists.
Special Number—Lillian Crossman and Frank Ridge in songalogue in conjunction with feature.
Feature—"Her Husband's Trade Mark," Gloria Swanson.
Next Week—"Moran of the Lady Letty," Dorothy Dalton.

Royal Theatre—
Overture—Selections.
News—Royal Screen Magazine.
Comedy—"Pure and Simple."
Organ Selections—Harry Frank and Miss Ella McGorty, organists.
Feature—"The Lotus Eater," John Barrymore.
Next Week—"The Lane That Had No Turning," Agnes Ayres.

Twelfth Street Theatre—
Overture—Selections.
News—Screen Magazine.
Comedy—Jimmy Aubrey comedy.
Organ Selections — Miss Hazel Webb and Miss Fay Shepherd, organists.
Feature—"Travelin' On," William S. Hart.
Next Week—"A Heart to Let," Justine Johnstone.

The Des Moines theatre, Des Moines, is playing a premiere on "The Seventh Day" and this is one of the display ads used to sell the production

PITTSBURGH

Olympic—
Current Events—Pathe News.
Special—Pathe Review.
Feature—"Moran of Lady Letty."
Comedy—"False Alarm."
Next week—"Boomerang Bill."

Grand—
Current Events—Grand News.
Double Bill—"Woman's Place" and "French Heels."
Next week—"A Man's Home" and "My Lady Friend."

Loew's Lyceum Theatre—
Current Events—Loew's News.
Feature—"Hole in the Wall."
Comedy—"We'll Get You Yet."
Next week—"The Idle Rich."

Cameraphone Theatre—
Current Events—Selznick News.
Feature—"Moran of Lady Letty."
Special—Fashion Show.
Next week—"Coming Over."

State—
Feature—"School Days."
Added Feature—"Four Seasons."
Next week—Not announced.

Liberty—
Current Events—International.
Feature—"Thunderclap."
Comedy—"Doggone Torchy."
Next week—"School Days."

Savoy—
Current Events—Fox News.
Feature—"Thunderclap."
Comedy—"The Love Egg."
Next week—"Iron to Gold."

Regent—
Current Events—Kinograms.
Feature—"Woman's Place."
Comedy—"Bright Eyes."
Next week—"My Lady Friends."

Blackstone—
Current Events—International.
Feature—"Peacock Alley."
Special—Prologue and Peacock Dance by Alice Lloyd.
Next week—Not announced.

Minerva—
Current Events—Pathe.
Feature—"Quo Vadis."
Comedy—"Free and Easy."
Next week—Not announced.

Aldine—
Current Events—Selznick.
Feature—"Island Wives."
Comedy—"Put and Take."
Next week—"Who Am I?"

Duquesne—
Third week of "Lord Fauntleroy."

Carnegie Music Hall—
Newman's Travel Talks.

Garden Theatre—
"Saturday Night."

Kenyon Theatre—
"Dream Street."

DES MOINES

Des Moines Theatre—
News—International.
Special—Literary Digest News.
Comedy—"The Bell Hop" with Larry Semon.
Feature—"The World's Champion" with Wallace Reid.
Next week—"Moran of the Lady Letty" with Valentino.

Strand Theatre—
Special music—Augmented orchestra in variety of selections.
News—Educational Kinograms.
Feature—"Fool's Paradise" with Conrad Nagel.
Next week—Same.

Sherman—
Feature—"The Conquering Power" with Alice Terry.
Next week—"The Road to Home."

Garden—
Comedy—One reel Educational.
Feature—"Under the Lash."
Next week—"Conflict" with Priscilla Dean.
Comedy—"His Inheritance Taxi" one reel Educational.
Feature—"White Oak" with William S. Hart.
Next week—"Cameron of the Royal Mounted."

MILWAUKEE

Butterfly Theatre—
Overture—"Foet and Peasant," Butterfly Symphony Orchestra.
Violin Virtuoso—Mary Goodrich Read.
Song—Louise Gilbert, soprano.
Pictorial Review.
Weekly—News and views from around the world.
Feature—"Jane Eyre," with Mabel Ballin and Norman Trevor.

Strand Theatre—
Weekly—Pathe and topics.
Comedy—Baby Peggy in "Peggy Behave."
Feature—"Star Dust," with Hope Hampton.
Special—Hope Hampton in person.

Alhambra Theatre—
Overture—"Meistersinger," Alhambra orchestra.
Comedy—Larry Semon.
Weekly—Pathe News and Topics.
Prologue.
Feature—"Fool's Paradise."

Merrill Theatre—
Exclusive pictures Milwaukee and Chicago school boys' skating meet.
Prizma Color "Sunbeams."
Screen Snapshots.
Tony Sarg's Quaint Little Marionettes in "The First Movie."
Feature—"The Champion," Wallace Reid and Lois Wilson.

CINCINNATI

Walnut—
Current Events—Fathe 19.
Topics of the Day—Literary Digest.
Novelty Cartoon—Aesop's Fables—Pathe.
Feature—"Penrod."
Next Week—"Under the Lash."

Lyric—
Current Events—Fox News.
Comedy—"Put and Take," Hallroom Boys.
Feature—"Thunderclap."
Next Week—"Love Never Dies."

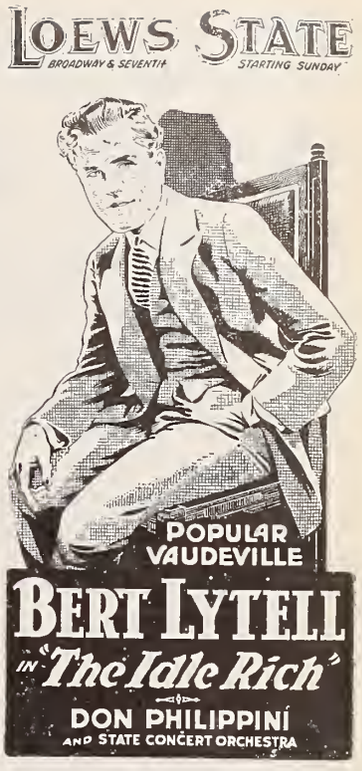
Strand—
Current Events—Pathe 20.
Topics of the Day—Literary Digest.
Feature—"Fool's Paradise."
Next Week—"The Four Seasons."

Palace—
Current Events — International News.
Topics of the Day—Literary Digest.
Feature—"The Idle Rich."
Next Week—"Back Pay."

Capitol—
Overture—Suwanee River, Capitol Symphony Orchestra, Theodore Hahn, Jr., conducting.
Capitol News Events Novelty.
Prologue to feature — Southern plantation melodies, Capitol male quartette. Stage set to represent cotton plantation.
Feature—"The Prodigal Judge."
Musical Number—"Dance of the Hours," syncopated Capitol jazz unit.
Comedy—"The Fast Male."
Novelty — Weekly Movie Chat, Charles Urban.

MONTREAL

Allen Theatre—
JAZZ-A-WEEK
Overture—"Poet & Peasant" — Suppe.
Here There and Everywhere with the Allen Cameraman.
Violin Solo—(a) Kiss Me Again, Herbert, Luigi Romanelli, Violin; (b) Prelude, Rachmaninoff, Roland Todd, piano.
Bagpipe Novelty—Luigi Romanelli & Roland Todd.
Movie Chats.
Comedy — "Dog-gone Torchy," with Johnny Hines.
Potporri of 1922—During the presentation of the comedy, gazooks are distributed to the audience. At the finish of the comedy the audience is informed that they are expected to become part of a jazz band. A little colored boy dressed in a white uniform comes to centre stage in front of red plush curtain and introduces the first number "Ain't We Got Fun." The orchestra then plays the first chorus, conducted by Mr. Romanelli, and on the conclusion of same, turns to the audience who Gazooks the second chorus. The next number "All By Myself" is then introduced by the colored boy and so on until seven songs in all have been sung.



This "The Idle Rich" display is from Loew's State theatre, Los Angeles.

Feature—Constance Talmadge in "Woman's Place."
Next Week—Mae Murray in "Peacock Alley."

WASHINGTON

Rialto—
Overture—Robin Hood.
Current News—Fox News.
Comedy—"The Rainmaker," Mermaid.
Scenic — Unknown Switzerland, Bruce.
Feature—"Boomerang Bill," Paramount.
Next Week—"Find the Woman," Paramount.

Palace—
Feature Continued—"Four Horsemen of the Apocalypse," Metro.

Columbia—
Feature—"Fool's Paradise," Paramount.

ATLANTA

Howard Theatre—
Overture—"Maritana."
Howard News and Views.
Comedy—Larry Semon in the "Sawmill."
Special Atmospheric Prologue—"The London Bridge."
Feature—Anna G. Nilsson in "Three Live Ghosts."

Metropolitan Theatre—
Overture—Special musical score.
Kinograms.
Organ Solo—Geo. Lee Hamrick, Venetian Night."
Comedy—"Doggone Torchy," Educational.
Feature—"Turn to the Right."

Criterion Theatre—
Kinograms.
Educational Comedy.
Feature—Tom Mix in "Trailin'."

Rialto—
Overture—Rialto Orchestra.
International News.
Comedy—To be selected.
Feature—Agnes Ayres, "The Lane That Had No Turning."

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Forever—
Deserving of the highest praise as a picture. Lent interferred with attendance slightly, although receipts were pleasing. (East.)

Wallace Reid, Elliott Dexter and Elsie Ferguson are popular here and the picture did a goood business for a week's run. (Middle West.)

Good picture but too highbrow for our audiences. Business not up to mark on it. (Middle West.)

The best picture seen here this year. Played to capacity houses during two weeks' run. (Middle West.)

An artistic feature with fine acting, but the story fails to appeal to the great majority of theatre goers as it lacks suspense. Played to fair business. (Middle West.)

Saturday Night—
A very good production. Audience went wild over it. Held over for second week. (Middle West.)

Fine picture which pleased my patrons very much. Business good. (West.)

Moran of the Lady Letty—
Didn't do so well. First week of Lent undoubtedly had its effect. Rodolf Valentino and Dorothy Dalton should draw well under ordinary conditions. (Middle West.)

Three weeks' run to good business and satisfied audiences. (West.)

Under the Lash—
Gloria Swanson generally pleases. Much favorable comment on this one. Patronage held up despite adverse condition. (Middle West.)

White Oak—
Fairly entertaining and generally pleased. Fair business. (Middle West.)

Boomerang Bill—
Extremely good picture to poor business. (Middle West.)

A Prince There Was—
Good kid picture with heart appeal. One of Meighan's best. (Middle West.)

Rent Free—
Wallace Reid's worst. Business good on account of "A Sailor-Made Man." (East.)

Three Live Ghosts—
A good drawing card. Played to large houses all week and made a hit with patrons. (Middle West.)

Just Around the Corner—
A good picture, which seemed to please the audiences.. (Middle West.)

FIRST NATIONAL

Polly of the Follies—
Nice light entertainment. Pretty good week for the first week of Lent. (Middle West.)

There have been better First National pictures than this. Contains many pleasing moments but could be better connected. Patronage ordinary. (Middle West.)

Penrod—
Finished two weeks' run going fine. (East.)

Good entertainment and box office value. (West.)

Nobody—
Fine picture with good business. (West.)

Twin Beds—
Well received. Receipts good. (East.)

The Old Swimmin' Hole—
Fair. Not Ray's best by any means. Slim business. (Middle West.)

The Beautiful Liar—
Fair picture. Business fair. (West.)

Daddy Long Legs—
Did good business on third run. Absence of a Mary Pickford picture here for some time, helped. (Middle West.)

The Seventh Day—
Good picture with appeal for both men and women well supplied. Picture did not do big business here on account of rival attractions. (Middle West.)

R. S. V. P.—
Very entertaining picture, which seemed to please admirers of Charles Ray. Did good business. (Middle West.)

The Sea Lion—
Just an average picture which played to ordinary business. (Middle West.)

Molly O—
Mention of Normand's name in Taylor murder scandal didn't hurt this picture. Played to big houses all week. (Middle West.)

Not a second "Mickey" as a money-maker, but as good a picture. Audience greatly pleased and satisfied. (Middle West.)

My Lady Friends—
Despite strong competition this one did unusually well and attracted a good week's attendance. (Middle West.)

FOX

Connecticut Yankee—
Second week played to full houses. One of the best money-getters of the season. (Middle West.)

Good picture but fell flat after second day. (Middle West.)

Sky High—
Good picture and a winner for Tom Mix type of pictures. Business just fair because of rival attractions. (Middle West.)

A Stage Romance—
Was somewhat disappointing. Crowds far below expectations. Some bad weather during week. Farnum usually does well. (Middle West.)

Over the Hill—
Shown second run this production did the worst flop of the season. (East.)

Thunderclap—
An exciting melodrama that went big with patrons. (East.)

METRO

Turn to the Right—
Picture makes strong appeal. Played to good business improving as week advanced. Holding over for second week. (Middle West.)

Fine picture, but it didn't do much business here. Lent had a lot to do with falling off of business. (Middle West.)

Peacock Alley—
Audience liked it very much. Business good enough to hold over for second week. (Middle West.)

The Man Who—
People who saw this picture liked it but not very many came in to see it. (Middle West.)

Camille—
Rodolf Valentino's name put this one over. Picture extremely poor. (Middle West.)

GOLDWYN

Grand Larceny—
Fair picture. Thrills and action aplenty. Lew Cody in person drew larger crowds than the picture alone would have done. (Middle West.)

The Night Rose—
Plot conventional, but Lon Chaney is a good drawing card. Average box-office attraction. (Middle West.)

For Those We Love—
Photography so poor that it caused much complaint. Otherwise good picture. Business fair. (Middle West.)

From the Ground Up—
Comedy which seemed to be well received in house which does not play the biggest features. Folks seem to like comedy. (Middle West.)

All's Fair in Love—
Good picture with hero and heroine both of interest here. Richard Dix a local boy. Picture did not draw against auto show. Fair trade. (Middle West.)

UNITED ARTISTS

Three Musketeers—
Good business. Good picture. Cost a lot of money to show but worth it. (Middle West.)

Ruling Passion—
Great picture from start to finish. Business picked up a little. (Middle West.)

Dream Street—
A fine picture, and an excellent box office attraction. (Middle West.)

ROBERTSON-COLE

After the Show—
Picture lacking in real audience appeal. Some liked it, others didn't. Business was rather good. (Middle West.)

At the Stage Door—
Fair attraction. Star little known. Business good. (Middle West.)

UNIVERSAL

Tracked to Earth—
Real melodrama undisguised. Only those who would measure entertainment by number of thrills came to see the picture so they were well pleased with it. We had a full house all week. (Middle West.)

Headin' West—
Good box office value and fine entertainment. (West.)

REALART

Hush Money—
Not quite up to Alice Brady's usual attendance mark. Average business for the week. (Middle West.)

A Virginia Courtship—
Good entertainment. Fine business. (West.)

VITAGRAPH

The Little Minister—
Better than average picture but too highbrow for the regular fans and not enough other patronage in town to make it profitable. Lost money on it. Picture not big enough to "back up" any extravagant promises. (East.)

Flower of the North—
Splendid outdoor picture with deep love story; played to fair houses for four days. (Middle West.)

HODKINSON

Jane Eyre—
A good drawing card. Played to good crowds for a week's run and satisfied patrons. (Middle West.)

The Sign of the Rose—
Beban appeared in person, enacting the action of the fourth reel on the stage. Went over big. (East.)

GRIFFITH

Orphans of the Storm—
Business fair at dollar top. Would have been better if presentation continuous, which policy will be adopted second week. (East.)

PATHE

A Sailor-Made Man—
Lloyd's first feature comedy is up to comedy standard set by his two reelers. Went over big. Holding for second week. (Middle West.)

STATE RIGHTS

When Dawn Came—
Very draggy at start. Climax a little faster. Direction poor but business fair. (Middle West.)

The Black Panter's Cub—
Poor both as regards entertainment and box office value. (West.)

Why Girls Leave Home—
Two weeks' run to good business. Audiences pleased. (West.)

Showing Today
MOON
Last times Fri.
now presents
A PHOTOPLAY WITH A NEW IDEA
FOOTFALLS
Not a namby-pamby love story, not an old type melodrama — But Entirely Different from any photo-play you have ever seen
A W.F. Soc Production
AT THE DEAD OF NIGHT
Who heard them?
What did they mean?
What mystery did they solve?
MOON COMEDY
SNUB POLLARD in 'CALL THE WITNESS'
MOON INTERNATIONAL NEWS WEEKLY

A hand drawn display on "Footfalls" by N. N. Fruedenfeld, advertising director of the Moon theatre, Omaha.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

HERMAN ABRAMS starts on the road for the American Releasing Corporation Monday of this week and will cover smaller towns in Illinois. W. Whitmoyer is another new member of American's sales staff and will work the key cities in Illinois.

Manager Cress Smith, of United Artists, has added George Levy to his sales staff and Mr. Levy will cover the Chicago southside territory. He recently has been working out of Unity's Indianapolis office, but formerly covered Chicago territory for various film companies and is well known here.

The recent blizzard in Wisconsin played havoc with traveling film men's schedules, according to Ralph Ravenscroft, of Goldwyn's organization, who has just reached Chicago from the badger state. While on his way to Cheboygan he was marooned for sixty hours at Kiel, a small Wisconsin town, where all the electric light wires were broken down by heavy loads of ice, and the inhabitants were afraid to go on the street owing to the danger of falling icicles and live wires. Mr. Ravenscroft reports "Theodora" did excellent business at Cheboygan, despite the handicaps of the storm.

"The Ruling Passion," starring George Arliss, has been booked into the Ziegfeld theatre, where it will open on March 12th.

Milton Simon is the latest addition to Universal's sales staff, and will cover the territory left open by the accident to Bob Funk.

The Panama theatre property at the northeast corner of Clark and Farragut Streets, which contains, in addition to an eight hundred seat motion picture theatre, stores and flats, has been sold by Moe Safir to Paul Braude, of Paul and Adolph Braude, wholesale jewelers. The consideration has been reported to have been $120,000.

Manager Alger, of the Blackstone theatre, Rantoul, who was visiting around exchange row this week, states that business is pretty good in his locality and prospects are bright for an improvement.

Barbee's Loop theatre is holding over "A Sailor Made Man," Harold Lloyd's first feature comedy, for a second week, and the theatre presents a decidedly nautical aspect with its lobby turned into a ship and its sailorette ushers. A feature of the first week's run was a visit of several hundred jackies from the Great Lakes Naval Training Station, who marched from the Northwestern station through the loop to the theatre, led by the Great Lakes' Band.

Si Griever states that the Material Supply Company, of which he is vice-president, will supply the material to be used in the half million dollar Grande Palais de Danse to be erected by the Woodlawn theatre Company at the southeast corner of Cottage Grove avenue and Sixty-second street.

The dates for the annual convention of the Illinois Motion Picture Theatre Owners have been fixed for April 4th and 5th. The gathering will be held at the Hotel Sherman, Chicago, and among important matters coming up, will be the election of officers and also delegates to the national convention. Details of the program for the convention will be announced later.

Jones, Linick & Schaefer announce that the successful picture season at their down town picture houses have made them determined to pin their faith to the movies, and upon the completion of their new two million dollar McVicker's theatre next Fall, which will arise on the site of the present McVicker's, will make feature motion pictures the most important part of the entertainment to be presented at that house. They have recently done this at the Rialto, where the success of their experiment has been very gratifing. Work of wrecking the present McVicker's will start on the morning of May 1st and construction of the new house will be rushed with the intention of opening it on or before Labor Day. All the building material, steel, concrete and brick is stored on the west side ready to be moved into the loop, and a double force of day and night workers will be put on the job.

Isadore Gumbiner and Benjamin Nathan have taken over the Ideal theatre at 1622 Larabee street, which was recently sold to them by Joe Hopp, and will operate it as a high class picture theatre.

Dee Robinson, of Peoria, spent a couple of days in Chicago this week and while here completed arrangements for securing Associated First National franchises for his two Peoria theatres, the Madison and Apollo. Mr. Robinson reports that business is showing an improvement in his part of the state.

H. F. Lofholtz, manager of Universal's Omaha, Nebraska, exchange, E. B. Haines, manager of the Des Moines exchange, and William H. Russell, formerly short subject manager at Kansas City, were in Chicago this week conferring with Ralph Proctor on the "Foolish Wives" sales campaign.

Charles Bugg, of the Bugg theatre, has returned to Chicago after a month's trip to California. While in the West he looked over the studios at Hollywood and saw many pictures in the process of making.

Bob Funk, of Universal, has found it necessary to have his leg, which was broken several days ago, put in a plaster cast. It is probable that Mr. Funk will not be able to be on the job again for many weeks.

P. B. Dana, of Anchor Films, independent film distributors of Los Angeles, spent the week in this city in the interests of his company.

Manager R. C. Seery, of Associated First National Exchange, is planning to spend ten days or two weeks playing golf at the Biloxi and other southern courses. He expects to get away on March 11th.

Harry Miller, of the Windsor theatre, it is feared, will lose the sight of his left eye as the result of serious injury to it, which occurred Saturday. The iris was punctured by a hatpin, which protruded from a woman's hat, while he was performing his usual duties at the theatre. There was no one at hand to take up Mr. Miller's duties and he pluckily stayed on the job, without telling anybody of his injury, from four to eight o'clock when pain compelled him to go home, and Sunday he was removed to the Polyclinic Hospital, where an operation was performed and the doctors state that while the injured eye may be practically sightless, they hope to prevent sympathetic affection of the right eye.

Among the film notables visiting Chicago last week were C. R. Rogers, general manager of Robertson-Cole, New York; W. E. Shallenberger, of the Arrow Film Corporation, New York; Roy C. Cropper, general manager of National Exchanges, Inc., New York; and Walter Johnson, president of National Exchanges, Inc., New York.

Ben Beadell, Illinois distributor of the Dempsey-Carpentier Official Pictures, has been on the sick list for a few days but expects to be back at his desk early next week.

Carl Harthill has resigned as manager of Reelcraft Exchanges, Chicago, a position he had filled since the organization of that company, to become manager of the National Exchanges, Inc., Chicago branch with headquarters at 738 S. Wabash avenue. He will take over his new position on March 13th. Charles Lindau, well known in Chicago film circles, has also gone with National Exchanges, Inc., with the position of booker.

Joe Allman has taken over the Globe theatre at Monticello, Illinois.

Maurice Hellman, for fifteen years connected with Universal Film Company, who recently resigned to go into business for himself, has returned to Chicago after a three weeks' visit to New York, and it is reported is now associated with Reelcraft. It is understood Mr. Hellman will take charge of the Chicago office of this corporation.

One hundred and twenty Chicago motion picture theatres and three hundred houses in the state are participating in Paramount's tenth anniversary celebration, by running Famous Players-Lasky feature pictures exclusively during a two week's period. The organization is backing up the showing of the pictures here, as throughout the country, with heavy newspaper advertising, making use of two morning and one afternoon Chicago newspapers, which carry full page advertising, and seventy newspapers published in Illinois cities outside of Chicago.

Wid Gunning, Inc., staged a trade showing of "Our Mutual Friend" at Barbee's Loop theatre on Saturday morning at 10:00 A.M., which brought out a large number of exhibitors and exchange men. Many favorable comments were heard on this picturization of the famous novel, which was the last one written by the late Charles Dickens.

Arthur Lowy, who recently has been devoting his attention to the distribution of a medical film, made in Vienna, to physicians, societies and universities, has gone abroad, landing overseas this week, according to his schedule. Mr. Lowy expects to bring back some foreign made pictures when he returns early this summer.

The Willard theatre, a suburban house in Michigan City, Indiana, will open shortly under the management of Burlingame and Grey.

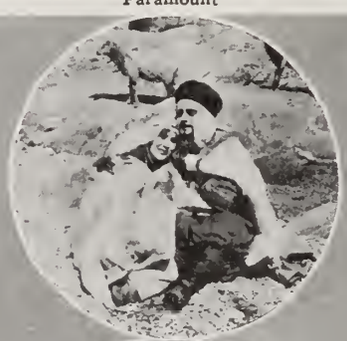
Gunning Novelty Booked by Lubliner-Trinz

"The Good Things of Life," the single reel weekly feature released through the Gunning organization, has been booked into the Pantheon theatre, Chicago, a big Lubliner and Trinz house, where it is now being shown.

Action Stills from Releases of the Week

The first episode of "Mistress of the World," released by Paramount

Norma Talmadge in "Smilin' Through," First National



"The Sheik's Wife," a Vitagraph special

Eugene O'Brien in "The Prophet's Paradise" (Selznick)

Sessue Hayakawa in "The Vermillion Pencil," released by R-C pictures

FEATURE REVIEWS

"The Sheik's Wife"

Vitagraph—6200 Feet

(Reviewed by Laurence Reid)

BECAUSE of its atmosphere, attention to detail, marvelous backgrounds and apparent authenticity of scenes showing the manner and customs of the Mohammedan, rather than from its story value. "The Shiek's Wife" impresses as a film well out of the ordinary and one which should especially appeal to the better class of theatre goers.

The picture has been produced in the actual locale of its story, Algiers, with a multitude of natives, evidently carefully rehearsed used in numberless big scenes. There are camels, tents, mosques, ancient ruins, oceans of sand and all the other Oriental knick knacks in abundance. All there was in "Kismet" and then some is to be found in "The Sheik's Wife." A feature is some of the finest photography ever revealed. A hundred long shots are marvels in what the camera has caught with cameo-like detail.

The acting in all the principal roles is first class and meets every American requirement. There is none of the usual exaggeration to be found so often in the work of the French player. Emmy Lynn as the heroine suggests that she may be a disciple of Bernhardt. There is a striking similarity in style of acting and methods of registering emotions. Miss Lynn is a blonde and a fine type for this role, albeit that in a few close-ups a lack of youth is disclosed. Marcel Vilbert as the Sheik is excellent type and a finished actor. The balance of the cast is adequate.

"The Sheik's Wife" is a picture that could not have been produced in America, if at all, for a fabulous sum. No "streets" could have been erected on a lot that would have served their purpose as well as the shots of the real thing, seen here. No American extras could have been found who could exhibit the horsemanship of the riders of the sheik's band and no livery stable nags could be schooled to fit their parts like the hundreds of Arabian horses used. Even the sand looks the part.

The picture is a scenic and an educational as well as a drama. It takes you on a trip through Algiers, shows you all the sights and informs you as to the ways, customs, religion, and superstitions of the disciples of Allah.

As drama it is also considerable of a character study, relating as it does the problems of an English girl married to an Oxford-educated Moorish chieftain, who needs must lay aside old ways for those of her adopted land before she and her husband can live happily.

The plot is exceptional but it is typical and furnishes some excellent action scenes. There is a battle between the sheik's band and the British soldiers and an unusually well done sword fight.

The Cast

Estelle Graydon.....Emmy Lynn
Hadjid Ben-Khedin.....Marcel Vilbert
Cassin Ben-Khedin.....Albert Bras
Sir Thomas Powell.....Gustav Bogaert
Charles Courtney.....Frank Medar
Ben El-Kebil.....Thomas Thornton
Kahlia.....Alice Fille
Mohammed Ben Karl.....Carl Fisher

Produced, directed and written by Henri Rousell. Distributed by Vitagraph.

The Story—English girl marries Arab chief, an Oxford graduate on condition that she is to be his only wife. They return to Algiers where the wife finds the natives prejudiced against her and that she is harassed by new and strange customs. A daughter is born, a fact which permits the shiek's relatives to propose a second marriage in the hope of securing a son and heir. The wife will not agree to this and attempts to run away. She is stopped, however, and when an Englishman, a former lover, attempts to aid her in a fraternal way, a battle between the British troops and the sheik's band is precipitated. In the end, husband and wife adjust their differences and withdraw to the desert to live happily.

Classification—Romantic drama of the Orient, with melodramatic sequences and considerable physical action toward the end.

Drawing Power—Suitable for houses where any picture with a "desert" locale gets over but is especially recommended for theatres which sell their attractions through exploitation.

Exploitation Angles—Atmospheric prologues of the desert type, shiek ballyhoos, Arab tent lobby displays, ushers and house decorated in the usual Oriental style.

"The Prophet's Paradise"

Selznick—5 Reels

(Reviewed by Matthew A. Taylor)

A GOOD example of adventure story is "The Prophet's Paradise," with Eugene O'Brien doing the adventuring mixed with a little romancing. It is a "single idea" picture. There is no theme or drama—just a colorful adventure of a rich young American in Stamboul who is looking for excitement and finds it, enough, we should think, to make him willing to settle down to a quiet domestic existence with the wife he has won, for the rest of his life. In fiction form it would be a good, fast-moving short story rather than a novel.

The plot might be trite if the villians were cowboy bad men, but they're not. They're all Oriental, and the mystery, the romance and the rich color of the East so enchances the story that the picture is always zestful and refreshing. To "get over" this atmosphere for a certainty, Alan Crosland makes the first reel look a bit like a travelogue. The characters and the story make a brief introductory bow, and then give way to street scenes of Constantinople. This, however, serves its effect. The atmosphere becomes decidedly Turkish. The story proper also moves in some fairly elaborate sets and the street scenes contain a goodly quota of the Oriental fakers and beggars.

The audience will like the slave market scene. It isn't really a slave market, but just part of the villians' scheme to obtain the hero's money. The heroine, an American girl, held for ransom, is posed as a slave girl and raffled off. The adventure continues red hot until the star finally discovers the ruse and rescues the girl from her captors.

The admirers of the star should like his appearance in turban in Persian suit. Sigfrid Holmquist the Swedish actress, makes a pretty appearance opposite him. Bigelow Cooper the heavy, assisted by Arthur Houseman.

The Cast

Howard Anderson.....Eugene O'Brien
Mary Talbot.....Sigfrid Holmquist
Kadir.....Arthur Housman
Nelda.....Nora Booth
John Talbot.....Joseph Burke
Kranda.....John Hopkins

By C. S. Montayne. Directed by Alan Crosland. Scenario by Lewis Allen Browne. Produced by Selznick Pictures.

The Story—Anderson, a wealthy American, is in Constantinople looking for adventure. He is told of a "slave market" to which no foreigners are admitted. Disguised as a Persian, Anderson, falls for the trick and in a neatly staged "auction," he buys a beautiful girl. She discloses the trick, and tells that she is the daughter of an American scientist, and has been kidnapped and held for ransom. A vigorous fight follows in which the couple escape, but Anderson is wounded by European rescuers who believe him one of the accomplices. The romance is concluded in New York.

Classification—An adventure picture, with a little romance, and a rich Oriental background.

Production Highlights—Street scenes of Stamboul, very colorful; the slave market, staged in a large set; the fight for freedom of the two Americans; the hero's injury and separation from the heroine.

Exploitation Angles—Locale of the story suggests exploitation which may vary from that of street ballyhoos to rich Oriental prologues. The latter can be carried out by a wise selection of Oriental ballads for a solo. Stars following can be appealed to and mention made of the "Swedish Mary Pickford." Catch lines are suggested by the title.

Drawing Power—Will be liked not only in all houses where Eugene O'Brien is a regular drawing card, but in houses where straight action pictures are popular. Slave market scenes are decently staged. No offense can be taken from the picture. A good bet for the neighborhood houses.

"Marry the Poor Girl"

Associated Exhibitors—Five Reels

(Reviewed by Laurence Reid)

FARCE comedy based upon a matrimonial mix-up seems to be the proper forte for the De Havens—Carter and Flora. "Marry the Poor Girl" is typical of their previous essays, "Twin Beds," and "The Girl in the Taxi." While the subject matter is lacking in novelty of situation or characterization, yet the tempo is gauged correctly by the stars and the director with the result that it develops with plenty of snap and ginger, covering its obvious tracks pretty well because of the speed. The plot concerns two young impressionables who find themselves compromised through the youth being intoxicated when he stumbles into a certain boudoir occupied by the daughter of the hostess.

The complications build from his attempt to find rest and sleep in the bath-tub. It is simple—almost naive, and really is slender material to extend through five reels. But just when it gives evidence of flopping, along come the De Havens and spice it up with sufficient farcical tricks. They get into many difficulties and like all farces the idea would not carry at all if a word of explanation was allowed to clear the situation. The young people are married to stop the scandal and as quickly they arrange a divorce in order to keep faith with their respective sweethearts.

"Mary the Poor Girl" is quite likely to entertain those who do not expect too much from the title or the stars. It's a neat little "hour-killer." The direction is entirely competent the scenes fitting perfectly and being dashed off with creditable gusto.. Lloyd Ingraham directed from a scenario by Rex Taylor, the original play having been written by Owen Davis.

The Cast

Julia.....Mrs. Carter De Haven
Jack Tanner.....Carter De Haven

By Owen Davis. Scenario by Rex Taylor. Directed by Lloyd Ingraham.

The Story—Treats of matrimonial complications which develop when gay youth, slightly intoxicated, stumbles into wrong bedroom and falls asleep in the bathtub. This precipitates a compromise and the hostess is insistent upon an immediate marriage. The young people endeavor to square accounts with their respective sweethearts but discover that they admire the qualities of each other the best.

Classification—Farce-comedy adapted from stage play.

Production Highlights—While there are no outstanding situation present there, the picture carries plenty of dash and speed. The scene in which the youth tumbles into the bath-tub and is compromised into a marriage ceremony. The snappy acting of the De Havens. The romantic element.

Exploitation Angles—There are opportunities for the exhibitor to capitalize upon the theme and title. This he can do by arranging some novel ideas in the line of copy. The stars are well known and mention should be made of their other releases. Marriage invitations would suggest a snappy teaser campaign. The author's name has some value in exploitation.

Drawing Power—This picture will go best in the select neighborhood where the flapper set predominates. Not a working man's picture if his diet is physical action. Will please the newly married. Best for the program houses which feature daily change of bill. Title might attract. Needs a teaser campaign to stimulate patronage.

"The Splendid Lie"

Arrow-State Rights—Six Reels

(Reviewed by Laurence Reid)

THERE is undoubtedly enough appeal in figure of a harassed heroine to extract sympathy from a sensational spectator. "The Splendid Lie," starring Grace Davidson, is a conventional story written around a girl who is scorned by members of her own sex and used considerably as a plaything by men before she triumphs. The finale is outlined from the opening reel, thus the picture is not fortified with the element of suspense. It moves along on a single track and the director, realizing this, has given the star enough opportunity to appear advantageously.

Miss Davidson is well photographed from many angles. And she succeeds in arousing sympathy. The love interest is rather late in arriving but when it does Jere Austin is capable enough actor to fullfill the demands of the role. The heroine's grandfather is faithful and through his introduction the story gives a little evidence of supporting some drama. The girl is involved in a divorce suit but the complications are cleared and all ends happily.

There is nothing about the picture which stands out conspicuously. Carrying a conventional plot on a time-worn theme its appeal rests solely upon the work of the star and an adequate production. The author has done much better with the direction than he has with the story. With exhibitors who cater to a select family trade "The Splendid Lie" will find some appeal. It's an average picture for average minds.

The Cast

Doris Delafield.....Grace Davison
Dave Delafield.....John Drumier
Craston Walcott.....Noel Gearle
Dean De Witt.....J. Thornton Baston
Banker.....Jere Austin

By Charles Horan. Scenario by Charles Horan. Directed by Charles Horan.

The Story—Heart interest story which treats of heroine who is shunned by her friends because of being involved in a divorce suit. The girl loses her position and is considerably harassed by her former associates. Finally a young banker comes into her life and succeeds in starting her on the road to happiness. She triumphs over her enemies.

Classification—Heart interest drama based upon sympathetic characterization. Carries an appealing element of romance.

Production Highlights — No conspicuous scenes of dramatic quality, but contains sympathetic appeal for harassed heroine. The good work of Grace Davison as the star. Jere Austin contributes first rate performance as hero. Adequate production with convincing detail and praiseworthy details such as titling.

Exploitation Angles—Since this is conventional in plot and treatment there isn't much offered for exploitation. However, the title and star, who has a following in the state rights field will attract. Character of heroine is sure to arouse sympathy. A good plan to stimulate interest among the family trade. Should be billed for its human appeal and romance.

"The Dangerous Little Demon"

Universal—4751 Feet

(Reviewed by Laurence Reid)

PICKING stories for Marie Prevost is not a difficult task. Allow her to scamper in some smart frocks around the lawn of a country estate—place her in the role of an impressionable flapper who defies an aunt or rich father or indulgent mother—surround her with a group of faithful swains and you have the recipe to a dot. "The Dangerous Little Demon" is a slight story relying entirely upon the star's personality. The idea behind it is much more convincing when there is much ado about nothing. But here the author and director have dragged in a touch of melodrama to give it a punch. And such an element is not needed. Somehow it seems padded with this form of treatment.

The picture is episodic and flits from one scene to another like a series of pretty tableaux for the majority of its footage. The sponsors have given Clarence Badger, the director, opportunities to dress it correctly. And the sets are really artistic and representative of the smart Long Island colony which forms the background of the plot. It is all about the "butterfly" life with the characters ever searching for gay expression. The heroine has a number of suitors. Two of them are quite acceptable, one her father's secretary, the other, a "big brother" type of hero, who is ever ready to act as a safety valve to her mischievous pranks. When the clerical youth shows his color the girl, true to form, proposes to the wealthy neighbor and is accepted. He had incidentally saved her father from bankruptcy and frustrated the vicious schemes of an arbitrary villian.

Miss Prevost scampers about, revealing her stylish wardrope and her pleasingly plump figure. Hers is a personality which commands a following and the picture is certain to please her admirers. There is some straining for humor but the comedy scenes are less successful than those expressing romance. The star is supported by a good cast with Jack Perrin and Robert Ellis as the principal male leads. The latter is inclined to become stagy so that his work appears to be forced instead of natural.

The Cast

Teddy Marmon.....Marie Prevost
Gary McVeigh.....Robert Ellis
Jay Howard.....Herbert Prior
Graham.....Jack Perrin
Denny.....Anderson Smith
Harmen.....Ed. Martindel
Aunt Sophy.....Lydia Knott

By Mildred Considine. Scenario by Doris Schroeder. Directed by Clarence Badger. Photographed by Bennie Bail. Produced by Universal.

The Story.—Treats of smart Long Island society set with financier's daughter finding expression through romance. The girl encourages her father's secretary and plays him against a wealthy neighbor who treats her as a little child. The young flapper finds adventure in one mad party after another but eventually is willing to settle down with the serious neighbor.

Classification.—Comedy-romance treating adventures of impressionable girl whose idea of life is to frolic in search of frivolity and romance. Romantic moments are dominant.

Production Highlights.—Scene in which Marie Provost executes a dance in a masquerade costume. Pleasing personality of star in ideal role. Handsome sets. Careful lighting. The star's lavish wardrobe.

Exploitation Angles.—Title carries value for a snappy teaser campaign. Star who has had considerable success in stories treating of light romance. Has developed a good following through her personality. Will draw if exploited with star dominating the "copy." Dance scene suggests a dance prologue.

Drawing Power.—This will draw wherever Miss Frevost is popular. Star has following with the masculine sex. Title will attract. Picture will please all classes of patrons except the rough and ready element of the factory district. Will go better in the select community than elsewhere.

"The Red Peacock"

Paramount—6500 Feet

(Reviewed by John Oscar)

THIS modern story for the vivid and colorful Pola Negri is by no means up to the standard set by the majority of her previous releases. The average picturegoer is unquestionably growing tired of the "sexy" melodramas and is turning with relief to the more wholesome and human stories. "The Red Peacock" is another version of the old plot that was quite ancient when "Camilla" was first written—yet it follows Dumas' play so closely that the few changes are hardly noticeable.

Although Miss Negri is much too vivid and arresting a personality to ever be anything but interesting, this is a story which, even by her art, can be made scarcely appealing. For one thing it is much too long, and there are too many obvious instances of padding. The story of the poor, abused girl of the Paris streets, who, by force of circumstances, is condemned to go from one lover to another, yet all the time loving the penniless young man, and finally making a noble sacrifice so that he may return to his family, his misunderstanding, and her subsequent tragic finish, has been done so many times as to lose its force.

There is no suspense and no real climax. The scenes move slowly, and there are times when an American audience is liable to grow restive at the unrestrained emotional outburst of the star and her support. The photography is fairly good, and there are one or two really beautiful exterior shots—the alley in darkest Paris is well-handled, and some of the interiors are praisworthy. erhaps the star will attract patronage because of her spectacular offerings but "The Red Peacock" will not add to her reputation.

The Cast

Violette Duclos, a flower-seller.....Pola Negri
Alfred Germont.....Not given in cast
Florette..... " " " "
Gaston Dupont..... " " " "
Count Girgy..... " " " "
Germont, Pere..... " " " "
Claire, Alfred's sister..... " " " "
Violette's step-father..... " " " "

Drama by John Kruly. Directed by Paul Stein. Art Director, Carl Richter. Edited by J. Clarkson Miller, Peter Milne, Benjamin DeCasseres, Elizabeth Cohen. Produced by Hamilton Theatrical Corp., "V. F. A." Production.

The Story—Violette Duclos, poor flower-girl of Paris, meets with accident and is taken to house of Gaston Dupont, where she falls in love with Alfred Germont, a penniless playwright. When Alfred is called to his provincial home by illness of sister, Violette falls a victim to Count Girgy. Later, Germont returns and is proclaimed a success. Forgives Violette her slip, and they set up housekeeping together. His father and sister come to Paris to plead with Violette that she gives the boy up—and she does so, going to the Riviera with Gaston. Alfred misunderstands her motive and follows. The end is in sight—and is a sufficiently tragic one.

Classification—A rather "sex-y" melodrama, with no particular effort made to redeem it. Resembles "Camille." Heart interest not carefully developed.

Production Highlights—Paris as a background, though there are only a few exterior shots. A very gay scene at Monte Carlo, in the ballroom, but too crowded to be especially noteworthy. Good American titling. Pola Negri's work.

Exploitation Angles—The star, alone, can be made to draw on this one. The Parisian atmosphere suggested by the title is good—and the advertising paper offered by releasing company is unusually effective. Might interest women by announcing that Miss Negri wears beautiful French gowns, etc.

Drawing Power—Will probably go in the downtown houses, where they like the sex-element—but it will be a poor picture for the "family houses." Not a "picture the children should see," although it is by no means offensive to the older folks.

"The Mistress of the World"

Chapter One—"The Dragon's Claw"—Paramount—Five Reels

(Reviewed by Laurence Reid)

THE much heralded German serial, "The Mistress of the World," which is being offered in a series of four Paramount pictures has reached the screen and after taking into consideration its reception at the Rivoli, New York, one must frankly state that it needs heavy exploitation to attrac a crowd. A serial in one of the Broadway houses is a novelty, so much so, that the sophisticated audience on a Sunday afternoon became gallery gods if any one may judge from the good-natured kidding which "The Dragon's Clay" (Chapter one) received. When the final caption was announced asking the crowd to come next week and follow the plight of the heroine in the second chapter, "The Race for Life," they gave vent to their enthusiasm like the boys in an old-time shooting gallery.

The serial, judging from the first chapter, is unadulterated melodrama with thrills assembling in rapid-fire order. But the incidents are so heaped up with so much detail that the thread of the story is hard to follow. After a time you fail to take it seriously. It seems more like a burlesque of a serial. At least the audience accepted it in that spirit. One thing it has in its favor—a genuine background. Joe May, the director, has taken his principal players to China where he has succeeded in collecting real atmosphere—not only in the sets and locations, but in the vast assembly of extras, all of whom are Chinamen. It is when the story swings into its action that makes this picture look like a weak runner-up to the poorest American serial.

Mia May, the star, does not take a close-up, but the medium shots show her in deadly earnest. Her leading man performs like the rawest amateur as he is given to posing and acting all over the place. He it is who suggested to the audience that the whole affair might be a burlesque. Thus at a vital scene in which murder and mystery and intrigue are dominant he spoiled the whole effect and destroyed the suspense because of his silly postures. The heroine is searching for the hiding place of the queen of Sheba's jewels. One loses interest in her exploits after a time because of the poor work of the cast. There is no spontaneity in the action because of the many subtitles which break up the sequence of plot. And the lighting is extremely poor. Comedy captions would have made it a sure-fire success as far as a Broadway audience is concerned. It resembles the first days of the nickelodion.

The Cast

Helen Nielsen ..... Mia May
Hai Fung, King of the Beggars
Dr. Kien Lung
Tsay Tsaih, a slave girl
Ling Po, her sweetheart
Frederick Benson, Danish Consulate Attache
Yi, father of Kien Lung
The Hermit of Kuan Fu
Father Ambrosius

By Carl Figdor. Directed by Joe May. Edited and titled by J. Clarkson Miller, Peter Milne, Ben De Casseres, Elizabeth Cohen. Produced by U. F. A.

The Story—Danish girl in search of Queen of Sheba's jewels, learns the hiding place is in the interior of China. Journeys to the Orient and encounters a series of startling adventures. Oriental intrigue, mystery, melodrama, and thrills follow through chapter one of the story—the chapter being entitled "The Dragon's Claw."

Classification—Serial story filled with mystery and intrigue with locale laid in the Orient. Picture being presented in series of four chapters. Made by U. F. A.—German producers.

Production Highlights—Exceptionally good atmosphere collected against real backgrounds in China. Genuine locations and Chinese extras.

Exploitation Angles—Has been widely publicized with considerable expense spent upon exploitation. Should be played up for its thrills, intrigue, genuine atmosphere and background. Suggests good prologue with dancer executing Chinese dance. Opportunities for circus campaign in every direction.

Drawing Power—This will please them more in the small houses which have featured serials. Not an attraction for the high class house as audiences are liable to treat it lightly.

"The Vermillion Pencil"

R-C Pictures—4912 Feet

(Reviewed by Matthew A. Taylor)

SESSUE HAYAKAWA is back at straight Oriental characterizations and the result is an overdose of Chinese melodrama and mysticism, some delightful and exquisite photography, and a good, thrilling climax. It smacks too much of those fantastic mandarins and viceroys who rule their subjects with the power of life and death to be thoroughly convincing. The appeal is chiefly melodramatic—the story is one of physical action and romance, but not drama.

But Hayakawa knows how to bring China to Hollywood. His types are all fine; his settings are accurate as well as beautiful; and his volcano scenes (an eruption is the climactic thrills) are convincing. The story is laid in some Chinese country where superstition grips the people and an all-powerful viceroy rules them. The star, as the viceroy, lifts the "vermillion pencil" against his wife. In other words he orders her to die the rather theatrical death "of a thousand torments." Realizing his mistake, he abandons his throne. The story skips twenty years, and Hayakawa, the Americanized son of the viceroy, returns to his native land. The remainder of the story shows him daring the power of the ruler to win the little Oriental girl of his choice and to save her and himself from the same "death of a thousand torments." The torments are not shown on the screen. The star plays a dual role here, for the father, the former viceroy, lives in solitude in the hills. The role is not of any real dramatic importance, at least in the way it is developed.

Bessie Love proves quite attractive in a part that naturally takes from her a good part of her chic and dainty personality. She may charm more as an American flapper, but her work, as well as the star's keep the production on a high level of excellence, as far as the acting is concerned.

"The Vermillion Pencil" has the action, atmosphere and photographic beauty, but its viceroys and mandarins may seem too unreal to the American to completely arouse him.

The Cast

Li Chan / The Unknown ..... Sessue Hayakawa
Hyacinth ..... Bessie Love

Directed by Norman Dawn. Story by Homer Lee. Produced by R-C Pictures.

The Story: An Americanized Chinese returns to the fatherland as an engineer. He meets and falls in love with a little Chinese girl of the hills—a wild and untamed creature, who talks to the birds. The viceroy, hearing of her beauty, takes her away, and the American student is assigned as her tutor. When he learns her identity, he takes her away into the mountains. Pursued, they are forced to flee into the volcano's crater, and suffocating, are recaptured. They are about to be executed when the volcano erupts after the hero's father has sacrificed himself by jumping into the depths.

Classification: Mostly melodrama surrounded by Chinese atmosphere. Romance runs throughout, and is impressive in some scenes.

Production Highlights: The viceroy condemning his wife to death; the rescue of the Chinese girl from the whirlpool; the flight into the volcano's mouth; the old man's sacrifice of his life; and finally the volcanic eruption and the destruction of the city.

Exploitation Angles: A curiosity-inspiring title is here, which can be used for box office values. The feature can be described as a Chinese story—fantastic, mystic, and thrilling. The star's personality. He has a following. Bessie Love as the leading lady—remembered from her starring days. Lobby displays of miniature volcanoes and Oriental stage settings. Prologue from "The Mikado" is suggested.

"Smilin' Through"

First National—8000 Feet

(Reviewed by Laurence Reid)

EVERYONE, from the exhibitor to his poorest patron ,is certain to heap encomiums upon Norma Talmadge for her magnificent picture, "Smilin' Through," adapted from the stage play which is still on tour. Here is an opera—the first that the talented star has ever had and one of the finest features ever released since th fifth industry was established. It gives to Miss Talmadge opportunities to reveal her emotional qualities as they have never been revealed before. Genuine artistry of expression marks every department, from the well arranged continuity and titling contributed by James Creelman and Sydney Franklin, to the direction of the latter and the exceptional lighting and photography contributed by the cameraman, Charles Rosher.

And the roles are so full of warmth and color and feeling that the players are really inspired. Surely nothing has gone wrong in making this picture a masterpiece of its kind—a picture shedding the warmest radiance of sentiment ever offered. The story, balanced by a narrative style and a straight dramatic development, appeals to the finer instincts. It is pure romance. A broken heart accounts for the deep pathos and when the bitterness in the old man's soul is swept away and young love and abiding faith triumph your feelings are kindled with a response for the old sweet song of love.

The picture is rather slow in tempo at the introductory reels, and some scenes could be dispensed with and not injure the story interest. The backgrounds and atmosphere are exquisite. So are the double exposure effects. And when the players live in the romantic days of the past, the costume period sets them off in splendid fashion. The old man's sweetheart comforts him in the spirit. He finally discovers that love never dies. Wyndham standing plays this role with remarkably fine poise and feeling. "Smilin' Through" will win praise everywhere. Money has not been spent upon it in vain. It tugs at the finer senses like Beethovens' Fifth Symphony.

The Cast

Kathleen / Moonyeen ..... Norma Talmadge
John Carteret ..... Wyndham Standing
Kenneth Wayne / Jeremiah Wayne ..... Harrison Ford
Doctor Owen ..... Alec Francis
Willie Ainsley ..... Glenn Hunter
Ellen ..... Grace Griswold
Little Mary ..... Miriam Battista
Village Rector ..... Eugene Lockhart

By Allen Langdon Martin. Adapted from play. Scenario by James Creelman and S. A. Franklin. Directed by Sydney Franklin. Photographed by Charles Rosher. Produced by Norma Talmadge Pictures Corp.

The Story—Treats of undying romance with characters living through two periods. Heroine lives with crusty old uncle whose bitterness toward life is caused through his bride being killed by jealous lover during the wedding festivities. Girl finds romance with assassin's nephew and this arouses conflict between her and the uncle. Love finally triumphs.

Classification—Sentimental romance, tinctured with compelling pathos. Disillusionment brings sorrow and bitterness, but love conquers. Presents two distinct romances—one of the past, the other of the present.

Production Highlights — Marvelous backgrounds showing Irish lake country. Exquisite double exposure. Inspired work of cast. The costume phase of story. The fine story interest revealing sentiment, romance and pathos. Scenes between old cronies. Romantic scenes between young lovers. Wedding ceremony.

Exploitation Angles—This being adaptation of well known stage success, does not need heavy exploitation. Crowd will come and enjoy star who has her finest picture. Opportunities to present wonderful prologue with costume dances and a Colonial setting. Title a winner. Cast well known. Should be exploited to reach every home.

"Extra! Extra!"

Fox—4160 Feet

(Reviewed by Laurence Reid)

IT doesn't take any ingenuity to classify this picture. The title suggests that it has something to do with the fourth estate, and the spectator who is not acquainted with newspaper life will be attracted to it. Stories of the theatrical world and the world of journalism have ever charmed the picture-goer. "Extra! Extra!" is cut after the regulation model, relying upon the adventures of a cub reporter to make good on an assignment. It is decidedly thin material padded out to feature length. Really there is very little incident, the denouement hinging upon scooping a story by employing the tactics of a burglar. The youth is sent out to cover the cotton king and reminded not to return if he fails in his task. And as the cub reporter is always visualized as a typical energetic American—well he seldom fails.

The picture relies upon its single tracks of adventure and a slight love note which is introduced when the rich man's secretary is determined to get the story in order to have her father reinstated in the good graces of the city editor. The latter had fired him for failure to cover the scoop. The action is pinned down to one climax which finds the girl, the cub reporter and a scapegrace nephew of the wealthy man attempting to rifle the safe of its papers. There is an auto chase which involves the hero stealing the precious documents from the youthful villain who had beaten him to the robbery.

The director has made the most of his scant subject, the scenes being run off with snappy execution. This sort of eliminates the shortcomings of the plot. The characterization sort of paints the reporter in false colors because he stoops to crime to accomplish his mission. The cast contributes pleasing performances with Wilson Hummell doing the best work as a veteran newspaper man.

The Cast

Myra Rogers.....Edna Murphy
Barry Price.....Johnnie Walker
Edward Fletcher.....Herschel Mayall
Jim Rogers.....Wilson Hummell
Haskell.....John Steppling
Mrs. Rogers.....Gloria Woodthorpe
Fordney Stowe.....Theo. Voneltz
Alvin Stowe.....Edward Jobson

By Julian Josephson. Scenario by Arthur J. Zellner. Directed by William K. Howard.

Produced by Fox.

The Story—Treats of cub reporter who is assigned to get story from wealthy man or be discharged. An old newspaper man is fired for his failure to get story and his daughter is secretary to rich man. Cub reporter realizes difficulties and takes job as butler in the home. Introduces scapegrace nephew with climax revealing girl, hero and worthless youth attempting to get papers from safe. The cub reporter wins.

Classification—Romantic adventure story of cub reporter who is called upon to "deliver the goods" or be discharged. Contains romance and some melodrama.

Production Highlights—Pleasing work of cast. Plot of story which is usually appealing to majority of patrons. The denouement when three central characters attempt to rob safe. First rate atmosphere.

Exploitation Angles—Being a newspaper story should attract the patron. Co-stars who have ideal vehicle for expression of youthful adventure. Indicates snappy teaser campaign. Title contains value for special advertising. Ingenuity of cub reporter, typical of American journalism.

Drawing Power—Where stars are known this one is liable to please them. Needs heavy advertising. Featuring type of story will help a great deal. Title will draw them to some extent. Teaser campaign is needed. Will succeed best in small towns or in downtown houses.

"Any Night"

Amalgamated Dist. Corp.-East Coast-State Rights—Six Reels

(Reviewed by Laurence Reid)

IT'S been a long time since Tully Marshall has had the acting opportunities given him here in "Any Night" a sordid crook story of particular design written and directed by G. M. Anderson, erstwhile known as Broncho Billy. That Marshall can troupe with the best of them when it comes to doing character work has long been demonstrated. That he surpasses his contemporaries in giving genuine vividness to the figures of crookdom has been well established since his Clyde Fitch interpretation in "The City." He is the nervous cunning criminal to the life—vital study in the pyschology of an underworld parasite. He dominates this crude melodrama based upon a crook's regeneration and really gives it a color which would be absent without him.

There is no sweetness and light in the story and humor is entirely eliminated. It simply exposes the methods of the light-fingered gentry in a heavy manner which holds attention chiefly because of Marshall's art and to a lesser degree an admirably poised portrayal of an associate in crime by Robert Edenson. Anderson establishes his regenerative touch in arbitrary fashion. Edeson is hiding from the law and Marshall comes to his squalid retreat to urge his pal to put over one more theft. The former's wife has previously gone to a mission and obtained the address of a good samaritan, a wealthy physician. There is a wealth of subtitles to plant the introductory scenes and naturally the action suffers. But when the crooks journey forth to burglarize the home of the doctor, the suspense tightens in fairly good shape. The child is tucked into bed, but, missing her mother, dashes forth to be run over by an automobile.

This scene is executed with a studio stamp on it. Events are arranged too quickly to ring genuine. The child is picked up by the surgeon and hastened to his operating table. Thence to the big scene when the crooks break in, turn off the lights, confront the occupants and discover that the youngster on the table is the child of one of them. So Edeson stands with the spotlight in hand to enable the surgeon to operate. He is dumfounded—a broken man. It is plain to see his regeneration will be complete. The mission scene resembles one from an old-time "meller." The atmosphere is pretty good. And the heart interest saves it, along with Marshall's interpretation.

The Cast

Rev. John Matthews.....Gordon Sackville
Jim Barlow.....Robert Edeson
The Weasel.....Tully Marshall
Dr. LeRoy Clifford.....William Courtleigh
Mrs. Ann Barlow.....Lilie Leslie

By G. M. Anderson. Directed by G. M. Anderson. Produced by East Coast Productions.

The Story.—Treats of crook's regeneration with locale in any large city. Jim Barlow is hiding from the police as wife goes to mission to get spiritual uplift. She obtains address of rich benefactor, a surgeon. The Weasel, an associate of Jim, succeeds in winning him over to rob the surgeon's house. They break in and discover that Barlow's boy is under the knife, the lad having been run over by an automobile. This generous act by the surgeon effects the redemption of the crooks.

Classification.—Crook melodrama based upon thrilling adventure, spiritual uplift and redemption of criminals.

Production Highlights.—Fine acting by Tully Marshall and to lesser degree, work of Robert Edeson and Lilie Leslie. Scene in mission; situation when crooks break into home of surgeon and discover that he is operating to save life of the child of one of the criminals. Redemption of crooks. Scene when Edeson is too broken-spirited to utter a word. First rate atmosphere.

Exploitation Angles.—The work of Edeson and Marshall will do a lot to stimulate patronage. Also mentioning the other members of a well known cast. Should be exploited for crook story of redemption, playing up heart interest. Title has some value, since it is shrouded in mystery.

Drawing Power.—A good bet for the small neighborhood house in town or city. Not a big house attraction. Gallery gods will like it. Discriminate will advise friends that it is too heavy. Paper out exploiting cast and title and theme will help a lot.

"Living Lies"

Clark-Cornelius-State Rights—Five Reels

(Reviewed by D. J. Cest)

THIS state right offering, an adaption of the author's Satevepost story, "A Scrap of Paper," has a melodramatic appeal that should put it over extremely well with those audiences that delight in the thriller. And as there seems to be a decided drift toward that sort of picture "Living Lies" has undoubtedly been put on the market at the right time. In rapid succession there is thrust before the view of the spectator a hair-raising, blood-tingling horse race, several two-fisted encounters and a ship-wreck which is executed in first rate style.

It is the type of action that delighted "nigger heaven" in the days of the old-time thriller—that brought 'em on their hind legs howling and forgetting to shuck the peanuts in their enthusiam to whistle with their fingers. But with all this grand display of erstwhile heroics there is an absence of gun play. The picture has for its hero a newspaper man and he fills the job in a manner that will meet approval from any "scoop hound." The ancient stage type of reporter —who carries the w. k. note-book and resembles a high school fiedgling, has been wisely avoided.

Spectators everywhere will vote it a first class melodrama. It is better handled than most newspaper stories, sticking pretty close to the correct characterization and atmosphere, although it was necessary to inject the romatic element. It could be edited a trifle better thus bringing a compactness which is absent at times. The plot is complicated with adventure and revolves entirely around a young reporter sent out on an assignment. The highlights are the above mentioned snappy horse race and shipwreck. The cast contributes admirable performances, and the direction is excellent.

The Cast

Dixon Grant.....Edmund Lowe
Eustace Bray.....Kenneth Hill
Miss Rowland.....Mona Kingsley

By Arthur Somers Roche. Directed by Emil Chautard.

The Story.—Newspaper tale with Dixon Grant, reporter, assigned to run down financial band suspected of crooked deals. He finds signed agreement for traction steal. Grant and sweetheart refuse bribe of gang leader to give up papers. Failing in that enterprise crooks tricks reporter, who is tortured until he reveals hiding place of papers. Hero escapes and prints exposure of scheme while gang leader seeks refuge in houseboat. While he sleeps it slips anchor, and, heading for falls, is destroyed, the crook losing his life.

Classification.—Adventurous melodrama of newspaper reporter sent on assignment. Carries thrills and action, suspense and romance.

Production Highlights.—The thrilling horse race; the ship-wreck as boat plunges toward falls. The capable acting of Edmund Lowe and Mona Kingsley. Exceptionally good photography and splendid direction.

Exploitation Angles.—Title is meaningless. Best plan is to concentrate upon vivid quality of story, which carries the utmost in adventurous action. Should be played up for its thrills and atmosphere.

Drawing Power.—Should go over in the neighborhood house and smaller cities especially well. Will be liked by the gallery gods, who are the boys with the pay envelopes on a Saturday night. Played up for thrills will excite a crowd A good picture for the men and boys.

"The Star Reporter"

Arrow-State Rights—Six Reels

(Reviewed by Eugene Carlton)

AUTHORS who protest that directors fail to do justice to their stories in adapting them for the screen, should witness "The Star Reporter." The picture portrays with exceptional vividness every significant detail that possibly could be contained between the covers of a book. Thrills that could be obtained from the printed pages only by the lending of the imagination are forced upon the audience by the picture, in which Billie Rhodes does some of the best acting of her career. The star reflects the character selected for her with the ease of an actress who has rehearsed her part for years.

The theme hinges about a girl's father who is illegally confined in an insane asylum. The methods employed by the daughter and a newspaper reporter to obtain her parent's freedom embody some real dramatic mystery. In fact the melodramatic elements so necessary for a work of this character—notably the elements of startling intrigue and surprise—have full value here. The plot never borders upon the improbable, remaining well within the bounds of human interest. Although the story includes only three principal characters, the action is unusually swift and comes to an abrupt but harmonious ending. The escapades of the girl and the reporter provide many tense moments and all the thrills that the average audience could desire.

The Cast

Nan Lambert.....Billie Rhodes
Anthony Trent.....Truman Van Dyke
Conington Warren.....William Horne

Produced by Berwilla Film Corporation. From the story, "The Mysterious Mr. Trent," by Wyndham Martyn. Directed by Duke Worne.

The Story—Father of pretty girl confined in sanitarium by rich associates who desire to hide their crookedness. The freedom of the father rests upon the obtaining of a watch, which holds a secret, from one of his associates. The girl and the reporter meet and work together, encountering many perilous situations and braving death to work for the freedom of the father and the exposure of his rich associates. They finally accomplish their task; the father buys the newspaper on which the reporter works, makes him managing editor, as well as his son-in-law.

Classification—A mystery drama from start to finish, but enough romance is intermingled with the plot foundation so as to make the story "balance" evenly.

Production Highlights—The river scene, where the reporter is rescued by the girl; police court scene, girl being charged with picking pockets, and interior scene in wealthy crook's home, where reporter and girl are interrupted while seeking valuable papers.

Exploitation Angles—An exceptionally good opportunity for a "reporter contest" is offered. Small prizes could be awarded patrons who submit news items overlooked by daily papers, thereby opening the way for a tieup with newspapers for publicity.

Drawing Power—Should be good in either the rural or city theatre as the story holds interest for both types of patrons. Has a wide power of attraction as it contains dramatic appeal of many angles.

"They're Off"

Anchor Film-State Rights—5 Reels

(Reviewed by Matthew A. Taylor)

A PLEASING little racetrack drama is "They're Off," the first of a series of four, which will probably please the audiences it is intended to reach. Francis Ford, who wrote the story and directed, has made no attempt to turn out anything elaborate. It is one of those pictures apparently intended for the exhibitor who wants to rest up after big rentals and at the same time present something which is sufficiently interesting to satisfy his patrons. "They're Off" fills the bill here. No one will be bored by it; no one can be offended by it. It is as clean as they come; it has a pleasing, though not unusual story, and there is the ever-pleasing horse race sequence. The best feature of the picture is the acting of the new star, Peggy O'Day; the worst thing is the titling. Their attempts at humor are not very successful.

The pretty star is afforded a dual role, playing the part of a weathy young wife and her twin sister, a girl of the hills, from whom she has been separated since babyhood. The foolish young wife engages the girl to take her place while she follows the stage. The race track sequence is built up on the old, but none the less interesting situation of the villain who tries to keep the famous horse jockeyless at the time of the race.. There is good action here and fair suspense as the girl takes the jockey's place at the last moment and goes off under the wire a few yards behind her opponents. The race itself worked neatly up. Some nice long shots have been obtained and the finish furnishes excitement.

For the independent exchangeman, "They're Off" should prove an acceptable offering to give his exhibitors. It is not a "special," nor does it pretend in any way to be an elaborate, but granting the premise that racing pictures have an appeal, it is satisfactory entertainment. Francis Ford's admirers will find him aged a bit with the aid of a mustache. He wades through his dramatic scenes in the fine, virile manner of his serial days.

The Cast

Mrs. Blake / "Slats".....Peggy O'Day
John Blake.....Francis Ford

Story and direction by Francis Ford. Produced by Francis Ford.

The Story—"Slats" is a wild girl of the hills; her twin sister, whom she does not know, is the extravagant wife of a Southern gentleman, who is staking his all on his prize racehorse in the big handicap. The wife induces "Slats" to pose for her, while she temporarily follows a stage career. When the husband returns "Slats" discovers that the real wife has been killed in a theatre fire and that there is no way of proving she is not his wife. The villain, a half-brother, wounds the jockey, the only one able to ride the horse, just before the race, but "Slats," a skilled horsewoman, takes his place, frustrates the attempts to kill her, and wins the race. She confesses everything to the husband who realizes the sacrifices she has made, and the injustice he has done in believing her unfaithful.

Classification—A racetrack drama, the only comedy relief being offered by the titling.

Production Highlights—Some backstage, theatrical scenes, the escape of the girl and her ride to the racetrack; the race itself.

Exploitation Angles—The race track angle is the best to be played up. The idea is succinctly suggested in the title. Francis Ford will be remembered from his work in serials. The fact that a new star is being presented will interest picturegoers.

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"Whispering Women"

Clark-Cornelius-State Rights—4800 Feet

(Reviewed by D. J. Gest)

A PICTURE marked for its outdoor appeal—a picture carrying plenty of human interest despite the fact that its story has served the screen long and faithfully these many years is "Whispering Women." One may catalogue it as a crisp melodrama that contains plenty of the customary ingredients which compose the better than average western. It reveals a typical plot interspersed with some qualities which build suspense and a goodly amount of sympathy. The story really hinges upon a single situation but this moment is so fraught with melodramatic action that one has no time to hunt for plot shortcomings.

You can call it an interesting film of the open spaces with the thrills being offered through some vivid fights which the hero and his dog carry on with a wolf pack. You follow the husband and father, known as the lumber king, as he is called to camp on business. During his absence a mysterious stranger calls upon his wife and the title is explained when whispering women link their names together in an unpleasant light. The small talk reaches the lumberman and, as he starts home to investigate, he is attacked by a wolf pack. This is the punch scene and it suggests enough suspense to keep one on the anxious seat—especially when the man's youngsters are also in danger. The children had become lost in the woods.

A terific battle ensues before the distressed father is able to reach home and discover his wife falsely accused. The stranger's identity? He is a brother of the wife who, having committed a crime, came to her for help. The juvenile appeal is well emphasized and lifts the picture above the ordinary. "Whispering Women" is a dog picture too. Brindle, as he is known, pitches into the fray, kills one wolf, and drives off the others. He deserves stardom along with Larry Trimble's German shepherd who scored so conspiciously in "The Silent Call."

The Cast

David Hartley.....Walter Davis
Florence Hartley.....Esther Welty
Dolly.....Clara Heller
Bobby.....Everett Moran
"Blackie" Devoe.....George C. Welch
A fourth Hartley.....Brindle, a dog

Directed by James Keane.

The Story.—Outdoor story of the lumber camp with hero leaving wife and children to go to camp on business. During absence mysterious stranger appears at his home and his wife's name is linked unjustly. The head of the family, learning of the affair, hastens home and is attacked by a wolf pack. His life and the lives of his children, who had become lost in the woods, are saved through the timely aid of their dog, Brindle. The lumberman discovers that his wife is falsely accused.

Classification.—Melodramatic adventure story of Northwest, relying considerably upon heart interest, juvenile appeal and dramatic thrills. Carries romance.

Production Highlights.—Splendid work of juvenile players, Everett Moran and Clara Heller. The exceptional photography in catching the fight of the dog with the wolf pack. The excellent work of the dog, a truly natural actor. The fight, an outstanding feat in photography. The hero's discovery that gossip about his wife is false. The atmosphere.

Exploitation Angles.—Since this one carries a dog it will certainly lend an appeal everywhere. If you played "The Silent Call" your crowd would know what to expect. So the opportunity is here to capitalize upon the dog and the manner in which he fights for his master. Title carries some value. The fact that it is a rugged outdoor picture. The juvenile appeal will catch the youngsters.

Drawing Power.—This one will draw once you get your first crowd in. Word of mouth advertising will do it. But get the first crowd. This can be done by exploiting the dog. The animal should dominate your copy. Will draw in most any kind of locality—especially with the fans.

Reviews of Latest Short Subject Releases

"Oh, Promise Me!"

(Christie Comedy—Two Reels—Released Through Educational Exchanges)

THE Christie forces have made a comedy here that has a novel appeal, and one with which the exhibitor can do a whole lot in the way of exploitation. It is a picture that kids, in a gentle sort of way, the ex-service man. The American Legion posts can be brought into the theatres en masse.

The action centers about a Post in Los Angeles. Neal Burns is the hero. He announces to the buddys that he is going to be married, but the girl in the case thinks otherwise. So in order to make his bluff good, he cables for the French girl of his A. E. F. days. When the American sweetheart changes her mind, he finds himself engaged to two girls. So the pals, intent upon kidnapping the madamoiselle until after the ceremony, detain the wrong girl. The best title in the picture follows the shot of the bride-to-be speeding through the streets on a motorcycle, with her veil streaming out behind. "Here comes the bride," is the caption. The French girl finds another A. E. F. buddy and there is a double wedding.

The most fun comes from the hokum, not the story. The service men and a lot of others will enjoy the burlesque of military ceremonies as practised by the Legion men in their clubrooms. Then the Armistice Day parade in Los Angeles is worked in. Even Marshal Foch plays a part in the picture. He is shown in an automobile in a close-up. As it is done, there is no disrespect shown the great leader in making him a Christie comedy actor. This picture, announces Christie, was made with the cooperation of the American Legion post, and all the male members of the cast are ex-service men. It will be worth the exhibitor's while to remember this.—*MATTHEW A. TAYLOR.*

"Pardon Me"

(Hal Roach Comedy-Pathe—One Reel)

THIS is a good satire on prison life with Snub Pollard putting over some amusing hokum in his efforts to be arrested. He attempts several ideas to locate behind the bars but faiis miserably because his actions are accepted as heroic feats. Then by accident the comedian is arrested and confined in the same cell with a notorious jewel robber. So it develops that the title must be explained and this happens when the governor visits the prison on a tour of inspection. He looks over the convicts and approaching one quite closely is brushed aside. Whereupon the crook says, "Pardon me." The governor, not to be outdone in politeness, replies, "Certainly." So the prisoner ceases work and runs for dear life. It is a good gag, because it comes unexpectedly, despite the fact that the scene has been well planted. Snub Pollard is batting a good average these days. "Pardon Me" is an amusing little trifle.—*LAURENCE REID.*

"The Bow Wows"

(Hal Roach Comedy-Pathe—One Reel)

YOU will find Snub Pollard in the role of a dog catcher here. The comedian doesn't work according to Hoyle. You don't discover him operating with a net but with a fish pole and a hunk of liver as bait. Marie Mosquini's father buys a new dog, but it runs away straight to the noble Nimrod. Snub takes the animal back home and incidentally starts a mild flirtation. The next sequence finds Marie entering her pet in the dog show, but a villain happens along and clips his hair. Snub is ingenious enough to hoodwink the judges. He places the dog through Marie's muff and the pet wins the prize. The comedy releases a fair sample of humor, containing as it does the usual amount of gags, some of which are entirely new.—*LAURENCE REID.*

"How to Grow Thin"

(Carl Anderson-Educational Films)

"HOW to Grow Thin" is just what its title describes it to be—a single-reeler designed to show triple-chinned, amply waist-lined ladies how to reduce and maintain a willowy appearance. The picture opens with an explanation of Nature's process of storing fat during the early years of babyhood to be used up during the more active periods of life. The explanatory sub-titles are interspersed with illustrative shots from life. Then that age—the early thirties—is reached when Heza Gobbler and Ima Gobbler "settle down" for life. "Buxom, blithe, and debonair"—but mostly buxom: that's Ma Gobbler. Mrs. Eaton Growthin, a friend of the Gobblers, also thirty-seven but of featherweight girth, appears on the scene and recommends that Ma Gobbler try Dr. Anderson's treatment for disposing of that surplus fat. The rest of the reel is a simple pictorial illustration of the methods followed out and the results secured.—*E. F. SUPPLE.*

"The People of Old Bruges"

(World Wandering Series—One Reel—Released Through Educational Exchanges)

QUAINT scenes of the lace-makers of Bruges—wrinkled old women, mostly, whose fingers move with lightening speed tracing the delicate design, constitute the outstanding feature of this World Wandering reel. Bruges is a Belgian city, in Flanders. There are also a number of good scenic shots, which illustrate very well the unique, old-world atmosphere of the reel. The cameraman has selected some interesting types of Belgians to pose for the scene. There are some children who will draw forth admiring "ahs" and "ohs" from the ladies of the audience.

"The People of Old Bruges" does not stand out as a very distinct novelty—the territory has been covered before by the camera—but it is a satisfactory offering for any high class program.—*MATTHEW A. TAYLOR.*

"Little Miss Mischief"

(Century Comedy—Universal—Two Reels)

UNIVERSAL'S wonder child, the irrepressible Baby Peggy, is the star of "Little Miss Mischief," which takes her through many mischievous pranks. It is because of her ability to indulge in pranks to the discomfiture of her associates that she runs away from home. She has become jealous (a natural fancy) through the arrival of a baby brother. She instinctively feels that some of the attention showered upon her will be given to the tiny infant.

Once out in the world she is kidnapped by a junk dealer and put to work. There is some pleasant incident when she manages to fill her wagon with odds and ends by going in various yards at night and imitating the shrieks of a cat. Inasmuch as sleepers are awakened they naturally toss all manner of things at her. Baby Peggy returns home resolved to forget her jealousy. The comedy is good kid stuff and worthy of appreciation everywhere. There is no doubt of its success. The juvenile appeal is sound enough to score in every clime.—*LAURENCE REID.*

"Down and Out"

(Hal Roach-Pollard-Pathe—One Reel)

SNUB POLLARD is found in "Down and Out" as the caretaker of a peanut and fruit stand. The idea exploited here runs true to life for everyone knows that mischievous boys will steal the peanuts while the cop on the beat is sure to help himself to the fruit. Snub is perplexed. In fact he faces ruin unless he can stop the pilfering. So he obtains a policeman's uniform and raids his competitor's stand. He is doing nicely until he meets the real bluecoat and the inevitable chase follows.

This is the point to introduce Marie Mosquini, Pollard's leading woman. She accidentally spills Snub's peanut wagon for a goal, but in compensation aids him in eluding the officer. When he is taken to the "Mission House" the high jinks develop, revealing some snappy comedy hokum. The cop is finally arrested by Snub who shows the proper credentials. He is the prohibition officer of the district. "Down and Out" carries itself well, there being an ample line of good gags and some novel incidents.—*LAURENCE REID.*

"The Call of Courage"

(Universal—Western Drama—Two Reels)

THIS is a slight variation upon the western, insofar as it fails to depict a honky-tonk life in Alaska and also does away with the usual cowboy-bandit feud. Instead you follow the exciting adventures of a young newspaper reported who is searching for a feature story. The love interest centers around the personality of the daughter of a country newspaper editor—a man opposing the political crooks of the county. The reporter is held up by a bandit and forced to exchange clothing with him. Which of course complicates the situation, for he is unable to offer his true identity.

The plot revolves around an election campaign and the crooks are determined to prevent the publication of an article which would mean their political ruin. The hero is about to be arrested when he locates the bandit and his identification is complete. So he lends a willing hand to help the editor issue the extra which will frustrate the crooks. This has its influence in winning the girl's affection. "The Call of Courage" is a snappy western with a good amount of swift action, fair suspense and a pleasing vein of romance. It carries the typical backgrounds, atmosphere, and incident. Percy Pembroke and Laura La Plante are the stars of the offering.—*LAURENCE REID.*

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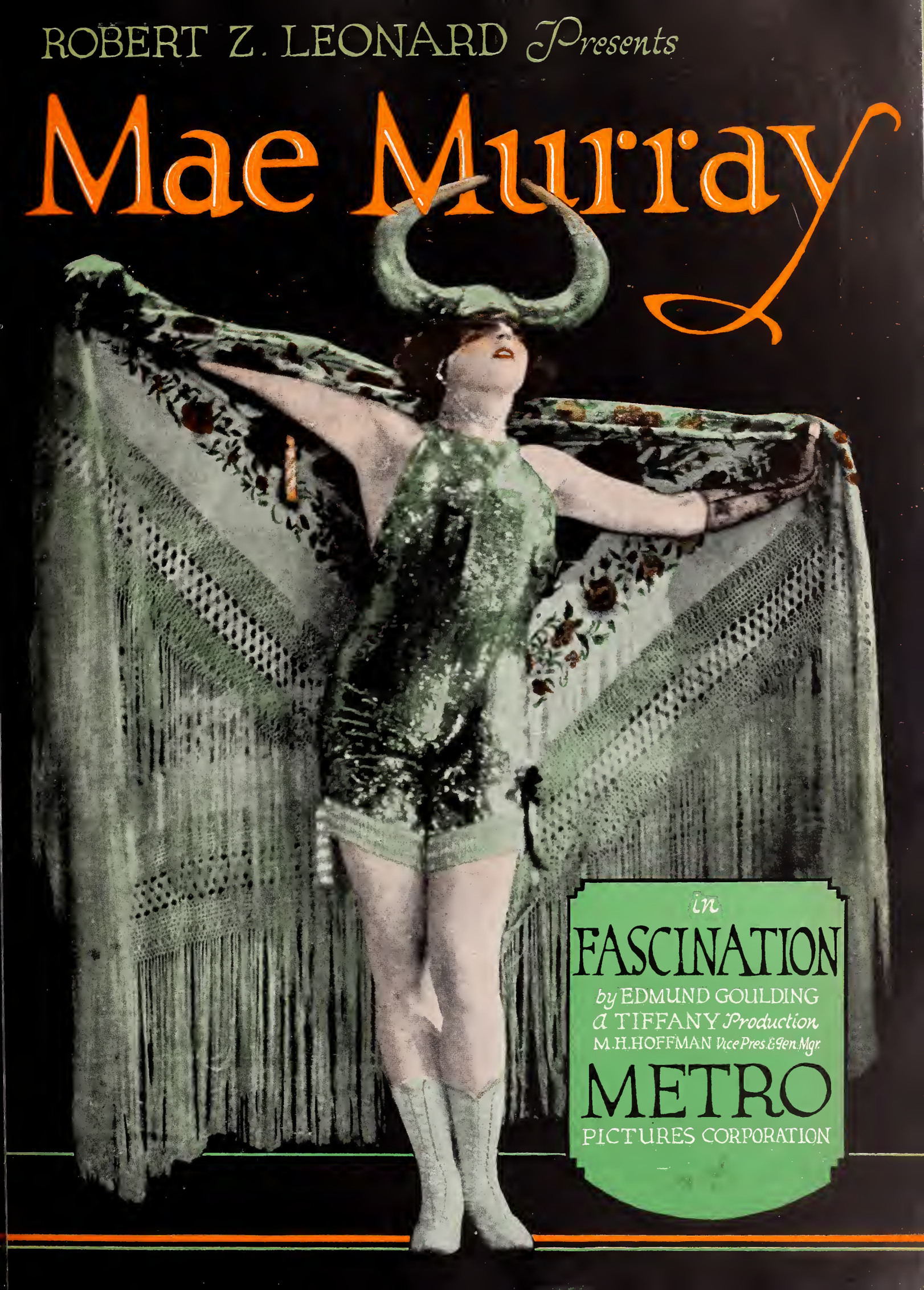

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Selznick News Covers Royal Wedding

UNUSUAL preparations marked Selznick's arrangements to cover the wedding of Princess Mary. Selznick News cameramen from Berlin, Rome and Paris were ordered to London for the event, according to word from the Selznick home office. The line of the procession from Buckingham Palace to Westminster Abbey was dotted with cameramen, while the return route through Piccadilly was also lined with cameras.

From the collection of shots taken a careful selection has been made at the Selznick laboratories, and these views will be featured in issues of Selznick News that are immediately forthcoming. As a feature of the fashion section of Selznick News containing the wedding pictures, there will be shown a replica of Princess Mary's wedding gown and there will be reproduction of several items in her trousseau.

Wide Response to R-C Letter Competition

Thousands of letters have been received from all parts of the country in the R-C Picture competition for fifty prizes aggregating $1,000 for the fifty best letters written about R-C Pictures that the writers have seen.

The committee of judges is composed of William A. Johnston, president and editor of the Motion Picture News; Joseph Dannenberg, editor of Film Daily; and Bide Dudley of the New York Evening World editorial staff. The work will have reached a point within a few days so that the committee can read and study the best letters and reach a decision as to who the winners of the contest are. The names and addresses of the winners will be announced by the judges at an early date.

"Too Much Business" Is Vitagraph Comedy

"Too Much Business," a straight comedy in six reels, adapted from Earl Derr Biggers' original story in the Saturday Evening Post, "John Henry and the Restless Sex," has been acquired by Vitagraph.

The picture was made on the Coast under the direction of Jess Robbins. The cast includes Tully Marshall, Ethel Grey Terry, Edward Horton, John Steppling, Carl Gerard, Mark Senton, Tom Murray, Elso Lorimer, Helen Gilmore and others.

Hal Roach Augments Staff

Well-Known Comedy Directors and Cartoonists Are Added to Forces

THE Hal Roach organization, which produces at Culver City and releases its comedy product through Pathe, is augmenting its productin and writing staff. This announcement from the Pathe home-office is heralded as a forerunner to the introduction of several new comedy units to the Pathe releasing schedule.

Bob McGowan, William Beauline, Al Santell, and Gil Pratt, well-known comedy directors, have been added to the Hal Roach producing staff. Tom McNamara and C. H. "Duke" Wellington, two nationally known cartoonists, have been engaged to assist in the production of forthcoming comedies. George E. Reehm, who has originated a number of successful comedy features and is also known as a screen actor, has been added to the Hal Roach scenario staff.

Charles Parrott continues as supervising director of all the comedy production units with the exception of the Harold Lloyd company. Fred Newmeyer continues as Harold Lloyd's director.

William Beaudine will direct "Snub" Pollard. Al Santell and Gil Pratt will alternate in the direction of the "Paul" Parrott single-reel comedies, which will be released one a week.

Tom McNamara, creator of "Us Boys" comics, with their nationally known characters, Skinny Eaglebeak Spruder, et al, has been engaged to write the stories for a new series of children and animal comedies, which Bob McGowan is directing for release on the Pathe program.

C. H. "Duke" Wellington, cartoonist of "Pa's Son-in-Law" fame, is another important addition to the Roach staff. He will sit in on the production conferences as "gag" man.

All-Star Policy to Persist

Paramount Will Continue Practice Introduced in "Affairs of Anatol"

PARAMOUNT'S policy of putting as many well-known screen artists as possible in one picture has proved so successful that it has been decided to follow it indefinitely, according to a statement from that company. From now on, it will be the rule rather than the exception to present two or more recognized stars in the same picture.

The multiple star policy was launched with the production of Cecil B. DeMille's "The Affairs of Anatol," in which Wallace Reid, Gloria Swanson, Elliott Dexter, Wanda Hawley, Theodore Roberts, Agnes Ayres, Monte Blue, Bebe Daniels and others almost equally well known appeared. Then followed George Fitzmaurice's "Forever," with Elsie Ferguson, Wallace Reid, Elliott Dexter, Dolores Cassinelli, Montagu Love and George Fawcett; George Melford's "The Sheik," with Agnes Ayres and Rodolph Valentino, and "Moran of the Lady Letty," with Dorothy Dalton, Rodolph Valentino and Walter Long.

William de Mille recently completed "Bought and Paid For," adapted from George Broadhurst's play, and Jack Holt, Agnes Ayres and Walter Hiers appeared in the leading roles. He is now making preparations for the production of Rachel Crothers' "Nice People," in the cast of which will be seen Wallace Reid, Bebe Daniels and Wanda Hawley.

Sam Wood has just finished Elinor Glyn's "Beyond the Rocks," in which Gloria Swanson is supported by a stellar aggregation including Rodolph Valentino, June Elvidge, Mabel Van Buren. Alec B. Francis and others.

Thomas Meighan is now at work under the direction of Alfred Green in an original comedy by George Ade, "Our Leading Citizen," and with him will be seen Lois Wilson, William P. Carleton, Theodore Roberts, Laurence Wheat, former star of the stage, and others.

In George Melford's current production, "The Woman Who Walked Alone," Dorothy Dalton is featured, while the cast also includes such well-known screen players as Wanda Hawley, Milton Sills, Mabel Van Buren, John Davidson and Charles Ogle, while in Penrhyn Stanlaws' production, "Over the Border," two stars of the first magnitude, Betty Compson and Tom Moore, will be seen together.

Bebe Daniels and Jack Holt are being co-starred in "Val of Paradise," now in production under Joseph Henabery's direction, and Charles Ogle and Alec B. Francis are also in the cast. Finally, there is the Ibanez drama, "Blood and Sand," to feature Valentino and May McAvoy.

"Tol'able David" Goes Big Everywhere

First National reports that the success won by "Tol'able David" in New York, where it was first presented, is being duplicated in other big cities and towns across the length of the entire country. In support of its claim, First National submits a long list of laudatory comments made by newspaper reviewers in the various big localities where the picture has been shown. Excerpts from some of these reviews follow:

Philadelphia Inquirer: "The photoplay is a masterpiece of direction whose main virture is the effect of absolute simplicity and trueness to life which it makes on the spectator."

Atlanta Journal: "'Tol'able David' may be labeled one of the best pictures that has come to the Criterion theatre this year. It differs from the stereotyped movie thriller in that it has no eleventh-hour miracles to bolster up the happy ending—it is genuinely won."

Baltimore American: "'Tol'able David' is a fine film with a smashing climax."

Detroit Journal: "If you care for good acting, Richard Barthelmess in 'Tol'able David' should satisfy you completely. His screen adaptation of Joseph Hergesheimer's story is one of the really fine pictures of the year."

Cleveland Plain Dealer: "Here is a picture that builds to immeasurable heights. It never wavers. It is Barthelmess at his best, and the second best film in 1921."

Los Angeles Herald: "'Tol'able David' will provide the Kinema audiences with some fine bits of acting, human interest pathos and true-to-life characters, each of whom has been cast by an unerring director."

San Francisco Chronicle: "'Tol'able David,' the picture which is making a star of young Richard Barthelmess, is a thing to give one faith again in the screen and its possibilities.

GYPSY PASSION
ADAPTED FROM JEAN RICHEPIN'S FAMOUS GYPSY STORY
MIARKA
The Child of the Bear
COMING TO THE
MARK STRAND
A NATIONAL INSTITUTION
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United Artists to Open New Offices Abroad

UNITED Artists report that the pressure of its European business makes necessary the opening in the near future of three more exchanges at Strasburg, at Bordeaux and at Nancy in France. An exchange will be opened in Rome within a month for distribution in Italy, and also one in Berlin for Germany.

Besides the general office for France located in Paris, United Artists now has branch offices in Marseilles, Lyons and Lille.

Offices have also been established in Bruxelles for the Belgian distribution, at Geneva for the Swiss territory, at Prague for Czecho-Slovakia, and in Barcelona for Spain and Portugal.. The Scandinavian countries are covered by offices at Stockholm, Christiania, and Copenhagen.

"Sunshine Harbor" Coming

Associated Exhibitors Announces Five-Reeler for April 2 Release

"SUNSHINE HARBOR" is the title of the next release of Playgoers Pictures. It is in five reels and is scheduled for release on April 2nd.

Margaret Beecher, a granddaughter of Henry Ward Beecher and a grand-niece of Harriet Beecher Stowe, plays a prominent role in this picture. Though a newcomer to the screen, Miss Beecher is said to be a beauty of rare screen personality. "Sunshine Harbor" was produced and directed by Edward Hemmer from the story by Jerome N. Wilson. Beauty of settings, a heart-interest story, and several stirring incidents, including a rousing fist fight and a realistic fire scene, are among the features of the picture.

Playgoers Pictures declares that "Sunshine Harbor" should not be mistaken for a sea story, for, in reality, it is a dramatic recital of the career of a spirited Southern girl who becomes estranged from her father over the candidacy of a prospective husband, and who comes to New York to make her way as a newspaper girl. In "covering" a dangerous fire for one of her reporter pals who is suffering the after-effects of dissipation, she ventures too near the conflagration and is blinded by a sudden explosion of chemicals. Installed in a charming little apartment by the newspaper "boys," her radiant cheerfulness never fails her and hence the place became known to her friends as "Sunshine Harbor." At the end, when everything seems hopeless, her sight is restored by a delicate operation; her identity is established and she becomes reconciled to her father, who no longer opposes her love marriage to the boyhood sweetheart.

"Foolish Wives" Sets Record at Capitol

AFTER a Broadway run of seven weeks at the Central Theatre, "Foolish Wives," the Universal-Jewel million-dollar picture made by Erich von Stroheim, opened a week's run at the Capitol Theatre last Sunday by breaking all box-office records established for that theatre by big successes of the past. Between one o'clock in the afternoon when the theatre opened, and midnight, when it closed, 22,466 persons crowded their way into the auditorium to see "Foolish Wives."

The nearest approach to this great crowd was the showing made by "Passion," Pola Negri's premiere offering in America, which drew 17,000 into the Capitol on its opening Sunday. After leaving the Capitol Theatre, "Foolish Wives" will be booked immediately to exhibitors in the Metropolitan district. Its first showing probably will be at the Strand Theatre, Brooklyn, N. Y., where it will be presented the week of March 19.

"Our Mutual Friend" Used in Campaign

The "Better Pictures Movement" was given a boost recently during the showing of Dickens' "Our Mutual Friend," a Gunning feature, at the Blue Mouse theatre, Minneapolis. The engagement of the picture was made the occasion of a city-wide Dickens' Week celebration, during which school teachers and leaders of civic organizations united to help sell tickets for the showing, department store advertised it at the head of their regular newspaper advertisements, and book-store tie-ups resulted in selling or putting into circulation every copy of the novel "Our Mutual Friend" in Minneapolis, it is declared.

The engagement of "Our Mutual Friend" was used to help a local school teachers' fund, and every teacher in the city turned salesman during its run, so that the house—at increased prices—was really sold out before the run commenced.

Elaine Hammerstein Vehicle Finished

The camera work on "Reckless Youth," fifth of the Elaine Hammerstein star series pictures to be made by the Selznick company, has just been completed. The production is now being edited and titled for release the latter part of March.

"Reckless Youth" is from a story by Cosmo Hamilton, the scenario having been prepared by Edward J. Montagne, Ralph Ince directed the production. Niles Welch appears as Miss Hammerstein's leading man and others in the company are Myrtle Stedman, Louise Pruessing, Huntley Gordon, Frank Currier, and Constance Bennett.

First Nat'l Studios Busy

Independents at Work on Future Releases Through First National

"FULL SPEED AHEAD" characterizes the situation in the independent studios where pictures are being made for release through Associated First National Pictures, Inc.

Having completed "Pay Day," a two reeler, Charles Chaplin is now engaged in preparing to start work on its successor, but as usual has not announced what type it would be. "Pay Day"—in spite of its short length—required six months of the comedian's time. Edna Purviance plays opposite.

Norma Talmadge is now working on the second of the pictures planned for her by Producer Joseph M. Schenck. "Smilin' Through," the first of these, has been edited and delivered to the New York office of First National. It was given a pre-view showing at the Ritz-Carlton Hotel last week. "The Duchess of Langeais" is the second of the series. Reports from the coast describe it as pretentious. The story is laid in old France, and the Palace of Versailles, noted as the architectural masterpiece of Europe, is used as the setting. Its exterior and portions of the interior, including the grand ballroom, were reproduced in Hollywood for the filming of the play, following some of the most rigid research work ever attempted. In the ballroom scene 1,000 players appear, each one of them in the costume of the time.

In course of editing is "The Masquerader," produced by Richard Walton Tully and starring Guy Bates Post, who covered the country with the stage version of the play for many years, under the management of Mr. Tully.

"One Clear Call," a John M. Stahl production is now in the cutting room at the Louis B. Mayer studios. More than 200,000 feet of film were shot, and Mr. Stahl is now engaged in the task of shaving the footage down to seven reels. The story is laid in Alabama, and the cast includes Henry B. Walthal, Milton Sills, Claire Windsor and Irene Rich.

At the same studio Director Fred Niblo has finished the cutting of "The Woman He Married" and is now engaged in editing "Rose o' the Sea," both of them starring Anita Stewart. Allen Holubar, the creator of "Man - Woman - Marriage," is now filming the final scenes for "The Soul Seeker," starring Dorothy Phillips.

Tom Mix Finishes "The Fighting Streak"

Tom Mix has just finished "The Fighting Streak" for Fox at Hollywood. It is an adaptation of "Free Range Lanning," by George Owen Baxter, and was directed by Arthur Rosson.

Joseph De Grasse Will Direct Chas. Ray

Announcement is made by Arthur S. Kane, of the Charles Ray producing organization, that Joseph de Grasse has been engaged to direct Mr. Ray in his first production for United Artists Corporation. Mr. de Grasse directed the star in "The Old Swimmin' Hole," "Forty-five Minutes from Broadway," and "Nineteen and Phyllis."

Mr. Ray announces a plan of "fewer, bigger and finer" pictures and states that in the future he may cut his productions to two pictures a year.

"Ruling Passion" Goes Big in Philadelphia

Ushered in by the personal appearance of George Arliss on the opening night of the engagement, "The Ruling Passion," starring Arliss, did a record business at the Aldine theatre, Philadelphia. M. E. Flet, manager of the Aldine, has applied to the United Artists home office for a return date. In the course of his letter to the United Artists office, Mr. Flet says:

"George Arliss in 'The Ruling Passion' was acclaimed as one of the finest pictures ever produced," said Mr. Flet's message, "and did a bigger business at the Aldine theatre than that of any week except our opening."

Mae Murray Completes "Fascination"

Mae Murray this week completed camera work on her new Tiffany production, "Fascination," which will be released by Metro on March 27, presented by Robert Z. Leonard. The picture is now being cut by Mr. Leonard, who directed it, at Tiffany Studios, West Forty-fourth street, New York.

The cast includes Helen Ware, Creighton Hale, Robert W. Frazer, Courtenay Foote, Charles Lane, Vincent Coleman, Emily Fitzroy, and Francis Puglia.

HOLD UP
YOUR BOX OFFICE RECEIPTS
BOOK PERCY & FERDIE
HALLROOM COMEDIES

BUCK MIX
PRODUCTIONS, INC.

A scene from "Fire Bride" on the Gunning release schedule

Coming Jewel Productions

Three Big Features Are Already Completed; Three More Starting

HAVING made plans to release Priscilla Dean in "Wild Honey" and Harry Carey in "Man to Man" this Spring with the possibility of putting out one more Jewel during the summer, Carl Laemmle now at Universal City has turned his attention to the production of Jewel pictures for the fall. Mr. Laemmle is undecided whether to put out eight or twelve Jewels for the season of 1922-1923, but whether it will be eight or twelve, Universal is in a particularly advantageous position as far as the first six are concerned. Three of them already entirely completed and three are either in work or in preparation at Universal City.

Those completed are "The Storm," "Lass o' Lowrie's," and "Human Hearts." House Peters stars in "The Storm," a picturized version of Langdon McCormick's and George Broadhurst's famous New York theatre success. "The Storm" is Reginald Barker's first production for Universal, and Universal gave him carte blanche to make the picture as big and important as the original production. Prominent in the cast of "The Storm," headed by House Peters, are Matt Moore, Virginia Valli, Josef Swickard, James Alamo, Leonard Clapan, Frank Lanning, Gordon McKee, Jean Perkins.

Priscilla Dean in "Lass o' Lowrie's" is a picturized version of Frances Hodgson Burnett's famous story of the Lancashire coast mines. Priscilla Dean plays one of the most powerful roles ever given to her. The production was directed by Hobart Henley and prominent in the cast are Robert Ellis, Wallace Beery, Beatrice Bernham, Katherine McGuire, Fred Kohler Frank Lee and Emmet King.

House Peters plays the famous role of Tom Logan in "Human Hearts," and others in the exceptional cast are Russell Simpson, George Hackthorne, Edith Hallor, Ramsey Wallace, Mary Philbin, Gertrude Claire, and George West. The production was made by King Baggot.

The three productions on which work is starting at the present time are as follows: "The Suburban Handicap," based on Charles T. Dazey's old time stage melodrama; Booth Tarkington's most popular novel, "The Flirt," and Priscilla Dean "Under Two Flags."

"Polly of the Follies" in Private Showing

"Polly of the Follies" a Constance Talmadge production released through Associated First National, was given a private screening before the members and guests of the Forest Hills Association at their regular meeting in Forest Hills, Long Island, N. Y., on February 23rd. The picture won much praise for its entertainment qualities.

Several days prior to the showing home-made posters were tacked up in the local railroad station and stores, announcing that "Polly of the Follies" would be the feature at the meeting. As a result, the entire community turned out, packing the auditorium of the schoolhouse, where the meeting was held, to capacity.

"Ten Seconds" Finished by Lee Moran

Lee Moran's newest Century comedy production ttled "Ten Seconds" has just been completed under the direction of Fred Hubbard. Bartine Burkett appears opposite the star in this subject. Miss Burkett is a screen beauty who has appeared in supporting casts of Mary Pickford, Katherine MacDonald, Buster Keaton, and William Desmond. "Ten Seconds" is a story of the prize ring, and the ring scenes are said to show Moran in some real fast action. Bud Jamison, the two hundred and fifty pound comedian, is also cast in an important role.

"Fire Bride" Premiere

Contract for Gunning Series Said to Be Coming in From All Sections

"THE FIRE BRIDE," the initial release of The Entertainment Series of ten pictures to be distributed through the Gunning Organization, will be given a first-run showing at B. S. Moss's Broadway theatre, New York City, starting March 13, according to an announcement from the Gunning office.

From inquiries received and bookings already made, it is understood that the Entertainment Series will be shown generally in first-runs throughout the country, following the lead of B. S. Moss in the East. The pictures released under the banner of The Entertainment Series will be released at the rate of two a week, starting on March 15. "The Madness of Love" is coupled with "The Fire Bride" in the first week's output.

The announcement of the new series, it is said by the Gunning office, has met with a ready response throughout the country from exhibitors. Contracts are reported to have been received from every part of the country covering the entire series.

"The Fire Bride" was produced in its entirety in the South Seas on famous Tahiti. It was directed by Art Rosson, who has to his credit many big hits, including the direction of productions starring Norma Talmadge, Mary Pickford and others, and was produced by W. F. Alder and S. M. Unander.

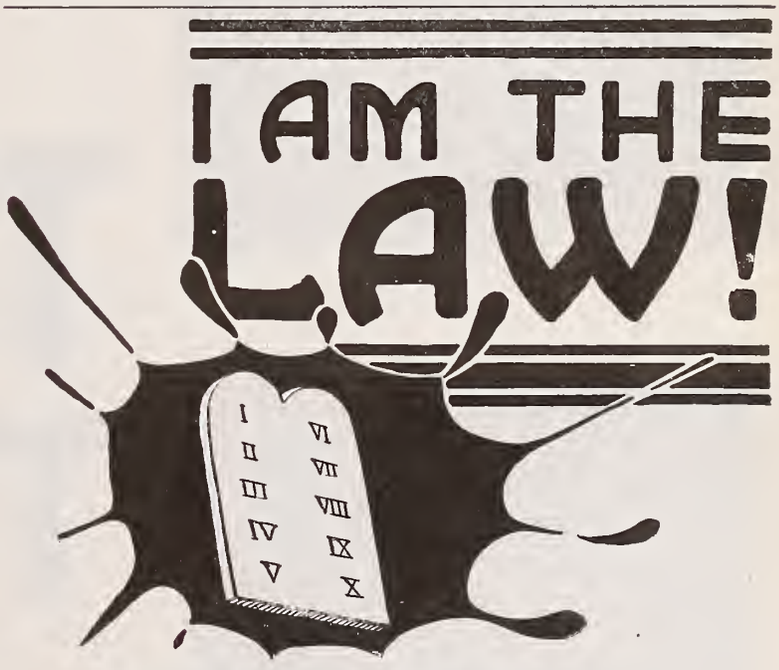
In the cast of "The Fire Bride" are Ruth Reneck, formerly with Paramount and Hampton productions; Walt Whitman, Fred Stanton, and Edward Hearn. These principals, with technical men and directors, spent several months in the South Sea Islands, during the "Shooting" of "The Fire Bride." All the extras used in the picture are South Sea natives.

Silas F. Seadler Joins Goldwyn Staff

Silas F. Seadler, well known in the motion picture field first as a member of the Realart publicity department and more recently as director of advertising and publicity for Arthur S. Kane, has joined the Goldwyn staff, under the direction of Howard Dietz, director of advertising and publicity. Mr. Seadler's particular work will be the preparation of press books.

"French Heels" Scores in Detroit Capitol

The Hodkinson home office reports that its release, "French Heels," starring Irene Castle, played to record business at Asher's big Capitol theatre in Detroit during the recent week's engagement of the picture at this house. Each individual day's receipts at the Capitol during the week is reported to have established new records.



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TRADE MARK

"Sisters" Set for Release

Albert Capellani Production Is Acquired by American Releasing

THE American Releasing Corporation announces that it has acquired for distribution the International Film Service Company's production titled "Sisters." This picture was directed by Albert Capellani and presents an all-star cast, including Seena Owen, Matt Moore and Gladys Leslie.

The release date is set for April 2nd. The American Releasing office states that on that date the picture will open in many of the larger cities of the country, supported by extensive publicity and advertising in the William Randolph Hearst newspapers. The plans for bringing this picture to the attention of the public is reported to include the publication in serial form of the story in the Hearst newspapers of Atlanta, Boston, Chicago, Detroit, Los Angeles, New York, San Francisco, Seattle, Milwaukee and Washington.

"Sisters" has been completed and is ready for the laboratory, enabling American Releasing to place prints in all of its nation-wide exchange system early in March and giving all the first-run accounts practically a month in which to take the fullest advantage of the exploitation opportunities that the story possesses.

Extended run engagements are being booked in these cities, as well as many others, declares the American Releasing headquarters.

World-wide distribution rights to "Sisters" are controlled by American Releasing, and the character of the story and publication of the novel abroad pave the way for its great commercial success in foreign countries.

A scene from "Sisters," to be issued by the American Releasing Corporation

"Reckless Youth" Said to Be Unusual Film

According to word from the Selznick home-office, more than ordinary time and attention is being devoted to the production of Elaine Hammerstein's new picture titled "Reckless Youth." Special construction and mechanical preparations are said to have involved time and labor to an unusual degree, and Ralph Ince, who is directing Miss Hammerstein, is out to make this picture the best photoplay the star has appeared in of late. Niles Welch appears opposite Miss Hammerstein, while Huntley Gordon, Frank Currier, Myrtle Steadman, and Louise Preussing are cast in important roles.

"The Mistress of the World" Is Opened

PARAMOUNT'S big European series of four feature productions, "The Mistress of the World," directed by Joseph May and featuring Mia May, one of Europe's foremost screen actresses, opened Sunday at both the Rialto and Rivoli theatres in New York and simultaneously in leading first run houses throughout the country. The first picture is titled "The Dragon's Claw," and it will be followed next week by "The Race for Life."

In this massive spectacular series twenty thousand people were employed. Of these, many were negroes and several thousand were Chinese, all appearing in the first two pictures, "The Dragon's Claw" and "The Race for Life." The estimated cost of production is said by Paramount to approximate $1,200,000. During the filming of the story a total length of 300,000 feet of negative is reported to have been exposed.

Big Booking Accorded Great Authors Series

One of the biggest bookings on short features ever recorded, according to an announcement from the W. W. Hodkinson Corporation, is a day and date booking on "Great American Authors Series" in three Boston theatres for a run of twelve consecutive weeks. The theatres are the Park, Modern and Beacon. All three houses are under the management of Jake Lourie.

The Great American Authors Series, reproduced by Mr. Charles Urban for the Kineto Company of America, and distributed by W. W. Hodkinson, consists of a series of twelve one-reel stories woven around the lives of such famous writers as Whittier, Irving, Poe, Holmes, Bryant, Longfellow, Hawthorne, Twain, Cooper, Lowell, Emerson and Whitman.

Cassinelli Will Have Company of Her Own

Announcement is made that the Star Productions Company will hereafter be known as Cassinelli Pictures, Inc. Tom Terriss is now directing "The Challenge," starring Dolores Cassinelli, under the auspices of this organization. Mr. Terriss spent the first part of last week shooting exterior for this subject at Elizabethtown, N. Y., where some mountain-climbing sequences were filmed.

New Hugo Ballin Film Is Announced

"Other Women's Clothes" is announced as the title of the forthcoming Hugo Ballin-W. W. Hodkinson production which was originally titled "The Luxury Tax." The story was written by Ethel Donoher. The scenario and the titles are by Hugo Ballin. Mabel Ballin is the featured player. The cast includes Crauford Kent, Raymond Bloomer, Aggie LaField, May Kitson, William H. Straus and Rose Burdick. The picture is tentatively set for early April release.

Goldwyn Studio Is Activ

Two New Pictures Are Under Way, Including One by Rupert Hughes

ACTIVITY at Goldwyn's Culver City studios is increasing. In addition to the filming of Basil King's new photoplay, "The Dust Flower," and the finishing touches which are being put to Anzia Yezierska's "Hungry Hearts" and Rupert Hughes' "Remembrance," in the laboratories, work has been begun on two new photoplays.

One of these is by Rupert Hughes and has been adapted from his own short story called "Bitterness of Sweets." The author will direct this picture. The second story on which production has been started is the film version of Peter B. Kyne's story, "Brothers Under the Skin," a tale of society life in contrast with life among the bourgeois in New York.

Casting Director Robert B. McIntyre, Vice President Abraham Lehr, in charge of production, and Rupert Hughes are now casting "Bitterness of Sweets," and Cedr Gibbons, art director, is devotir all his attention to this productio

Other pictures on which the sc nario and continuity staffs at tl Goldwyn studios are at work, pr paratory to early filming, a Gouverneur Norris' next pictur "Always Warm and Green," Charl Kenyon's new original screen stor "Fame," three stories by Care Wilson, a new Goldwyn autho "Captain Blackbird," a tale of th South Seas, "Women Love Dia monds," a New York three-episod drama, and "This Way Out," story of average salared people i New York; "Summons," a ne western melodrama by Katharin Newlin Burt, a film version o Kathleen Norris' new novel, "Sis, and a new version of Hall Caine' novel, "The Christian," prepared b Charles Kenyon and O. K.'ed by th author.

Fox Buys Popular Novels

"Splendid Outcast," "Trooper O'Neil" and "Alcatrez" Purchased

WILLIAM FOX announces the purchase of three more popular stories for screen adaptation during 1922.

"The Splendid Outcast," by George Gibbs, will be used as a vehicle for John Gilbert. "Trooper O'Neil," from the pen of George Goodchild, has been purchased with the intention of making it a Charles Jones' picture. It is a northwest story. Tom Mix will be starred in the third "Alcatrez" written by Max Brand. "Alcatrez" is a story of romance and adventure well suited for the work characteristic of the virile Mix, it is asserted.

Fox Film Corporation has also secured the screen rights to "If Winter Comes," probably the biggest fiction seller of the year, and the book will be made into a motion picture before next autumn. Several companies were in the market for the A. S. M. Hutchinson novel, but the contract was signed by Fox and the author about the middle of February.

The theme is taken from Shelley's line, "If winter comes can spring be far behind?" in the "Ode to the West Wind." A. S. M. Hutchinson, the author, has written several successes. Among them are "Once Aboard the Lugger," "The Happy Warrior" and "The Clean Heart."

"If Winter Comes" will be made into a big special production, but the Fox company has not decided who will be the star or who will direct it.

George Rose and Ethel Broadhurst in "High Tide," a Pathe-Roach comedy

Pathe's March 19 Releases

"Loaded Dice" Playlet Starring Frank Keenan Heads the Schedule

PATHE EXCHANGE, INC., announces that the next Pathe playlet, "Loaded Dice," starring Frank Keenan, will head the array of short subject features and the one serial episode scheduled for release the week of March 19th. "Loaded Dice" is an adaptation by Gilson Willets of the novel by Ellery H. Clarke. Among those supporting Frank Keenan are Guy Coombs, Florence Billings, Alice Hollister and Madeline Marshall.

"Win or Lose" is the twelfth episode of the new Pathe serial, "White Eagle," in which Ruth Roland is starred. "Hey There" is the title of the current re-issued one-reel comedy starring Harold Lloyd. The offering gives an insight into the workings of a motion-picture studio and furnishes plenty of opportunities for the Lloydian brand of humor.

"The Farmer and the Ostrich" is the next animated cartoon of the series of "Aesop's Film Fables." "High Tide" is the latest Hal Roach comedy featuring a group of the funniest comedians of the Roach Studio. The offering shows the tribulations of a group of adventurers and castaways when they arrive on a cannibal island.

Pathe Review No. 147 features a Pathe slow motion novelty, "The Jiu Jitsu Girl," in which a girl athlete demonstrates the different holds of the Japanese form of wrestling. Other subjects included in the current issue of the screen magazine are: "Little Things in Holland," giving an intimate glimpse of the Dutch kiddies; "Six-Foot Art," in which Max Bohm of the National Academy submits to a camera interview; "The Free-Lunch Trees" showing two of Florida's best bets; and "The Sapphire Cities of Italy," a Pathecolor study in beauty.

Bebe Daniels in "A Game Chicken," a Realart-Paramount Picture

Bernheim Business Manager at Universal City

Julius Bernheim has been appointed business manager at Universal City by Carl Laemmle. He will work under the immediate supervision of Irving G. Thalberg.

First-Run Houses Book "Come On Over"

GOLDWYN'S early release of the latest Rupert Hughes comedy, "Come On Over," a tale of Irish characters and Irish humor both in Ireland and in New York, which is being got ready for initial showings St. Patrick's day week, is being backed in many big theatres for that week.

Alfred E. Green directed the photoplay with the author as consultant and adviser. Colleen Moore, who triumphed so notably in Mr. Hughes' previous picture, "The Wall Flower," just released, has the leading role. Ralph Graves, the hit of Griffith's "Dream Street," plays opposite her. The cast is a big one and the comedy Irish and amusing.

"Come On Over" will be shown at the Capitol theatre, New York, the week beginning March 12th.

"The Sheik's Wife" Opening

Vitagraph Special Wins High Praise from New York Dailies

PRECEDED by a colorful prologue staged by Joseph Plunkett, "The Sheik's Wife," a Vitagraph picture, opened its New York run at the Strand theatre on March 5th. "The Sheik's Wife" is a special French production, filmed in the locales called for in the story.

The New York newspapers all awarded the feature complimentary reviews. "This is something different in the way of a story about the desert," stated the New York Times. "The photography is uniformly splendid, even in the half lights," said the Herald. The New York Mail called it "a foreign picture that takes rank with the best that have been imported into this country from the standpoint of excellence of production, photography, and faithfulness to detail and action."

"This is a French picture filmed in Arabia and now we know why the Arabian romances made in Hollywood left us quite cold," wrote the Globe's critic, "for the Mojave is the Mojave and the Sahara is the Sahara and never the twain shall meet, even in the most elaborate of our native 'superpictures.'

"This atmosphere is real with its ancient city gate and its caravans and its vistas of palm trees. Even the camels recognize the difference and hump themselves over their native sands as they never did over the studio lots. The French director understands his material and gets the full dramatic value from its lights and shadows."

A scene from "Come On Over," Rupert Hughes' new picture for release through Goldwyn. Colleen Moore is featured

Hundreds of Extras in Battle Scenes

A feature of Wallace Reid's new picture for Paramount release, titled "The Dictator," will be its unusually large cast. The story written by Richard Harding Davis concerns a South American revolution, and in the scenes recently taken in the extreme southern portion of California eleven hundred extras were added to the original party of one hundred for the staging of the battle waged between the federal and rebel forces. Nine hundred guns and hundreds of nondescript uniforms had to be assembled for the scenes. James Cruze is directing this picture. Lila Lee is Mr. Reid's leading woman.

Mary Carr Completes Tour; Back at Studio

Mary Carr has returned from personal appearance journeys to Buffalo, N. Y., and Charleston and Huntington, W. Va. Mrs. Carr has resumed work at the Fox studios in New York under the direction of Harry Millard.

Paramount's Releases for March 12th

IN addition to "The Race for Life," the second production of the spectacular UFA series, "The Mistress of the World," the Famous Players-Lasky Corporation announces three other productions for release March 12. These are Wallace Ried in "The World's Champion" and Gloria Swarson in "Her Husband's Trademark," both Paramount pictures, and Wanra Hawley in the Realart picture, "Bobbed Hair."

Philip E. Rosen directed Wallace Ried in "The World's Champion," which is an adaptation of the successful stage play, "The Champion," by Thomas Louden and A. E. Thomas. The characters, all English types, are said to provide a wealth of rare humor. Lois Wilson is leading woman while Lionel Belmore, Henry Miller, Jr., Helen Dunbar, W. J. Ferguson, Guy Oliver and S. J. Sanford round out a well-balanced cast.

"Her Husband's Trademark," starring Gloria Swanson, was directed by Sam Wood. The story was written by Clara Beranger and Lorna Monn wrote the scenario. The cast includes Stuart Holmes, Richard Wayne, Lucien Littlefield, Clarence Burton, Charles Ogle and Edythe Chapman.

Hector Turnbull wrote the story for "Bobbed Hair," and Thomas Heffron directed.

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Brochure for Bruce Series

Rotogravure Booklet on "Wilderness Tales" Now Being Prepared

A BEAUTIFUL sixteen-page brochure, to be printed in rotogravure, is being prepared by Educational to give exhibitors an idea of the beauty of the new series of pictures by Robert C. Bruce, called "Wilderness Tales." The first of the series, "And Women Must Weep," had its premiere at the Capitol theatre in New York recently, and the rest of the series will follow one a month.

There will be very little reading matter in the brochure. What little there is will be superimposed on beautiful scenic pictures, and will be incidental to the photographic art. The front cover will be a large lake scene from "My Country," one of the forthcoming releases of the series, which is "an appreciation of the Facific Northwest." A splendid sunset scene taken on the coast of Oregon for "And Women Must Weep," will provide the back cover.

An announcement of the series by E. W. Hammons, president of Educational Films, and an invitation to exhibitors to have the pictures screened for them, will be included in the booklet. Brief excerpts from the comments in the latest issue of the National Board of Review's publication Exceptional Photoplays will also be presented.

Thirteen thousand copies of this sixteen-page brochure will be printed on the first edition and will be sent free to motion picture exhibitors throughout the United States and Canada.

The staff of the First National Exchange of Kansas City. Manager E. C. Rhoden at the extreme right

Tod Browning to Direct "Under Two Flags"

"Under Two Flags" will be a Universal-Jewel super-special. Priscilla Dean will star in this international romance by Ouida, supported by a cast of stellar quality and directed by the man who guided her in "Outside the Law." Tod Browning.

Browning is reading the scenario prepared by E. T. Lowe, Jr., and studying suitable types. He has been authorized to make this Priscilla Dean's biggest venture.

Irvin Willat to Direct Paramount Special

According to an announcement made by Jesse L. Lasky at Hollywood, Irvin Willat has been engaged to direct a special production for Paramoun with Dorothy Dalton, which has the tentative title, "The Chattel."

Mr. Willat will be remembered by screen patrons for his splendid work in directing two Thomas H. Ince productions for Paramount, "Behind the Door" and "Below the Surface," both starring Hobart Bosworth.

Big Sea Comedy Being Done by Christie

The Christie studios will release a comedy in the near future featuring Neal Burns, which is being filmed by Scott Sidney with some wonderful settings from a point of view of realism in production. The story is that of a romance on an ocean liner with scenes of a fire at sea at night.

Those who have seen the early flashes of the "night stuff" in the picture declare it is equal to anything of the kind done in any recent feature picture of a sea locale. Neal Burns, Josephine Hill, Alice Maison and Henry Murdock will be in the picture, which has a temporary title, "Any Old Port."

Stock Company for the Brooklyn Alhambra

Michael Glynne, of Ward and Glynne, intends installing a stock company at his Alhambra theatre, Halsey Street and Knickerbocker Avenue, Brooklyn, beginning March 20th. The opening attraction will be "Polly with a Past." Three matinees will be given and on Sunday the theatre will show vaudeville and pictures. The price scale will probably be 75 cents top.

The theatre, which is a 1,700 seat house, is now showing vaudeville and pictures, under the management of George E. Kann, who will continue in charge. Ward and Glynne, in addition to the Alhambra, operate the Astoria in Astoria, Long Island, and the Century in Brooklyn.

Views of Popocatepetl Crater in Fox News

Fox News has secured views of Mt. Popocatepetl, the world's highest active volcano, which is situated in Mexico. The pictures, which were taken by Fox News caameraman W. S. Heltzen from an aeroplane, reveal a series of close-ups of the belching crater which is more than a half-a-mile wide. The close-ups were secured at considerable risk, it is declared.

Von Stroheim Preparing for New Production

Erich Von Stroheim, director of "Foolish Wives," arrived unexpected at Universal City this week and is busy selecting a cast for a production he has in mind. Nothing has as yet been announced by Universal in regard to Von Stroheim's next production.

A scene from "Elope If You Must," a William Fox picture, starring Eileen Percy

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TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Amalgamated Franchise for Ben Amsterdam

WHILE Franklyn E. Backer of East Coast Productions, distributing Amalgamated productions through franchises with independent exchanges, is visiting franchise holders while returning to New York from his trip to Los Angeles, news comes from his offices that the franchise for Eastern Pennsylvania and Southern Jersey territory has been secured by Ben Amsterdam of Masterpiece Film Attractions in Philadelphia.

Mr. Amsterdam is launching the first two subjects of the Co-Star Series immediately, so that the special subjects, "Ashes" and "Any Night," will be shown in the Pennsylvania territory as rapidly as bookings can be arranged. These pictures will be followed by the third of the set, "The Greater Duty."

See Improvement in Middle West

W. E. Shallenberger, President of the Arrow Film Corporation, returned on Monday from a trip taking in some of the principal cities of Ohio, Illinois and Michigan. He reports that conditions among the exchange men and exhibitors are steadily improving and that it is anticipated that the next two months will show marked improvement in the State Right field.

Dr. Shallenberger stopped off at Columbus and Detroit to look over the "Ten Nights" showing in these cities and was delighted with the successful run of this picture in both of these places where it was then in its second week in each place.

Morante Plans to Add New Producing Unit

With the promise of brighter market conditions in the Independent field, the Morante Producing Company, operating in Long Beach, California, announces the plan of starting a second feature unit to make feature comedy dramas. Tom Gibson has been secured to direct the new unit. A woman star will be featured. To the end of closing distributing arrangements, General Manager F. D. Fowler has gone to New York. The States Rights plan of distribution will in all likelihood be chosen.

The Morante Company is at present producing a series of eight Northwest Mounted Police stories, in which the "stunt" star, George Chesebro, is being featured.

New Vera Gordon Picture

Broadway Premiere to Be Given "Your Best Friend" by Warners

THE premiere presentation of "Your Best Friend," starring Vera Gordon, a Harry Rapf production distributed by Warner Brothers, will be given in the near future at one of the Broadway, New York, theatres by the Federated Film Exchange, according to an announcement.

The Federated Exchange, formerly known as Warner's Exchange, has secured the exclusive territorial rights for Greater New York and Northern New Jersey for the Rapf Productions. The Warner organization will cooperate in putting over a sweeping publicity and exploitation compaign prior to and during the showing of the picture.

"Your Best Friend" is said to reveal Miss Gordon at her best. She plays the part of a mother who gives and loves and sympathizes with her two sons, endeavoring always to remain with them in spirit and feeling, when its brightest, warmest or otherwise.

In the supporting cast are Belle Bennett, Beth Mason, Harry Benham, Stanley Price and Dore Davidson. Will Nigh wrote and directed the production, and James Diamond photographed it. Mr. Nigh was assisted in the direction by James Chapin.

Ten Geo. Hamilton Pictures

"Give Me My Son" Is First Release; Policy of New Company Announced

GEORGE H. HAMILTON, president of George H. Hamilton, Inc., 729 Seventh Ave., who was successful last year in obtaining one hundred per cent distribution of "The Son of Tarzan," "Kazan," and "The Mask," has formed his new company and this week announces his policy.

"Heretofore," said Mr. Hamilton, "the State Right market has been looked upon as a dumping ground for pictures not good enough to be sold to big distributing companies. When a picture was offered on the State Right market the underlying idea of its owners was to squeeze every last cent possible from the territorial buyers. This included not only the price of the picture but all accessories as well.

"Another prevalent practice was to boost the price of the picture anywhere from forty to fifty per cent for the simple reason that sixty per cent of the teritory can usually be sold without a great deal of effort. Therefore the State Right distributor figured that he must get his profits out of that sixty per cent. The result of this ruinous practice has been to leave the State Right market weak and staggering.

"However, there is one outstanding fact, that the keen observer of present conditions finds existing in the State Right market today—and that is that the territorial buyers are looking for good pictures—pictures good enough to go into first run houses and at a price that both the State Right buyer and exhibitor can afford to pay.

"The policy which I have adopted is founded on the above principles. During 1922, I will put out a series of ten pictures—every one a first run box office attraction. These pictures are all made and finished.

"The first one of the series is a melodrama called, 'Give Me My Son.' All advertising accessories for the pictures of this series will be given to the State Right buyer at actual manufacturing cost. All accessories on the first picture are now ready. The press sheets are printed and will be given to the territorial buyers free of charge. An expensive herald has been devised and the color plates for these will be presented to the buyers who in turn can get them printed in their own cities thus saving an expensive investment and high express charges.

"I realize the present condition of the business and it shall be my endeavor to formulate a policy taking these conditions into consideration and to constructively build up the exchange business."

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Contents of the Latest Official Movie Chat

COMMUNITY spirit is a thought that is stressed in the next issue of the "Official Urban Movie Chats of the Motion Picture Theatre Owners of America," to be released this Sunday through the W. W. Hodkinson Corporation.

Then comes a section devoted to Industrial Progress, showing the pretzel industry, which is larger today than it ever was. Music and Literature then follow with scenes provoked by thoughts of John Howard Payne's famous song, "Home, Sweet Home."

A hint of life in other lands is given in views of the famous Caledonian Market in London—the greatest open air trade-mart in England. The Public Welfare section will appeal to many as scientific; to many others as humorous, for it is devoted to the "sanitary kiss," a development of an extremely unromantic inventor.

The real scientific section comes in "Nature Studies," the busy little beaver furnishing the subject. The last pictorial section has to do with Adventure and deals with the thrills which moving picture serial stars are constantly furnishing. The Public Forum and a Boy Scouts section conclude the reel.

"Jungle Goddess" Complete March 15th

At the offices of the Export & Import Film Co., Inc., it was announced that Selig has now started work on the fifteenth and concluding chapter of "The Jungle Goddess," of which this company controls the world distribution. A complete line of accessories is already available on the serial.

A four color, twenty-eight page press book will be off the press on March 15th, at which time the serial is scheduled to be completed.

New Arrow Distributors in Detroit

D. D. Dickerson of Detroit, Mich., announces the incorporation of Progress Pictures Company, with offices located at 304 Film Exchange Place, Detroit, for the distribution of Arrow's James Oliver Curwood Productions, a series of fourteen Arrow Jack Hoxie Western features and "The Stranger in Canyon Valley," starring Edythe Sterling.

"Determination" in N. Y.

Feature is Well Liked at Opening at B. S. Moss' Cameo Theatre

"DETERMINATION," the ten reel super feature produced by the U. S. Moving Pictures Corporation, at a cost of $1,000,000 and in production for a year and a half, now being distributed through the independent market by the Lee-Bradford Corporation, began an indefinite run at B. S. Moss' Cameo theatre, at Broadway and 42nd Street, last Sunday to capacity houses.

Mr. Moss is most critical of the productions he books in the Cameo and he chose "Determination" from many other pictures which were offered to him at this time, state Lee-Bradford.

Last week "Determination" played an engagement at the Empire theatre, Syracuse, New York, and on the opening day broke the house record. This theatre has played such well known successes as "Over the Hill"; "Molly O"; "Peacock Alley" and productions of a similar nature. The management was compelled to close the box office between 8 and 9.30 P. M. In fact, the crowds became so great, that it was necessary to call up the police station for extra officers, announces the releasing company.

The Elk Photoplay Company, who are distributing "Determination" in Greater New York and Northern New Jersey have been successful in signing up the entire B. F. Keith Circuit of houses for this production.

Additional first run presentations are now being arranged in the key cities.

Polo Making Big Serial

Serial Star Has Ambitious Plans for Production of "Cap'n Kidd"

THE Eddie Polo Serial Corporation have formulated ambitious plans for the production of "Cap'n Kid," first of the series of six serial offerings which will feature Eddie Polo, celebrated serial star, and which will be distributed and exploited on the state rights market.

The plans of the company are announced as "the production of the biggest and best serial ever released on the independent market or through a national distributing organization."

To the end that such plans as have already been formulated may be carried out under the best possible guidance, the services of J. P. McGowan, well-known serial director, have been recruited over a period of several months. Mr. McGowan brings to his new association many years of practical directorial experience. Mr. McGowan has also brought with him two special comeramen from California, both of whom are well known in the production field.

The Peerless Studios in Fort Lee, New Jersey, have been rented over a period of months, and will serve as production headquarters of the Eddie Polo Serial Corporation during the filming of "Cap'n Kidd." No definite decision has as yet been reached as to where the next and succeeding Eddie Polo serials will be produced. It is expected, however, that the acquisition of a permanent studio will be made upon the completion of the first serial.

A number of big sets have been erected and others are now in the process of building at the studio. One set is an old pirate schooner, and is complete from fore to aft. This set, it is said, will be the scene of much of the action in the story.

Kathleen Myers, who supported Eddie Polo in one of his former Universal serials, has been engaged to essay the role of female lead in "Cap'n Kidd." Eddie Polo, besides interpreting the leading role of "Cap'n Kidd," will cast a supervising eye over the production of the chapter-play. It is Polo's intention and ambition of making "Cap'n Kidd" his biggest and best serial, and nothing, as mentioned above, will satisfy him but the complete fulfillment of such an ambition.

"Main Street" Purchased by Warner Bros.

Three famous melodramatic plays and one of the most popular novels of the day have been purchased by Harry M. Warner, of Warner Brothers, according to an announcement. The three plays were purchased from Al H. Woods, and they include "Broadway After Dark," "Nellie, the Beautiful Cloak Model," and "Bertha, the Sewing Machine Girl." In addition to the three plays Mr. Warner secured the screen rights to Sinclair Lewis' novel, "Main Street." The three plays and the novel will be produced early this fall.

With the acquisition of the latest Woods melodramas and the Lewis novel, Warner Brothers have secured within a fortnight the total number of five plays and two novels. The two other plays, also Woods mellers, are "From Rags to Riches," and "Little Heroes of the Street," both of which will feature Wesley Barry.

"Night Riders" New Release

Second National Offer Story of Northwest to Follow "Her Story"

GRATIFYING reports regarding the booking of "David and Jonathan" and "Her Story," first two releases announced by Second National Pictures Corporation, are being received daily at the head offices, 140 West Forty-second street, New York City, according to officials of the concern.

Herman Rifkin, in charge of the New England district, reports that big exhibitors are booking the features for long runs as soon as they are screened for them.

Other branch exchange managers reporting activity in the booking of "Her Story" and "David and Jonathan" are A. J. Sherman, Second National Pictures Corporation of Pennsylvania, 1220 Vine street, Philadelphia; E. M. Forsythe, Second National Pictures Corporation, 414 Ferry street, Pittsburgh, Pa.; George A. Price, Niagara Pictures Co., 257 Franklin street, Buffalo, N. Y.; D. Manstuck. Strand Features, Inc., 201 Film Exchange Building, Detroit, Michigan; S. Greiver, Greiver Productions, 831 South Wabash avenue, Chicago, Ill.; Walter A. Baier, Kay-Bee, Toy Building, Milwaukee, Wis.; W. H. Youngblood, Continental Film Co., Farnville, N. C.

"The Night Riders," third release, offers marked contrasts to the preceding release. It is a story of the Northwest, from the novel by Ridgewell Cullum and was filmed on authentic locations in the mountainous regions of Alberta. Maudie Dunham, Albert Ray and Andrew Beaulieu are featured in the cast. "Her Story," on the other hand was filmed at sea, in California and in Westchester county, New York while "David and Jonathan" was made in California and in England.

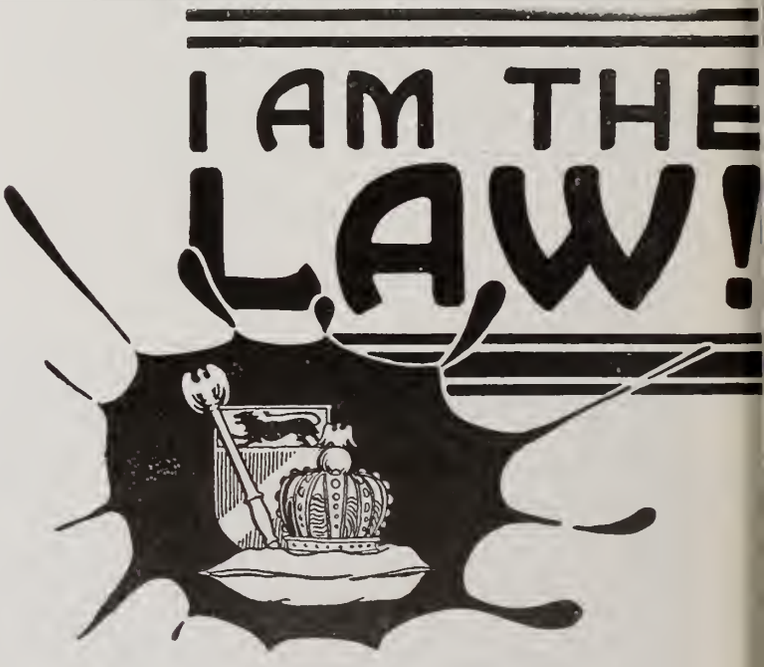
New Arrow Film Sales

Arrow Film Corporation announces the sale of "Watching Eyes," a photoplay starring Kiki the wonder dog of the screen, to Climax Film Exchange, for the territory consisting of Greater New York and Northern New Jersey.

The De Luxe Film Company of Philadelphia, Pa., have purchased "The Stranger in Canyon Valley," starring Edythe Sterling, "Heading North," starring Pete Morrison and "The Star Reporter," starring Billie Rhodes, for their territory.

More Territory Sold on "Felix" Cartoons

Two territorial sales of the "Felix" cartoon comics, distributed on the state rights market by Miss M. J. Winkler, are reported this week. The contract covering the sale of the cartoons on the Coast was consummated with E. H. Emmick of the Peerless Film Service of Los Angeles and San Francisco. The purchase of the "Felix" cartoons for Iowa and Nebraska was negotiated by M. J. Frish of Greater Productions. ritories.



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Jessen's Studio News by Wire

FIRST NAT'L

Buster Keaton and his company are at Truckee making scenes for a snow comedy as yet untitled.

Keaton's latest comedy, "My Wife's Relations," was shipped to New York last week.

Anita Stewart's last two pictures, "Rose of the Sea" and "The Woman Who Married," have been shipped to New York.

Maurice Tourneur is making the final scenes of "Lorna Doone."

Richard Walton Tully left for New York recently with a print of "The Masquerader," starring Guy Bates Post.

Mabel Normand has resumed work on "Suzanna."

Charles Ray has completed his final photoplay under his First National contract.

Sol Lesser will take Jackie Coogan's latest, "Trouble," to New York in a few weeks. The next Coogan picture will be "Oliver Twist."

John Stahl is cutting "One Clear Call" and preparations are being made for his next production.

J. Robert Rubin, general counsel for Louis B. Mayer and treasurer of his company, returned to New York after a business conference with Mayer.

UNITED STUDIOS

Nazimova Productions has shipped the negative of "Salome." Charles Bryant, who directed the picture, will go to New York next week to aid in the distribution arrangements.

Allen Holubar and Dorothy Phillips and company are back from six weeks at sea filming "The Soul Seeker."

Lloyd Hamilton is going to New York upon the completion of his present comedy.

Constance Talmadge is expected back to the studies in the latter part of March.

LASKY

Cecil DeMille has returned from his ranch and will undergo an operation for removal of tonsils. Jennie McPherson is preparing his next story.

Upon the return from New York, William DeMille will start production of "Nice People," now being adapted from the stage play by Clara Beranger. The cast will include Wanda Hawley, Wallace Reid, Conrad Nagel and Bebe Daniels.

David Powell is here from London to play opposite Gloria Swanson in "The Gilded Cage," to be directed by Sam Wood.

Fred Niblo is starting the production of "Blood and Sand," from Ibanez's story, starring Valentino, with continuity by June Mathis.

In production are "Over the Border," starring Betty Compson under the direction of Stanlaws; "Val of Paradise," starring Jack Holt and Bebe Daniels under the direction of Rollin Sturgeon; "The Ordeal," starring Agnes Ayres under the direction of Paul Powell; "The Woman Who Walked Alone," starring Dorothy Dalton under the direction of George Melford; "Our Leading Citizen," starring Tom Meighan under the direction of Alfred Greene, and "The Dictator," starring Reid under the direction of James Cruze.

INDEPENDENT

The Renco Film Company is ready to produce the screen version of Myrtle Reed's "A Spinner in the Sun," for Hodkinson release. The continuity is by Lloyd Ingraham and David Kirkland. Ingraham will direct. The cast includes Marguerite Snow, Edward Coxen, Landers Stevens, Hugh Saxon, Lottie Williams; Ralph McCullough and Charlotte Pierce. Ross Fisher is the cameraman.

Clifford S. Elfelt and Carl P. Winther are now casting for the production by Earl Wayland Bowman, "High Stakes," an American Magazine story. Frank Howard Clark is preparing the continuity and James B. Warner will be featured.

Mary Pickford and Douglas Fairbanks will arrive tomorrow. Preparations are being made for Fairbanks' next, "The Spirit of Chivalry."

Mary Pickford will supervise the direction of Jack Pickford's next, as yet untitled.

VITAGRAPH

President A. E. Smith is expected to arrive March 10th. He will select the cast for "The Magnificent Ambersons," featuring Jean Paige, to be directed by Edward Jose. Jose is now directing Alice Calhoun in "Locked Out."

Earl Williams is finishing the Richard Harding Davis story, "Playing Dead," directed by Robert Ensminger. Francelia Billington plays opposite the lead.

Larry Semon is starting production on a new subject as yet untitled.

INCE

John Griffith Wray is making the final scenes for "When She Marries," an original story by Bradley King with Milton Sills, Marguerite de la Motte and John Bower playing the leading roles. Wray will next direct "Someone to Love," an all star picture. Madge Bellamy will play the leading feminine role.

Lambert Hillyer will finish "The Brotherhood of Hate," with an all-star cast this week.

FOX

"Cinderella With a Difference" is the title of the next Shirley Mason picture now being directed by Harry Beaumont. The cast includes Allan Forrest, the male lead; Otto Hoffman, Harold Miller, Helen Raymon, Charles Clark, Hardee Kirkland.

Bernard Durning will direct Dustin Farnum in "Vows May Be Broken." He is now casting.

Lynn Reynolds will direct Tom Mix in "Clean Up Sudden." Patsy Ruth Miller plays opposite the star.

The locale for William Russell's next picture is to be anzibar, East Africa. It will be directed by Rowland V. Lee.

ROACH

Harold Lloyd has returned to the studio after an attack of the flu. He is taking the final scenes for "Grandma's Boy."

Snub Pollard's "Do Me a Favor" and "The Movie" were previewed last week.

GOLDWYN

J. J. Cohn, as business manager, will take a company abroad in April to film "The Christian." J. G. Hawkes is preparing the continuity. The cast has not as yet been selected.

Mae Busch has been added to the cast of "Brothers Under Their Skin."

Carey Wilson, author of "Captain Blackbird," "This Way Out" and "Women Love Diamonds," has signed a year's contract. He is to be made associate editor.

Colleen Moore will play the lead in Rupert Hughes' original story, "The Bitterness of Sweets."

UNIVERSAL

Von Stroheim will start production in two weeks.

Tom Santschi is on the second of his two reel Westerns directed by Robert Bradbury.

Gladys Walton is back from her personal appearance tour and is ready to start production.

In production are "Robinson Crusoe," "With Stanley in Africa," and "In the Days of Buffalo Bill."

Tod Browning will direct Priscilla Dean in "Under Two Flags."

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
All's Fair in Love	Special Cast	Goldwyn	5 reels	Nov. 12
Bring Him In	Earle Williams	Vitagraph	5 reels	Nov. 12
Clay Dollars	Eugene O'Brien	Selznick	5 reels	Nov. 26
Fox, The	Harry Carey	Universal	6 reels	Nov. 26
Grim Comedian, The	Special Cast	Goldwyn	7 reels	Feb. 4
Her Social Value	K. MacDonald	First National	5 reels	Mar. 4
Jackie	Shirley Mason	Fox	5 reels	Dec. 17
Lady from Longacre, The	William Russell	Fox	5 reels	Feb. 4
Night Rose, The	Special Cast	Goldwyn	6 reels	Feb. 25
Pardon My French	Special Cast	Goldwyn	6 reels	Jan. 7
Poverty of Riches	Special Cast	Goldwyn	7 reels	Dec. 10
Rough Diamond, The	Tom Mix	Fox	5 reels	Nov. 12
Stranger Than Fiction	Katherine M'D'nald	First National	6 reels	Dec. 17
Speed Girl, The	Bebe Daniels	Realart	6 reels	Nov. 26
Three Musketeers	Douglas Fairbanks	United Artists	12 reels	Sept. 10
Tropical Love	Special Cast	Asso. Exhib.	6 reels	Mar. 4
Trust Your Wife	Kath. MacDonald	First National	5 reels	Feb. 11
What Love Will Do	Murphy-Walker	Fox	5 reels	Feb. 18

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Alf's Button	Special Cast	First National	6 reels	Feb. 25
Anne of Little Smoky	Asso. Exhib.	Special Cast	5 reels	Feb. 4
Bonnie Briar Bush, The	Special Cast	Famous Players	6 reels	Dec. 10
Bucking the Line	M. (Lefty) Flynn	Fox	5 reels	Nov. 19
Call of the North	Jack Holt	Famous Players	6 reels	Dec. 10
Conflict	Priscilla Dean	Universal	7 reels	Nov. 5
Conquering Power, The	Special Cast	Metro	7 reels	July 16
Dr. Jim	Frank Mayo	Universal	5 reels	Dec. 10
Enchantment	Marion Davies	Paramount	6 reels	Nov. 12
False Kisses	Miss duPont	Universal	5 reels	Nov. 19
Father Tom	Special Cast	Asso. Ex.		Mar. 11
Fidelity	Special Cast	Aywon—S. R.	5 reels	
Footfalls	Special Cast	Fox	7 reels	Sept. 24
For Your Daughter's Sake	Grace Darling	I. W. Film—S. R.		
Guilty Conscience, A	Antonio Moreno	Vitagraph	5 reels	
Her Face Value	Wanda Hawley	Realart	5 reels	Nov. 19
Hunch, The	Gareth Hughes	Metro	6 reels	Oct. 22
Hush Money	Alice Brady	Realart	6 reels	Dec. 10
Iron Trail, The	Special Cast	United Artists	7 reels	Nov. 19
Jane Eyre	Hugo Ballin Prod.	Hodkinson	7 reels	Oct. 29
Joit, The	Walker-Murphy	Fox	5 reels	Nov. 26
Knight of the West, A	Olin Francis	W.B.M. P'play—S. R.	5 reels	Nov. 5
Ladies Must Live	Special Cast	Paramount	7 reels	Dec. 3
Last Trail, The	Special Cast	Fox	6 reels	Feb. 11
Light in the Clearing, The	Special Cast	Hodkinson	7 reels	Dec. 3
Love Never Dies	Special Cast	First National	7 reels	Dec. 3
Love, Hats and a Woman	Grace Davison	Arrow—S. R.	5 reels	Jan. 7
Lure of Jade, The	Pauline Frederick	Rohertson-Cole	6 reels	Nov. 19
Man From Lost River, The	Special Cast	Goldwyn	7 reels	Jan. 28
Man of Stone, The	Conway Tearle	Selznick	5 reels	Nov. 26
Millionaire, The	Herbert Rawlinson	Universal	6 reels	Nov. 12
Molly O	Mahel Normand	First National	6 reels	Dec. 3
Old Oaken Bucket, The	Special Cast	Wid Gunning, Inc.	5 reels	Nov. 5
Our Mutual Friend	Special Cast	Wid Gunning, Inc.	5 reels	Dec. 10
Possession	Special Cast	R-C	6 reels	Nov. 12
Rainbow	Alice Calhoun	Vitagraph	5 reels	Dec. 24
Riding With Death	Buck Jones	Fox	5 reels	Nov. 26
Right Way, The	Special Cast	Produc. Sec.—S. R.	6 reels	Nov. 12
Sheik, The	Agnes Ayres	Paramount	6 reels	Oct. 29
Silent Call, The	Special Cast	First National	7 reels	Nov. 26
Silent Years	Special Cast	R-C	5 reels	Dec. 3
Sin of Martha Queed, The	Special Cast	Associated Exhib		Dec. 3
Single Track, The	Corinne Griffith	Vitagraph	5 reels	Feb. 4
Steelheart	Wm. Duncan	Vitagraph	6 reels	Sept. 24
Sure Fire	Hoot Gibson	Universal	5 reels	Nov. 5
Ten Nights In a Barroom		Arrow—S. R.		Feb. 4
There Are No Villains	Viola Dana	Metro	6 reels	Sept. 3
Tol'ble David	Rich. Barthelmess	First National	6 reels	Dec. 10
Twice Born Woman, The		Asso. International	6 reels	
Way of a Maid, The	Elaine Ham'rstein	Selznick	5 reels	Feh. 25
What Do Men Want?	Special Cast	Wid Gunning, Inc.	6 reels	Nov. 26
The Wonderful Thing	Norma Talmadge	First National	6 reels	Nov. 19

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
All For a Woman	Special Cast	First National		Dec. 17
Ashamed of Parents	Special Cast	Warner Bros.—S. R.	5 reels	
Ashes	Special Cast	East C'st Prod.-S.R.	5 reels	
At the Stage Door	Special Cast	R-C	5 reels	Dec. 24
Better Man, The	Snowy Baker	Aywon-S. R.	5 reels	Dec. 24
Bride's Confession, A	Rita Jolivet	Graphic—S. R.	6 reels	
Cameron of the Royal Mounted	Special Cast	Hodkinson		Jan. 21
Cheated Hearts	Herbert Rawlinson	Universal	5 reels	Dec. 10
Chivalrous Charley	Eugene O'Brien	Selznick	5 reels	Dec. 10
Conceit	Special Cast	Selznick		Dec. 17
Crossing Trails	Pete Morrison	Assoc. Photoplays	5 reels	Feb. 25
Desert Blossoms	Wm. Russell	Fox	5 reels	Dec. 24
Devil Within, The	Dustin Farnum	Fox	6 reels	Dec. 3
Don't Tell Everything	Special Cast	Famous Players		Dec. 24
Duke of Chimney Butte	Fred Stone	R-C		Dec. 10
Eden and Return	Doris May	R-C		Dec. 31
Every Man's Price	Grace Darling	Burton King—S. R.	5 reels	
Exit the Vamp	Ethel Clayton	Famous Players	5 reels	Feb. 4
Fifty Candles	Special Cast	Hodkinson		Dec. 31
Fightin' Mad	Wm. Desmond	Metro	5 reels	Nov. 12
Fire Eater, The	Hoot Gibson	Universal	5 reels	Jan. 7
First Love	Constance Binney	Realart	5 reels	Jan. 28
Flower of the North	Henry B. Walthall	Vitagraph	7 reels	Jan. 28
Get-Rich-Quick Wallingford	Special Cast	Famous Players		Dec. 17
Hail the Woman	Special Cast	First National		Jan. 14
Hardest Way, The	Fannie Ward	Joan-S. R.	5 reels	
Hole in the Wall, The	Alice Lake	Metro	5 reels	Dec. 10
Idle Rich, The	Bert Lytell	Metro	6 reels	Nov. 12
Last Payment, The	Pola Negri	Famous Players		Jan. 28
Little Minister, The	Betty Compson	Famous Players		Jan. 7
Lotus Eater, The	John Barrymore	First National	6 reels	Dec. 10
Love Charm, The	Wanda Hawley	Realart	5 reels	Dec. 24
Lucky Carson	Earle Williams	Vitagraph	5 reels	Jan. 14
Making the Grade	David Butler		5 reels	Jan. 14
Man Who Paid, The	Special Cast	Produc. Sec.-S. R.		
Marry the Poor Girl	Carter De Haven	Asso. Ex.	5 reels	Mar. 18
Morals	May McAvoy	Realart		Jan. 14
My Boy	Jackie Coogan	First National	5 reels	Jan. 7
New Disciple, The	Pell Trenton	Federated Produc.	7 reels	Dec. 31
No Defense	William Duncan	Vitagraph	6 reels	Jan. 28
Parisian Scandal, A	Marie Prevost	Universal	5 reels	Dec. 3
Paste Board Crown, A	Special Cast			
Playing with Fire	Gladys Walton	Universal	5 reels	Dec. 24
Polish Dancer, The	Pola Negri	Levinson-S. R.		
Power Within, The	Special Cast	Pathe		Jan. 28
R. S. V. P.	Charles Ray	First National		Dec. 24
Rigoletto	Special Cast	Romayne	5 reels	
Road to Arcady, The	Special Cast	J. W. Film-S. R.	5 reels	Jan. 7
Ruse of the Rattler, The	J. P. MacGowan	Asso. Ex.	5 reels	Feb. 4
Sea Lion, The	Hohart Bosworth	First National		Jan. 21
School Days	Wesley Barry	Warner Bros.-S. R.	6 reels	Dec. 17
Sin Flood, The	Special Cast	Goldwyn		Jan. 21
Tears of the Sea	Special Cast	Asso. Inter.—S. R.	5 reels	
Trail of the Law	Special Cast	Produc. Sec.-S. R.		
Unconq'red Woman, The	Ruby de Remer	Pasha Film C'rp.-S.R.		
Under the Lash	Gloria Swanson	Famous Players	5 reels	Oct. 29
Virginia Courtship, A	May McAvoy	Realart	5 reels	Feh. 4
Western Firehrands	Big Boy Williams	Aywon-S. R.	5 reels	Jan. 7
Whatever She Wants	Eileen Percy	Fox	5 reels	Dec. 24
White Oak	William S. Hart	Famous Players	5 reels	Nov. 12

JANUARY

Feature	Star	Distributed By	Length	Reviewed
Across the Dead Line	Frank Mayo	Universal	5 reels	Jan. 14
Any Night		E. Coast Prod.—S. R.		Mar. 18
Any Wife	Pearl White	Fox		Feh. 18
Barnstormer, The	Charles Ray	First National	5 reels	Mar. 4
Beautiful Liar, The	Kath. MacDonald	First National		Feb. 25
Billy Jim	Fred Stone	R-C Pictures	5 reels	Feh. 18
Bride's Play, The	Marion Davies	Paramount		Jan. 28
Determination	Special Cast	U. S. Plc. Corp.-S. R.	6 reels	Jan. 21
Don't Get Personal	Marie Prevost	Universal	11 reels	Jan. 14
Doubling for Romeo	Will Rogers	Goldwyn	5 reels	Nov. 5
Foolish Wives	Special Cast	Universal	7 reels	Dec. 24
Fountain of Youth	Special Cast	Graphic-S. R.	6 reels	Jan. 21
Fourteenth Lover, The	Viola Dana	Metro	5 reels	Dec. 3
French Heels		Hodkinson	5 reels	Feb. 4
Gleam O' Dawn	John Gilbert	Fox	5 reels	Jan. 14
The Guttersnipe	Gladys Walton	Universal	5 reels	Jan. 7
Half Breed, The		First National		
Handle with Care	Grace Darmond	Assoc. Exhib.	6 reels	Feh. 11
Heart's Haven		Hampton-Hodkinson		
His Nibs	Charles (Chic) Sale	Exceptional	5 reels	Oct. 22
Jungle Adventures		Exceptional	4 reels	Oct. 1
Just Around the Corner		Paramount	6 reels	Jan. 14
Lane That Had No Turning, The	Agnes Ayres	Paramount	6 reels	Jan. 21
Law and the Woman, The	Betty Compson	Paramount		Jan. 28
Little Eva Ascends	Gareth Hughes	Metro	5 reels	Dec. 3
Little Minister, The	Alice Calhoun	Vitagraph	6 reels	Dec. 31
Love's Redemption	Norma Talmadge	First National	5 reels	Jan. 21

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Feature	Star	Distributed By	Length	Reviewed
Miss Lulu Bett	Special Cast	Paramount		Dec. 31
Nancy from Nowhere	Bebe Daniels	Paramount	5 reels	Feb. 11
Oh Mabel, Behave		Aywon-S. R.	5 reels	
Orphans of the Storm	Special Cast	D. W. Griffith		Jan. 14
Peacock Alley	Mae Murray	Metro	6 reels	Nov. 24
Penrod	Wesley Barry	First National	5 reels	Feb. 25
Prejudice	Zena Keefe	Arista-S. R.		Feb. 4
Prince There Was, A	Thomas Meighan	Paramount	5 reels	Nov. 26
Received Payment	Corinne Griffith	Vitagraph	5 reels	Jan. 21
Reckless Chances	J. P. McGowan	Assoc. Exhib.	5 reels	Feb. 4
Rent Free	Wallace Reid	Paramount	5 reels	Jan. 6
Roof Tree, The	William Russell	Fox	5 reels	Jan. 6
Shadows of the Sea	Conway Tearle	Selznick	5 reels	Jan. 14
Shattered Dreams	Miss du Pont	Universal	5 reels	Dec. 24
Should a Wife Work?	Special Cast	J. W. Film-S. R.	5 reels	Feb. 18
Sky High	Tom Mix	Fox	5 reels	Dec. 31
Slippery McGee	Special Cast	First National		
South of Suva	Mary Miles Minter	Paramount	5 reels	
Star Dust	Hope Hampton	First National	6 reels	Dec. 31
Ten Nights in a Barroom	Special Cast	Arrow-S. R.		Feb. 4
Three Live Ghosts	Special Cast	Paramount		Jan. 14
Tillie	Mary Miles Minter	Paramount	5 reels	Feb. 25
Too Much Married	Mary Anderson	Assoc. Photoplays	5 reels	Feb. 25
Too Much Wife	Wanda Hawley	Paramount	5 reels	Jan. 28
Trailin'	Tom Mix	Fox	7 reels	Dec. 10
Turn to the Right	Special Cast	Metro		Jan. 21
Two Kinds of Women	Pauline Frederick	R-C Pictures	5 reels	Dec. 24
Unfoldment, The		Assoc. Exhib.	6 reels	Feb. 25
The Unknown	Richard Talmadge	Goldstone-S. R.	5 reels	
Vendetta	Pola Negri	Commonwealth		Dec. 31
White Hands	Hobart Bosworth	Wid Gunning	7 reels	Feb. 11
Wife Against Wife	Special Cast	First National	6 reels	Mar. 11
Why Announce Your Marriage?	Elain Hammerstein	Selznick		Feb. 4
Winning with Wits	Barbara Bedford	Fox	5 reels	Jan. 21

FEBRUARY

Feature	Star	Distributed By	Length	Reviewed
Able Minded Lady, The	H. B. Walthall	Pacific-S. R.	5 reels	Feb. 11
Across the Border	Big Boy Williams	Aywon-S. R.	5 reels	Feb. 11
At the Sign of the Jack O'Lantern	Special Cast	Hodkinson	6 reels	Jan. 28
Back Pay	Special Cast	Paramount	6 reels	Feb. 4
Beyond the Rainbow	Special Cast	Robertson-Cole	5 reels	Mar. 4
Boomerang Bill	Lionel Barrymore	Famous Players	6 reels	Feb. 18
Broadway Peacock, The	Pearl White	Fox	5 reels	Feb. 25
Call From the Wild, The		Pacific-S. R.	5 reels	
Call of Home, The	Special Cast	Robertson-Cole	5 reels	Jan. 28
Cave Girl, The		First National	5 reels	Mar. 4
Chasing the Moon	Tom Mix	Fox	5 reels	Feb. 18
David and Jonathan	Madge Titheridge	Second National-S. S.	6 reels	
Diamond Carlisle	Clark-Cornelius		5 reels	
Doll's House, A	Nazimova	United Artists		Feb. 25
Double Stakes	Gladys Brockwell	Pacific-S. R.	5 reels	
Forest King, The		Pacific-S. R.	5 reels	
Game Chicken, A	Bebe Daniels	Paramount	5 reels	Mar. 18
Girl from Rocky Point, The		Pacific-S. R.	5 reels	
Glorious Fool, The	Helene Chadwick	Goldwyn	6 reels	Jan. 21
Golden Gallows, The	Miss Dupont	Universal	5 reels	Feb. 18
Golden Gift, The	Alice Lake	Metro	6 reels	Dec. 17
Grand Larceny	Elliot Dexter	Goldwyn		Mar. 11
Headin' West	Hoot Gibson	Universal	5 reels	Feb. 4
Her Mad Bargain	Anita Stewart	First National	6 reels	Jan. 21
Her Own Money	Ethel Clayton	Paramount	6 reels	Mar. 4
Hills of Missing Men	J. P. McGowan	Asso. Exhibitors	5 reels	
Homespun Vamp, A	May McAvoy	Paramount	5 reels	Mar. 4
I Defy		Arista-S. R.	6 reels	
Julius Caesar	Special Cast	Geo. Kleine		Feb. 18
Kindred of the Dust	Special Cast	First National	7 reels	Feb. 11
Lady Godiva	Special Cast	Assoc. Exhib.	6 reels	
Law and the Woman, The	Betty Compson	Paramount		Jan. 28
Life's Greatest Question	Roy Stewart	C. B. C.-S. R.		
Little Miss Smiles	Shirley Mason	Fox	5 reels	Feb. 4
Living Lies	Clark-Cornelius-S. R		reels	
Love's Boomerang	Ann Forrest	Paramount	5 reels	Mar. 11
Luxury Tax, the	Mabel Ballin	Hodkinson	5 reels	
Man to Man	Harry Carey	Universal	5 reels	Feb. 11
Midnight	Constance Binney	Paramount	5 reels	Mar. 4
Moran of the Lady Letty	Dorothy Dalton	Paramount	6 reels	Feb. 18
One Glorious Day	Will Rogers	Paramount	5 reels	Feb. 11
Polly of the Follies	Constance T'lm'dge	First National	5 reels	Feb. 25
Prodigal Judge, The	Special Cast	Vitagraph		Feb. 11
Question of Honor, A	Anita Stewart	First National	6 reels	
Red Hot Romance	Special Cast	First National	6 reels	Nov. 19
Red Peacock, The	Pola Negri	Paramount	6 reels	
Right That Failed, The	Bert Lytell	Metro	5 reels	Dec. 17
Rosary, The	Special Cast	First National	7 reels	Feb. 25
Ruling Passion	George Arliss	United Artists	6 reels	Feb. 4
Saturday Night	Special Cast	Paramount	6 reels	Feb. 4
Shattered Idols	Special Cast	First National	5 reels	Mar. 4
Smiles Are Trumps	Maurice Flynn	Fox	5 reels	Feb. 11
Song of Life, The	Special Cast	First National	6 reels	Feb. 25
Splendid Lie, The	Grace Davison	Arrow-S. R.	5 reels	
Strength of the Pines	William Russell	Fox	5 reels	Feb. 4
Taking Chances	Richard Talmadge	Goldstone-S. R.	5 reels	
Through a Glass Window	May McAvoy	Paramount	5 reels	
Truthful Liar, The	Wanda Hawley	Paramount	5 reels	
Turn to the Right	Special Cast	Metro	5 reels	Jan. 21
Voice in the Dark, The		Pacific-S. R.	5 reels	
Welcome to Our City	Macklyn Arbuckle	S. A. Pic. Corp.-S. R.	5 reels	Mar. 4
When Love Is Young	Zena Keefe	Arista-S. R.	6 reels	
Where Is My Wandering Boy?	Special Cast	Equity-S. R.		Feb. 18
Whispering Women	Clark-Cornelius-S. R		5 reels	
White Faith	Hope Hampton	First National	6 reels	
Why Men Forget	Special Cast	R-C	5 reels	Feb. 4
Wide Open Town, A	Conway Tearle	Selznick	5 reels	Mar. 4
Woman's Side, The	Kath'rine M'Donald		5 reels	
Your Best Friend	Vera Gordon	Warner Bros.-S. R.	5 reels	

MARCH

Feature	Star	Distributed By	Length	Reviewed
Angel Citizens	Franklyn Farnum	W. M. Smith-S. R.	5 reels	
Beauty's Worth	Marion Davies	Paramount		
Blaze Away	Big Boy Williams	Herbst-Lorenzo-S. R.	5 reels	
Bobbed Hair	Wanda Hawley	Paramount	5 reels	
Bootleggers		Wid Gunning	6 reels	
Boy Crazy	Doris May	R-C Pictures	5 reels	Mar. 11
Brenda's Heritage	Special Cast	Second Nat.-S. R.		
Cardigan	Special Cast	Am. Releasing Corp.	6 reels	Mar. 4
Come On Over	Colleen Moore	Goldwyn	5 reels	
Cub Reporter, The	Richard Talmadge	Goldstone-S. R.	5 reels	
Dangerous Little Demon,	Marie Prevost	Universal	5 reels	
Domestic Relations	Kath'rine M'Donald	First National	5 reels	
Don't Doubt Your Wife	Leah Baird	Assoc. Exhib.	5 reels	
Elope If You Must	Eileen Percy	Fox	5 reels	
Extra, Extra	Walker-Murphy	Fox	5 reels	Mar. 18
Fire Bride, The		Wid Gunning		
Fool's Paradise	Special Cast	Paramount	8 reels	Jan. 21
Forever	Special Cast	Paramount	7 reels	Oct. 29
Gas, Oil and Water	Charles Ray	First National	5 reels	
Glass Houses	Vlola Dana	Metro	5 reels	Feb. 25
Heart Specialist, The	Mary Miles Minter	Paramount	5 reels	
Her Husband's Trademark	Gloria Swanson	Paramount	5 reels	Mar. 4
Her Story	Madge Titheradge	Second Nat.-S. R.		Mar. 4
His Back Against the Wall	Raymond Hatton	Goldwyn		
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
I Can Explain	Gareth Hughes	Metro	5 reels	Feb. 25
Innocent Cheat, The	Special Cast	Arrow-S. R.	5 reels	
Insinuation		Rus. Clark Syn.-S. R.	5 reels	
Iron to Gold	Dustin Farnum	Fox	5 reels	Mar. 18
Island Wives	Corinne Griffith	Vitagraph	5 reels	
Isle of Zorda	Special Cast	Pathe		
Kissed	Marie Prevost	Universal	5 reels	
Lady Godiva	Special Cast	Assoc. Exhib.	6 reels	
Light in the Dark, The	Hope Hampton	First National	5 reels	
Love's Masquerade	Conway Tearle	Selznick	5 reels	
Magnificent Ambersons	Jean Paige	Vitagraph	5 reels	
Man from Downing Street, The	Earle Williams	Vitagraph	5 reels	
Man Who Smiled, The	Special Cast	First National	5 reels	
Man With Two Mothers, The	Special Cast	Goldwyn	6 reels	
Masquerader, The	Guy Bates Post	First National	6 reels	
Miss Paul Revere	Special Cast	Rus. Clark Syn.-S. R.		
Mistress of the World	Special Cast	Paramount	20 reels	Mar. 18
Mr. Pim Passes By	Special Cast	Second Nat.-S. R.		
My Old Kentucky Home	Special Cast	Am. Releasing	6 reels	
Night. Riders, The	Special Cast	Second Nat.-S. R.		
Pardon My Nerve	Chas. (Buck) Jones	Fox	5 reels	Mar. 4
Prisoner of Zenda, The	Special Cast	Metro	5 reels	
Ragged Heiress	Shirley Mason	Fox	5 reels	
Reckless Youth	Elaine Hammerstein	Selznick	5 reels	
Rise of Roscoe Paine,	Irene Castle	Hodkinson	5 reels	
Rounding Up of the Law	Big Boy Williams	Aywon-S. R.	5 reels	
Seventh Day, The	Rich. Barthelmess	First National	6 reels	
Skin Deep	Special Cast	First National	6 reels	
Smilin' Through	Norma Talmadge	First National	7 reels	Mar. 18
Smudge	Charles Ray	First National	5 reels	
Stage Romance, A	William Farnum	Fox	7 reels	Feb. 25
Stay Home	Gareth Hughes	Metro	6 reels	
That Lass o' Lowries	Priscilla Dean	Universal		
Tracked to Earth	Frank Mayo	Universal	5 reels	Feb. 25
Travelin' On	William S. Hart	Paramount	5 reels	Mar. 4
Vermillion Pencil, The	Sessue Hayakawa	R-C	5 reels	Mar. 18
Wall Flower, The	Special Cast	Goldwyn	6 reels	
Watch Your Step	Special Cast	Goldwyn	6 reels	
Way Back, The	Frank Mayo	Universal	5 reels	
White Mask, The	Franklyn Farnum	W. M. Smith-S. R.	5 reels	
Wild Honey	Priscilla Dean	Universal		Mar. 11
Wise Kid, The	Gladys Walton	Universal	5 reels	Mar. 4
Woman He Married, The	Anita Stewart	First National		
Woman Wake Up	Florence Vidor	Assoc. Exhib.	6 reels	Mar. 4
World's Champion, The	Wallace Reid	Paramount	5 reels	Mar. 11
Worldly Madonna, The	C. Kimball Young	Equity-S. R.		

APRIL

Feature	Star	Distributed By	Length	Reviewed
Alias Julius Caesar	Chas. Ray	First National		
Bear Cat, The	Hoot Gibson	Universal	5 reels	
Beyond the Rocks	Gloria Swanson	Paramount		
Bigamist, The	Special Cast	R-C		
Bought and Paid For	Special Cast	Paramount		
Channing of the Northwest	Eugene O'Brien	Selznick	5 reels	
City Feller, The	Cullen Landis	Goldwyn		
Deuce of Spades	Charles Ray	First National	6 reels	
Dictator, The	Wallace Reid	Paramount	6 reels	
Dollar Devils	Special Cast	Wid Gunning		
Duchess of Langeais	Norma Talmadge	First National		
Fair Lady	Special Cast	United Artists		
False Fronts	Special Cast	Bradley-S. R.	6 reels	Mar. 11
Fools First	Special Cast	First National		
Glory of Clementina	Pauline Frederick	R-C Pictures	6 reels	
Good Provider, The	Special Cast	Paramount		
Green Temptation, The	Betty Compson	Paramount		
Gray Dawn, The	Special Cast	Hodkinson	6 reels	
Gypsy Passion	Special Cast	Vitagraph		
Human Hearts	House Peters	Universal	6 reels	
If You Believe It, It's So	Thomas Meighan	Paramount	6 reels	
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
Infidel, The	K. MacDonald	First National	6 reels	
Lariat Thrower, The		W. M. Smith-S. R.	5 reels	
Lorna Doone	Special Cast	First National		
Lost and Found	Jackie Coogan	First National	6 reels	
Loves of Pharaoh	Special Cast	Paramount	7 reels	Mar. 4
Missing Husbands	Special Cast	Metro		
One Clear Call	Special Cast	First National		
Pawned	Special Cast	First National	6 reels	
Peterman	Herbert Rawlinson	Universal		
Primitive Lover, The	Constance T'lm'dge	First National	6 reels	
Phantom Bride, The	Bert Lytell	Metro	6 reels	
Prophet's Paradise, The	Eugene O'Brien	Selznick	6 reels	Mar. 18
Rose of the Sea	Anita Stewart	First National	5 reels	
Sheik's Wife, The	Special Cast	Vitagraph		Mar. 18
Someone to Love	Special Cast	First National		
Sonny	Rich. Barthelmess	First National		
Soul Seeker, The	Dorothy Phillips	First National	6 reels	
Soul of a Woman	Jane Novak	Assoc. Photoplays	5 reels	
Storm, The	Special Cast	Universal		
Sunshine Harbor	Margaret Beecher	Assoc. Exhib.	6 reels	
Tharon of Lost Valley	Dorothy Dalton	Paramount		
Trail's End		W. M. Smith	5 reels	
Why Not Marry?	Margery Wilson	Nat. Exchanges-S. R.		
Woman's Woman	Special Cast	Rus. Clark Syn-S. R.	5 reels	

Comedy and Short Subject Releases

Feature	Star	Distributed By	Length	Reviewed
Adviser, The	Lloyd Hamilton	Educational	2 reels	Nov. 19
Assorted Heroes		Educational	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Barnyard Cavalier, A	Bobby Vernon	Educational	2 reels	Dec. 24
Barnstormer, The		Fox	2 reels	
Bashful Lover, The	Ernest Truex	Pathe	2 reels	
Battling Torchy	Johnny Hines	Educational	2 reels	Jan. 28
Be Reasonable		First National	2 reels	
Bell Hop, The	Larry Semon	Vitagraph	2 reels	Jan. 7
Blacksmith, The	Buster Keaton	First National	2 reels	
Blockhead, The		First National	2 reels	
Blow 'Em Up	Snub Pollard	Pathe	1 reel	
Boat, The	Buster Keaton	First National	2 reels	
Bottle Baby, The		Universal	1 reel	
Bright Eyes	Ben Turpin	First National	2 reels	
Broker, The	Lupino Lane	Fox	2 reels	
Call the Witness	Snub Pollard	Pathe	1 reel	
Charmed Life, A	Jimmy Aubrey	Vitagraph	2 reels	
Chauffeur, The	Clyde Cook	Fox	2 reels	Dec. 31
Chums	Brownie	Universal	2 reels	
Circus Clowns	Baby Peggy	Universal	2 reels	Feb. 11
Cold Feet		Educational	2 reels	
Coming and Going	Vernon Dent	Folly-Pacific	1 reel	
Cops	Buster Keaton	First National	2 reels	
Country Style	Folly-Pacific		1 reel	
Dead Language	George Ovey	Folly-Pacific	1 reel	
Decorator, The	Jimmy Aubrey	Vitagraph	2 reels	
Dog Doctor, The	Harry Sweet	Universal	2 reels	
Edgar's Country Cousin	Johnny Jones	Goldwyn	2 reels	
Edgar's Feast Day	Johnny Jones	Goldwyn	2 reels	
False Alarm		Fox	2 reels	
Family Affair, A		Century	2 reels	Dec. 24
Fat and Sassy	Vernon Dent	Folly-Pacific	1 reel	
Felix Saves the Day		Winkler-S. R.	1 reel	Feb. 11
Flivver Tracks	Geo. Ovey	Folly-Pacific	1 reel	
Fooi Days	Al St. John	Fox	2 reels	Jan. 7
For Love or Money		First National	2 reels	
Full of Pep	Snub Pollard	Pathe	1 reel	
Get the Hook	Vernon Dent	Folly-Pacific	1 reel	
Golf Insect, A		Universal	1 reel	
Golfing	Brownie	Universal	2 reels	
Hands Up	Geo. Ovey	Folly-Pacific	1 reel	
Happy Pest, The	Al St. John	Fox	2 reels	Nov. 5
Hard Luck	Buster Keaton	Metro	2 reels	
He Who Hesitates	Harold Lloyd	Assoc. Exhibitors	3 reels	
Hennessy of the Mounted	Geo. Ovey	Folly-Pacific	1 reel	
High and Mighty	Vernon Dent	Folly-Pacific	1 reel	
His Home Sweet Home	Larry Semon	Vitagraph	2 reels	
Hokus Pokus	Bobby Vernon	Educational	2 reels	Feb. 4
Hold the Line		Fox	2 reels	
Holding His Own	Geo. Ovey	Folly-Pacific	1 reel	
Horse Sense	Harry Sweet	Universal	2 reels	
Hound of Tankervilla	Otis Harlan	Educational		
Idle Class, The	Chas. Chaplin	First National	3 reels	Oct. 1
Idle Roomer, An	Harry Sweet	Universal	2 reels	
In and Out	Geo. Ovey	Folly-Pacific	1 reel	
In at the Finish	Vernon Dent	Folly-Pacific	1 reel	
It Pays to Exercise	Sennett	Paramount	2 reels	
Kiss and Make Up	Earle Rodney	Educational	2 reels	Dec. 3
Late Hero, The	Geo. Ovey	Folly-Pacific	1 reel	
Late Hours	Snub Pollard	Pathe	1 reel	Nov. 19
Little, But Oh My	Ernest Truex	Pathe	2 reels	
Little Miss Mischief	Baby Peggy	Pathe	2 reels	
Loose Change	Paul Parrott	Universal	2 reels	Feb. 18
Love and Doughnuts	Ben Turpin	Associated Prod.	2 reels	Dec. 10
Love and War	Johnny Savo	Fox	2 reels	
Made in the Kitchen	Special Cast	Associated Prod.	2 reels	
Monkey Shines	Educational		2 reels	Feb. 11
Mother's Lamb	Billy Quirk	Reelcraft	2 reels	
Movie Mix-Up		Universal	1 reel	
Mummy's Nightmare	Geo. Ovey	Folly-Pacific	1 reel	
Mutts	Brownie	Universal	2 reels	
My Wife's Relations	Buster Keaton	First National	2 reels	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Nick-of-Time Hero	Special Cast	Educational	2 reels	Nov. 5
Nobody Home	Geo. Ovey	Folly-Pacific	1 reel	
No Parking	Neal Burns	Educational	2 reels	Dec. 17
Now or Never	Vernon Dent	Folly-Pacific	1 reel	
Nuisance, The	Jimmy Aubrey	Vitagraph	2 reels	
Oh Promise Me		Educational	2 reels	
On Location	Snub Pollard	Pathe	1 reel	Nov. 19
On the Jump	Vernon Dent	Folly-Pacific	1 reel	
One Horse Town	Harry Sweet	Universal	2 reels	
One Moment, Please		Fox	2 reels	
One Stormy Knight	Dorothy Devore	Educational		Feb. 4
Our Gang	Snub Pollard	Pathe	1 reel	
Pale Face, The	Buster Keaton	First National	2 reels	Mar. 11
Pals	Brownie (Dog)	Universal	2 reels	
Pardon Me		Fox	2 reels	
Pay Day	Charles Chaplin	First National	2 reels	
Peace and Quiet	Eddie Lyons	Arrow	2 reels	Feb. 4
Peaceful Alley	Monty Banks	Federated	2 reels	
Peggy, Behave!	Baby Peggy	Universal	2 reels	
Perfect Villain, A		Fox	2 reels	Dec. 10
Playhouse, The	Buster Keaton	First Nstional	2 reels	
Playing Possum	Harry Sweet	Universal	2 reels	Dec. 3
Please Be Careful		Fox	2 reels	Feb. 4
Rainmaker, The	Lloyd Hamilton	Educational	2 reels	
Rambling Romeo, A	Neal Burns	Educational	2 reels	Jan. 28
Roaring to Go	Geo. Ovey	Folly-Pacific	1 reel	
Rent Collector, The	Larry Semon	Vitagraph	2 reels	
Rough and Tumble	Geo. Ovey	Folly-Pacific	1 reel	
Roped and Tied	Geo. Ovey	Folly-Pacific	1 reel	
Rural Cinderella, A		Educational	2 reels	Dec. 10
Saving Sister Susie		Educational	2 reels	Nov. 12
Sailor Made Man, A	Harold Lloyd	Asso. Ex.	4 reels	Dec. 3
Sawmill, The	Larry Semon	Vitagraph	2 reels	
School Days	Larry Semon	Vitagraph	2 reels	
Schoolday Love		Educational	2 reels	Feb. 4
Sea Shore Shapes		Universal	1 reel	
Sheik, The		Fox	2 reels	
Shipwrecked Among Animals		Universal	2 reels	Feb. 4
Show, The	Larry Semon	Vitagraph	2 reels	
Simp, The	Lloyd Hamilton	Educational	2 reels	Oct. 30
Skipper's Policy, The		Educational	1 reel	
Sleeping Sickness	Vernon Dent	Folly-Pacific	1 reel	
Slow But Sure	Vernon Dent	Folly-Pacific	1 reel	
Small Town Stuff	Al. St. John	Fox	2 reels	
Society Dogs	Brownie (Dog)	Universal	2 reels	
Solid Concrete	Larry Semon	Vitagraph	2 reels	
Stage Hand, The	Larry Semon	Vitagraph	2 reels	
Stage Struck	Snub Pollard	Pathe	1 reel	Feb. 11
Star Boarder, The	Larry Semon	Vitagraph	2 reels	
Stars and Stripes	Sid Smith	Federated	2 reels	Dec. 3
Step This Way		Educational	2 reels	Feb. 4
Stick Around	Ernest Truex	Pathe	2 reels	
Stolen Glory		Educational	2 reels	Dec. 10
Straight from the Farm	Al St. John	Fox	2 reels	
Straphanger, The	Lee Moran	Universal	2 reels	
Teddy's Goat		Universal	2 reels	Dec. 24
They're Off	Vernon Dent	Folly-Pacific	1 reel	
Tis the Bull		Educational	2 reels	
Torchy's Promotion	Johnny Hines	Educational	2 reels	
Torchy Takes a Chance	Johnny Hines	Educational		Jan. 7
Torchy Turns Cupid	Johnny Hines	Educational	2 reels	
Toreador, The	Clyde Cook	Fox	2 reels	Oct. 1
Touchdown, The	Lee Moran	Universal	2 reels	
Trouble Hunter, The	Jimmy Aubrey	Vitagraph	2 reels	
Try and Get It		Fox	2 reels	
'Twas Ever Thus	Viora Daniel	Educational	2 reels	
Two of a Kind	Harry Sweet	Universal	2 reels	
Upper and Lower	Lee Moran	Universal	2 reels	
Vagrant, The	Lloyd Hamilton	Educational	2 reels	Oct. 1
Watch Your Wallet	Eddie Boland	Universal	1 reel	
Well I'll Be	Larry Semon	Vitagraph	2 reels	
Winning Wallop	Geo. Ovey	Folly-Pacific	1 reel	
Years to Come	Snub Pollard	Pathe	2 reels	Feb. 18
Young and Foolish	Vernon Dent	Folly-Pacific	1 reel	

Short Subjects

Feature	Star	Distributed By	Length	Reviewed
Title and Star				
Alice in Wonderland (Serial)		Warner Bros.	2 reels	Feb. 11
Adventures of Sherlock Holmes (Drama)		Alexander-S. R.	15 episodes	
Across the St. Gothard Alps (Scenic)		Truart	18 episodes	
Adventures of Robinson Crusoe (Serial)		Universal		
Along the Rio Grande (Scenic)		Paramount	1 reel	
An Alpine Ride Up the Sranzerhorn (Scenic)		Truart		
An Arctic Hike on the Great Aletsch Glacier (Scenic)		Truart		
And Women Must Weep (Scenic)		Educational	2 reels	Feb. 11
As Old as the Hills (Scenic)		Educational	1 reel	
At the Damascus Gate (Scenic)		Paramount	1 reel	
At the Wailing Wall (Scenic)		Paramount	1 reel	
Away Dull Care (Novelty)		Prizma	1 reel	
Babyhood (Novelty)		Kineto Review	1 reel	
Bashful Suitor, The (Drama)	Mary Brandon	Hodkinson	2 reels	Dec. 24
Battle Against Odds (Eddie Polo, W. Dr.)		Universal	2 reels	
Battle of Jutland, The (Novelty)		Educational	2 reels	Dec. 10
Bear, a Boy and a Dog, A (Novelty)		Wid Gunning	2 reels	
Beauty Spots of America (Scenic)		Kineto Review	1 reel	
Beggar Maid, The (Drama)	Mary Astor	Triart Film	1 reel	Oct. 8
Beyond the Trail (Wes. Drama)	Tom Sanchi	Pathe	2 reels	
Birds of Crags and Marshes (Novelty)		Kineto Review	1 reel	
Bonnets of Auvergne (Scenic)	Bruce	Educational	1 reel	Jan. 7
Bonnie Scotland (Scenic)		Kineto Review	1 reel	
Borneo Venice, A (Scenic)		Truart		
Breaking Through (Serial)	Carmel Myers	Vitagraph	15 episodes	
Call of Courage (Drama)		Universal		
Capturing Lions by Aeroplane (Novelty)		Pathe	1 reel	Nov. 12
City, The (Scenic)		Wid Gunning	1 reel	Dec. 10
Code of the West, The (West. Drama)		Texas Guinan	2 reels	Nov. 5
Combatting the Elements (Novelty)		Kineto Review	1 reel	Nov. 12
Crowning King Blizzard (Scenic)		Educational	1 reel	
Cupid, Registered Guide (Drama)	Edgar Jones	Pathe	2 reels	
Dangerous Trails (Drama)		Pathe	2 reels	
Dawn to Dusk in Egypt (Scenic)		Educational	1 reel	
Death Trap, The (West. Dr.)	Tom Sanchi	Pathe	2 reels	
Desperation (Drama)		Universal	2 reels	
Emerald Isle, The (Scenic)		Kineto Review	1 reel	
Felix Saves the Day (Cartoon)		Winkler-S. R.	1 reel	Feb. 11
First Families of America (Novelty)		Paramount	1 reel	
From Dawn to Dusk in Egypt (Scenic)		Educational	1 reel	Jan. 28
Go Get 'Em Hutch (Serial)		Pathe	15 episodes	
Good Things of Life (Novelty)		Wid Gunning	1 reel	
Grandfather's Clock (Novelty)		Kineto Review	1 reel	Jan. 28
Great American Authors (Kineto Series)				Nov. 19
Holy City, The (Scenic)		Kineto Review	1 reel	
Honor of Rameriz (West. Dr.)	Tom Santschi	Pathe	2 reels	Nov. 5
Hunting the Sea Wolf (Educational)		Kineto Review	1 reel	
If (Novelty)		Prizma	1 reel	
In Old Granada (Scenic)		Paramount	1 reel	

▲Continued on page 1648)

COMING PRODUCTIONS LISTED

FFILIATED DISTRIBUTORS, INC.
n the Law (Special Cast)

LEXANDER FILM CORP.
entures of Sherlock Holmes
fteen two-reel features)

MERICAN RELEASING CORP.
tiny's Isle (Special Cast)
Old Kentucky Home (Special Cast)
Cradle Buster (Aleen Hunter)
Lying Truth (Special Cast)
e of Alaska (Jane Novak)
of the Big Snows (Special Cast)

RISTA FILM CORP.
judice
en Love is Young (Zena Keefe)
ety

RROW FILM CORPORATION
oulse (Neva Gerber)
Innocent Cheat (Special Cast)
Nights in a Bar Room
ankee Go-Getter (Neva Gerber) 5
il-Dog Dawson (Jack Hoxie) 5
Star Reporter (Billie Rhodes) 5
Motion to Adjourn (Daw-Stewart) 5

EED COMEDIES
e Released Every Week)

URIEL OSTRICHE COMEDIES
AZED TRAIL PRODUCTIONS
ROW-GERBER PRODUCTIONS
RTHWOOD DRAMAS
RIALS

SSOCIATED EXHIBITORS
RROLD LLOYD COMEDIES
Who Hesitates
ailor Made Man 4

ATURES
s of Missing Men (J. P. McGowan)
't Doubt Your Wife (Leah Baird)
asmen of the North
man, Wake Up
y Godiva
ahine Harbor (Margaret Beecher)

SSOCIATED PHOTOPLAYS
l of a Woman (Jane Novak)
ssing Trails (Pete Morrison) 5
st City (Helen Holmes) 5

YWON FILM CORPORATION
ss the Border (Big Boy Williams)
Master of Beasts

B. C. FILM SALE CORP.
's Greatest Question (Roy Stewart)

RNIVAL COMEDIES
o Reels Twice a Month)

LL ROOM BOYS COMEDIES
o Reels Twice a Month)

REEN SNAPSHOTS
e Reel Twice a Month)

AR RANCH WESTERNS
e Two-Reeler Every Two Weeks)

ARK-CORNELIUS CORPORATION
ng Lies
nond Carlisle

CLARK SYNDICATE, INC.
Paul Revere
uation
naa's Woman
Love Slave (Lucy Doraine)
Two Orphans
Offenders (Margery Wilson)

LORENZO, INC.
e Away (Big Boy Williams)

ST COAST PRODUCTIONS, INC.
.—The Greater Duty

DUCATIONAL FILMS CORP.
ORT SUBJECTS
Silver Harvest (World Wanderings) 2
Rainmaker 2
Feet (Christie Comedy)
as Ever Thus (Christie Comedy) 2
us Pocus (Christie Comedy) 2
the Bull (Christie Comedy) 2
Promise Me! (Christie Comedy) 2
Women Must Weep (Bruce Scenic) 2
key Shines (Campbell Comedy) 2
olday Love (Campbell Comedy) 2
m Glory (Campbell Comedy) 2

IG-RORK PHOTOPLAYS
RISTIE COMEDIES
RMAID COMEDIES
NCH COMEDIES
RCHY COMEDIES
CAMPBELL COMEDIES
CHESTER COMEDIES
VANITY COMEDIES
GAYETY COMEDIES
SKETCHOGRAFS
BRUCE SCENICS
CHESTER OUTINGS
CHESTER SCREENICS
CINAL FILMS—SLOW SPEED
KINOGRAMS

EQUITY PICTURES CORP.
Where Is My Wandering Boy? (Special Cast)

EXCEPTIONAL PICTURES CORP.
(Releasing Arrangements to be Announced Later)
Mister Antonio (Otis Skinner)
Grumpy

EXPORT AND IMPORT FILM CO., INC.
The Jungle Goddess—Selig serial 15 episodes
Starring Elinor Field and Truman Van Dyke.

FAMOUS PLAYERS-LASKY CORP.
PARAMOUNT
(April Releases)
If You Believe It, It's So (Thomas Meighan)
Beyond the Rocks (Gloria Swanson)
Bought and Paid For (Special Cast)
The Green Temptation (Betty Compson)
(March Releases)
Travelin' On (William S. Hart)
Forever (Special Cast)
The Mistress of the World (Chapter 1—spec. prod.)
The World's Champion (Wallace Reid)
The Mistress of the World (Chapter 2—spec. prod.)
Her Husband's Trademark (Gloria Swanson)
Bobbed Hair (Wanda Hawley-Realart prod.)
Fool's Paradise (Special Cast)
The Mistress of the World (Chapter 3—spec. prod.)
The Heart Specialist (Mary Miles Minter—Realart)
Beauty's Worth (Marion Davies)
The Mistress of the World (Chapter 4—spec. prod.)
A Stampede Madonna (Jack Holt)
The Dictator (Wallace Reid)
Tharon of Lost Valley (Dorothy Dalton)
(February Releases)
Love's Boomerang (Special Cast)
Moran of the Lady Letty (Dorothy Dalton)
The Red Peacock (Pola Negri)
One Glorious Day (Will Rogers)
Her Own Money (Ethel Clayton)
Boomerang Bill (Lionel Barrymore)
Saturday Night (Special Cast)
Back Pay

REALART PICTURES
The Sleepwalker (Constance Binney)
The Truthful Liar (Wanda Hawley)
The Heart Specialist
Midnight (Constance Binney)
Through a Glass Window (May McAvoy)

FEDERATED FILM EXCHANGES
CHESTER COMEDIES
(Once a Month)
HALLROOM BOYS COMEDIES
(Twice a Month)
JOE ROCK COMEDIES
(Twice a Month)
SCREEN SNAPSHOTS
(Twice a Month)
Miracles of the Jungle
(Fifteen-Episode serial)

FIDELITY PICTURES CORP.
FEATURES
12 WITWER COMEDIES (CHAS. DELANEY)

FIRST NATIONAL EXCHANGES
The Brotherhood of Hate (Special Cast)
When the Devil Drives (Leah Baird)
Heroes and Husbands (Katherine MacDonald)
The Woman Conquers (Katherine MacDonald)
Alias Julius Caesar (Charles Ray)
The Primitive Lover (Constance Talmadge)
The Duchess of Langeais (Norma Talmadge)
The Soul Seeker (Dorothy Phillips)
Smilin' Through (Norma Talmadge)
Fools First (Special Cast)
Gas, Oil or Water (Charles Ray)
The Light in the Dark (Hope Hampton)
The Man Who Smiled (Special Cast)
Rose o' the Sea (Anita Stewart)
Skin Deep (Ince Special)
The Woman He Married (Anita Stewart)
Sonny (Richard Barthelmess)
Lost and Found (Jackie Coogan)
The Soul Seeker (Dorothy Phillips)
One Clear Call (Special Cast)
The Masquerader (Special Cast)
Lorna Doone (Special Cast)
Pawned (Special Cast)
Domestic Relations (Katherine MacDonald)
The Deuce of Spades (Chas. Ray)
Smudge (Chas. Ray)
The Seventh Day (Richard Barthelmess)
Someone to Love (Ince Prod.)
Suzanna (Mabel Normand)
The Hottentot (Ince Prod.)
Jim (Ince Prod.)
Finding Home (Ince Prod.)
Bellboy 13 (Ince Prod.)
Kindred of the Dust (Walsh Prod.)
Polly of the Follies (Constance Talmadge)
The Barnstormer (Charles Ray)
The Song of Life (Special Cast)
White Faith (Hope Hampton)
Slippery McGee
The Half Breed

COMEDIES
Pay Day (Charles Chaplin)
My Wife's Relations (Buster Keaton)
For Love or Money (Sennett)
Step Forward (Sennett)
On Patrol (Sennett)
Cops (Buster Keaton) 2
The Blockhead (Sennett)
The Pale Face (Buster Keaton) 2

FOX FILM EXCHANGES
FEATURES
Shackles of Gold (Wm. Farnum)
Monte Cristo (Special Cast)
A Fool There Was (Special Cast)
Clean Up Sudden (Tom Mix)
Pardon My Nerve (Chas. Jones)
Nero (Special Cast)
The Ragged Heiress (Shirley Mason)
Iron to Gold (Dustin Farnum)
A Stage Romance (William Farnum)
Chasing the Moon (Tom Mix)
Elope If You Must (Eileen Percy)

COMEDIES
The Barnstormer (Sunshine)
The Sheik (Sunshine)
Hot Dog (Clyde Cook)
The Studio Rube (Al. St. John)
The Broker (Lufino Lane)

MUTT AND JEFF CARTOONS
FOX NEWS
(Twice a week)

GOLDWYN EXCHANGES
THIRD GROUP OF RELEASES
Glorious Fool, The	5,392
Man With Two Mothers	4,423
His Back Against the Wall	4,680
Watch Your Step	4,713
Doubling for Romeo	4,304
Wallflower, The	5,228
Grand Larceny	5,228

HODKINSON CORP., W. W.
Golden Dreams (Benj. B. Hampton Prod.)
The Rise of Roscoe Paine (Irene Castle)
At the Sign of the Jack O' Lantern
Feb. 19—The Luxury Tax (Mabel Ballin)
Feb. 12, 1922—Hope (Triart Pictures Corp.)
The Grey Dawn (Benj. B. Hampton Prod.)
Jan. 22, 1922—Heart's Haven (Benj. B. Hampton Prod.)

McGOVERN & EGLER
SHORTY HAMILTON SERIES
Apr. 10—Ride 'Em Cowboy 2
Mar. 27—Grit 2
Mar. 13—Pony Boy 2
Feb. 27—Let-'er-Go Gallagher 2
Feb. 13—Pep 2

METRO PICTURES CORP.
Missing Husbands (Special Cast)
Fascination (Mae Murray)
The Phantom Bride (Bert Lytell)
Mar. 20—Stay Home (Gareth Hughes) 6
Mar. 13—The Prisoner of Zenda (Special Cast)
Mar. 6—Glass Houses (Viola Dana) 6
Feb. 20—The Light That Failed (Bert Lytell) 6
Jan. 2—Turn to the Right (Special Cast)

NATIONAL EXCHANGES, INC.
Welcome Children (Special Cast)
Shadows of the West (Hedda Nova)

KINETO REVIEW
(One Reel Issued Weekly)

SERIALS

PACIFIC FILM COMPANY
The Girl from Rockypoint (Special Cast) 5
The Forest King (Special Cast) 5
The Voice in the Dark (Special Cast) 5
Double Stakes (Gladys Brockwell) 5
The Able Minded Lady (Henry B. Walthall) 5
The Call From the Wild (Frankie Lee) 5
The Fatal 30 (Special Cast) 5

FOLLY COMEDIES
(Starring Geo. Ovey and Vernon Dent—One reel each)

PATHE EXCHANGES
The Isle of Zorda (Special Cast)

SERIALS
Go Get 'Em Hutch
(Fifteen Episodes—Starring Chas. Hutchinson)

(Continued on page 1648)

COMING RELEASES

(Continued from page 1647)

White Eagle
(Fifteen Episodes—Starring Ruth Roland)
The Sky Ranger
(Fifteen Episodes—Starring Geo. B. Seitz and June Caprice)

SHORT SUBJECTS

Mar. 12—Little Mary Sunshine (Baby Marie Osborne)3
Mar. 12—The Spendthrift (Aesop's Fables).....2/3
Mar. 5—Mysterious Tracks (Bill and Bob series)...1

COMEDIES

The Bow Wows (Pollard).....1
Pardon Me (Pollard).....1
Full of Pep (Pollard).....1
Call the Witness (Pollard).....1
Our Gang (Pollard).....1
Feb. 12—Stage Struck (Pollard).....1
Harold Lloyd Reissues.....

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News .....
Saturdays—Pathe News .....

PIONEER FILM CORP.

The Crimson Cross (Van Dyke Brooks).....
Beyond the Crossroads (Ora Carew).....
The Leech (Claire Whitney).....

PRIMEX PICTURES CORP.

His Pajama Girl.....5
Power 5
Your Daughter and Mine.....6
The Lonely Trail.....5
The Door That Has No Key.....6
Eternity 6
Smiles (series of 26 single reel novelty comedies).....
Twelve single reel Indian dramas.....

PRODUCERS SECURITY CORP.

The Great Alone (Monroe Salisbury).....
The Wolf's Fang (Wilfred Lytell).....5
The Soul of Man.....7
Squire Phinn 5
Mr. Bingle 5
Mr. Potter of Texas.....6
Irving Cummings Series.....2
Clara Fitzgerald Series.....2

PYRAMID PICTURES, INC.

The Mayor's Wife (Betty Blythe).....
The Queen of the Moulin Rouge.....

R-C PICTURES CORP.

The Son of the Wolf (Special Cast).....
The Bigamist (Ivy Duke).....
Gay and Devilish (Doris May).....
The Woman Breed (Pauline Frederick).....
The Glory of Clementina (Pauline Frederick).....
The Vermillion Pencil (Sessue Hayakawa).....
Boy Crazy (Doris May).....
Why Men Forget.....
The Call of Home (Special Cast).....

RUSSELL PRODUCTIONS

FRANK BRAIDWOOD SERIES
AL JENNINGS SERIES
HELEN GIBSON SERIES
FRITZI RIDGWAY SERIES
CAPITOL FILM COMPANY
NEAL HART SERIES
LESTER CUNEO SERIES

SECOND NATIONAL PICT. CORP.

Her Story (Madge Titheradge).....
Mr. Pim Passes By.....
The Night Riders.....
Brenda's Heritage .....
David and Jonathan (Madge Titheridge).....

SELZNICK (LEWIS J.) ENT.

Evidence (Elaine Hammerstein).....
Sink or Swim (Owen Moore).....
Reckless Youth (Elaine Hammerstein).....
The Prophet's Paradise (Eugene O'Brien).....
The Referee (Conway Tearle).....
Channing of the Northwest (Eugene O'Brien).....
A Wide Open Town (Conway Tearle).....
Love's Masquerade (Conway Tearle).....
SELECT PRODUCTIONS
WILLIAM J. FLYNN SERIES
CHAPLIN CLASSICS
SELZNICK NEWS
REPUBLIC FEATURES
SERIALS

W. M. SMITH PRODUCTIONS, INC.

Goldgrabbers .....
It Happened Out West.....
Crossroads .....
The Lariat Thrower.....
Trail's End .....
Angel Citizens .....
The White Mask.....
So This Is Arizona.....

STOREY PICTURES, INC.

Shadowland Screen Review—1 reel every 2 weeks.
Burlesque Photoplays—2 reels every month.

TRUART FILM CORPORATION

BURLINGHAM ADVENTURES

Across the St. Gothard Alps.....
A Borneo Venice.....
Island of Surprise .....
Monkey Land Up the Barito River.....
An Alpine Ride Up the Sranzerhorn.....
Jungle Belles of Borneo.....
An Arctic Hike on the Great Aletsch Glacier.....
A Wedding Feast Among the Borneo Dayaks.....

UNITED ARTISTS CORP.

Salome (Nazimova).....
Fair Lady (Special Cast).....
The Ruling Passion (George Arliss).....
A Doll's House (Nazimova).....

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

That Lass o' Lowrie's (Priscilla Dean).....
Under Two Flags (Priscilla Dean).....
Human Hearts (House Peters).....
The Storm (Special Cast).....
Apr. 3—The Bear Cat (Hoot Gibson).....
Mar. 27—The Dangerous Little Demon (Marie Prevost)
Peterman (Herbert Rawlinson).....
Mar. 13—The Wise Kid (Gladys Walton).....
Mar. 6—Wild Honey (Priscilla Dean).....
Mar. 6—Tracked to Earth (Frank Mayo).....
Man to Man (Harry Carey).....

SERIALS

The Adventures of Robinson Crusoe.....
(Eighteen Episodes—Starring Harry Myers)
With Stanley in Africa.....
(Eighteen Episodes—Starring Geo. Walsh and Louise Lorraine)
Winners of the West.....
(Eighteen Episodes—Starring Art Acord)

JEWEL PRODUCTIONS, INC.

Jan. 1, 1922—Foolish Wives (Stroheim).....

COMEDIES

Off His Beat (Century).....2
The Rubberneck (Century).....2
A Golf Insect (Star).....1
Two of a Kind (Century).....2
Mutts (Century).....2

UNIVERSAL DRAMAS

Desperation (La Plante-Lincoln).....2
The Call of Courage (La Plante-Pembroke).....2
Trickery (Dorothy Woods-Hal Goodwin).....2

NEWS AND MAGAZINE REELS

Tuesdays—International News..... 1
Fridays—International News 1
Fridays—New Screen Magazine (Universal)..... 1

VITAGRAPH EXCHANGES

FEATURES

Locked Out (Alice Calhoun).....
The Shaugraun (Pauline Starke).....
The Man Hunter (William Duncan).....
The Sheik's Wife (Special Cast).....
Gypsy Passion (Special Cast).....
The Magnificent Ambersons (Jean Paige).....
The Man From Downing Street (Earle Williams)....
Island Wives (Corinne Griffith).....
The Prodigal Judge (Jean Paige).....
Flower of the North (Henry B. Walthall).....

COMEDIES

The Show (Larry Semon).....
A Charmed Life (Jimmy Aubrey).....
The Sawmill (Larry Semon).....

SERIALS

Breaking Through .....
(Starring Carmel Myers and Wallace MacDonald)

WARNER BROS.

Your Best Friend (Vera Gordon).....
School Days (Wesley Barry).....

SERIALS

Alice in Wonderland.....15 episodes
A Dangerous Adventure.....15 episodes
Miracles of the Jungle.....15 episodes

MONTY BANKS COMEDIES

(One released every month)

WID GUNNING, INC.

ENTERTAINMENT SERIES

Mar. 15—The Fire Bride.....
The Madness of Love.....
Alias Phil Kennedy.....
The Blonde Vampire.....
Foolish Monte Carlo.....
The Bootleggers .....
The Love Nest.....
Don't Blame Your Children.....
Mrs. Dane's Confession.....
The Blue Mountain Mystery.....

POST NATURE SERIES

(One Every Two Weeks)

SHORT SUBJECTS

A Bear, a Boy and a Dog.....2053 ft.
Puppy Days..... 950 ft.
Robinson Crusoe Hours..... 966 ft.
The Good Things of Life.....
(Weekly Single Reel Release)

WESTERN FEATURE PROD., INC.

A Western Demon (Wm. Fairbanks).....
Hell's Border (Wm. Fairbanks).....

SHORT SUBJECTS

(Continued from page 1646)

Feature	Star	Distributed By	Length	Reviewed
Island of Surprise (Scenic)		Truart		
Juggernauts of the Jungle (Educational)		Educational	1 reel	
Jungle Belles of Borneo (Novelty)		Truart		
Jungle Goddess, The (Serial)		Exp. & Imp.-S. R.	15 episodes	Feb. 4
King of the Circus (Serial), Eddie Polo		Universal	18 episodes	
Lake Maggiore (Scenic)		Paramount	1 reel	
Leather Pushers, The (Drama)		Universal	6 reels	Jan. 28
Let's Go—To the South Seas (Scenic)		Educational	1 reel	Dec. 10
Lochinvar of the Line (Drama), Edgar Jones.		Pathe	2 reels	
Lorraine of the Timberlands (West. Dr.), Tom Sanchi		Pathe	2 reels	Oct. 8
Lost, a Yodel (Educational)		Educational	1 reel	
Magic Gems (Study)		Prizma	1 reel	
Monkey Land Up the Barito River (Scenic)		Truart		
Ne'er to Return Road (Dr.), Wallace Berrey.		Educational	2 reels	Oct. 8
Neighbor Nelly (Romance)		Prizma	1 reel	Jan. 28
Netting the Leopard (Wild Animal)		Pathe	1 reel	Sept. 24
New Wine in Old Bottles (Educational)		Educational		
Nice and Cannes (Scenic)		Paramount	1 reel	Oct. 1
Night Attack, The (Drama)		Universal	2 reels	Feb. 18
Nippon (Study)		Prizma	1 reel	
No More Gasoline (Scenic)		Educational	1 reel	
Northern Trail, The (Drama)		Educational	2 reels	
Official Movie Chats of M. P. T. O. of A.		Kineto		Feb. 11
Old and New England (Scenic)		Educational	1 reel	Dec. 10
Old Dynamite (Special)		Universal	2 reels	Dec. 3
Old Moose Trails (Scenic)		Educational	1 reel	
Pageantry in India (Scenic)		Kineto		
Panama (Scenic)		Kineto Review	1 reel	
Pelican Island (Scenic)		Truart		
Perilous Ascent of the Zinal-Rothorn (Scenic)		Truart		
Primitive Life in Tennessee (Scenic)		Kineto	1 reel	Feb. 4
Puppy Days		Wid Gunning	1 reel	
Pyrenees and Wooden Legs (Educational)		Educational	1 reel	
Quaint Holland (Scenic)		Universal	2 reels	
Ranger's Reward, The (Drama) Art Acord		Educational	1 reel	Feb. 18
Ranger, The (Scenic)		Sunset-Burrud	1 reel	Feb. 11
Roaring Waters (West. Drama), Geo. Larkin.		Universal	2 reels	Sept. 27
Robinson Crusoe Hours		Wid Gunning	1 reel	
Ropin' Fool, A (Will Rogers, W. Dr.)			2 reels	Nov. 26
Ruins of Angkor (Study)		Prizma	1 reel	
Rural Java (Scenic)		Paramount	1 reel	
Santa Fe—The City Different (Scenic)		Paramount	1 reel	
Science at Home (Kineto Review)		National Ex.	1 reel	
Secret of Butte Ridge, The (W. Dr.), T. Sanchi.		Pathe	2 reels	Feb. 4
Seeing San Marino (Scenic)		Paramount	1 reel	
Seeing the Unseen (Novelty)		Prizma	1 reel	
Seven League Booters (Scenic)		Educational	1 reel	
Seville in Fair Time (Scenic)		Paramount	1 reel	
Sky Ranger, The (Serial)		Pathe	15 episodes	
So This is London (Scenic)		Prizma	1 reel	Feb. 4
Stamboul (Scenic)		Paramount	1 reel	
Striking Tires, The (Novelty)		Bosworth, De Freves & Felton	1 reel	
Strolling Minstrels (Scenic)		Educational	1 reel	Oct. 29
Sunbeams (Study)		Prizma	1 reel	
Sweet Heart (Western Drama), Billy West.		Joan Film	2 reels	
Terror Trail (Serial), Eileen Sedgwick		Universal	18 episodes	
Thrills (Sport Topic)		Kineto Review	1 reel	
Too Much Overhead (Educational)		Educational	1 reel	
Trickery (Drama)		Universal	2 reels	
Trip of U. S. S. Idaho (Scenic)		Kineto Review	1 reel	
Trip Through Film Land, A (Novelty)		Bosworth, De Freves & Felton	2 reels	Dec. 31
Village Life in Switzerland (Scenic)		Kineto Review	1 reel	
Wanderlust (Scenic)		Educational	1 reel	
Was Darwin Right? (Educational)		Kineto Review	1 reel	
Watching the Wayanda (Scenic)		Paramount	1 reel	
Water Babies (Educational)		Kineto Review	1 reel	
Wedding Feast, Among Borneo Dayaks, A (Novelty)		Truart		
White Eagle (Serial)		Pathe	15 episodes	
White Mouse, The (Drama) Lewis Stone		Educational	2 reels	Nov. 5
Wild Men of Borneo (Adventure)		State Rights		
Winter Pets (Sport Review)		Artclass	1 reel	
Winners of the West (Serial), Art Acord		Universal	18 episodes	Oct. 1
With Stanley in Africa (Serial) George Walsh.		Universal	18 ep'sdes.	Feb. 11
Young Painter, The		Hodkinson	1 reels	

Special Section

INDEPENDENT MOVIE SUPPLY CO.

Rapid Growth Terminates in Three New Branch Offices

Organization Includes Electrical Mechanical Projection Engineers

The Independent Movie Supply Co., Inc., on March 17th, celebrate their fifth anniversary having started in business under this name on March 17th, 1917.

Mr. Rabell, the originator of this company was formerly manager and projection engineer, with the firm of J. H. Hallberg for a number of years and equipped the most representative of theatres during that time, including the Rialto and Rivoli of New York City. When Mr. J. H. Hallberg entered into amalgamation with other theatre equipment interests, Mr. Rabell left the organization and started the Independent Movie Supply Co., at 729 Seventh Ave. on the sixth floor.

W. H. Rabell, president and treasurer, is a thorough organizer. He started the Independent Movie Supply Company five years ago and has since been the chief factor in its rapid expansion which has terminated in the opening of the three new branch offices. The confidence that is expressed by two of the leading corporations in their respective field, the General Electric and the Nicholas Power Companes in selecting Mr. Rabell and his organization as their Eastern Distributor, bespeaks the recognition given his abilities

The total office and storage space at that time was about 325 sq. ft. Mr. Rabell was proprietor of the company for two years at which time the business had grown so rapidly that the company's office and storage warehouse had to be enlarged three times and it was decided at that time to incorporate the company into a stock corporation. Mr. Rabell became President and Treasurer of the new corporation with $350,000, capitalization.

The total squarefootage at this time occupied by the company's offices had grown to about 3,000 sq. ft. and their warehouse space enlarged to 3,000 sq. ft. making a total square footage in actual use by the company of 6,000 sq. ft. or twenty times the size of its origin.

Work in the World War

During the World War, the Independent Movie Supply Co., was appointed by the Government Loan Organization and the American Red Cross as Chief Publicity Agents of the Outdoor Activities. This necessitated 38 complete road shows, travelling day and night on trucks setting up machine and projecting pictures on street corners, show-windows, hotels, clubs, army cantonments, offices, halls, and in any place where the appeal could be made to the public. The four surrounding states were entirely covered by the road shows and equipment furnished by the Independent Movie Supply Co., Inc., for the Government Loan Organization, Victory Loan Organization, and the American Red Cross. Through this medium of Outdoor Activities over $50,000,000 of Liberty Bonds were sold at this time to the public.

The Imsco Engine and Generator Sets or Individual Lighting plants from one to six K. W. capacity for generating electricity for moving picture machines and lighting purposes were put to the severe climatic tests on the French, Italian, and Russian fronts during the World War. The rough handling and continual changing of the Imsco plant whether in the Mountains or on the Low-Lands, none but the highest praise, has come from the

(*Continued on following page*)

J. J. Winkinson, general manager, is right on the job every minute of the day and it might often be said well into the night. Mr. Wilkinson joined the Independent Movie Supply Company January, 1919, being previously employed by the Deveau Phone and Anth Electrical Companies. While with the latter company, Mr. Wilkinson did considerable consulting engineering through his capacity of office manager. Mr. Wilkinson has also the additional honor of having served with our overseas forces

The new branch office at New Haven, Conn., gives the Independent Movie Supply Company another central point from which to serve their patrons

(*Continued from preceding page*)

men actually operating the Imsco Engines and Generator Sets.

The Independent Movie Supply Co., Inc., have furnished and installed the equipment in the most representative of the recent installations throughout the East and some of the installations will be found in other parts of this issue.

The Independent Movie Supply Co., Inc., are the direct representatives of the General Electric Company in the states of New York, New Jersey and Connecticut and are also distributors of Powers Projectors, together with having material of their own manufacture and representing some of the leading manufacturers of the country.

Expansion Movement

During the latter part of 1921 they decided to branch out and placed representative stories in three of the leading cities in the East; offices were opened in Albany, at 42 Orange Street the heart of the Film district, in charge of Mr. George Hallett, Manager. Buffalo, in the heart of the Film district at 464 Pearl Street, in charge of Mr. Frank Davidson. In New Haven, Conn., in the heart of the Film district at 131 Meadow Street, in charge of Mr. Louis Phillips.

All of the offices, including the main office in New York, are experiencing a very busy season with the many new installations and the sale of regular equipment, the company doing a gross business of nearly one half a million per annum.

On their staff there are twenty-two employees. The General Manager, Mr. J. J. Wilkinson has been with the Company three years during which time he has become widely acquainted with the trade. His previous experience in the electrical trade has proven a valuable asset in the Motion Picture business.

Mr. Julian Speer, Sales Manager, has been with the Company about the same length of time. Mr. Speer was formerly in charge of the sales of the Fort Wayne Department of the General Electric Company. After fifteen years service with the General Electric Company, he joined the Imsco forces. He is a graduate Electrical Engineer and is in charge of all electrical installations; laying out plans, blueprints and is in personal co-operation with the architects building new theatres.

Mr. C. H. Secor is in charge of the entire installation and shipping department and has been with the company a number of years.

Mr. R. A. Jennings has entire charge of the outside sales and some of the recent large installations have been attributed to his activities.

Mr. Rabell was interviewed by the representative of the news and the representative was surprised at meeting Mr.

(*Continued on page* 1652)

Julian Speer, sales manager, has had a wealth of experience in electrical apparatus, having been in the employ of the General Electric Company for fifteen years designing and testing motor generators. These years of training and experiences are now of great value to Mr. Speer in connection with the Independent Movie Supply Company, which he joined June, 1919

R. A. Jennings, District representative, has now been with the Independent Movie Supply Company only a little over a year though through his previous connections with Pathe and Fox film companies he gathered a knowledge of the motion picture business to which he is now using to good advantage

1917 - 1922

Five years of successful service to the exhibitor, exchange and laboratory. For the convenience of the trade, we have opened three branch offices, conveniently located, with men of experience to serve you.

42 Orange St.
Albany, N. Y.
Mr. G. J. Hallett
Manager

464 Pearl St.
Buffalo, N. Y.
Mr. F. Davidson
Manager

131 Meadow St.
New Haven, Conn.
Mr. L. Phillips
Manager

DISTRIBUTORS OF

POWER'S PROJECTORS
GENERAL ELECTRIC GENERATORS
KENOLITE 3 COMBINATION LENSES

and every other known supply and accessory
for the motion picture theatre

Independent Movie Supply Co., Inc.

729 Seventh Avenue ∴ **New York, N. Y.**

(Continued from page 1650)

Rabell to find him the President of such a large organization that maintains offices in four of the leading cities of the Eastern States, and in being presented to such a young man, but a man of vast experience in the motion picture equipment industry and so well versed in the equipment of most of the largest new theatres recently opened.

Success Attributed to Four Things

Mr. Rabell, when asked how he attributed the rapid success of the Independent Movie Supply Co., stated: "We owe our success to four things:

First: Service.

Second: Courtesy.

Third: Our absolute ironbound guarantee to stand back of the merchandise which we have sold whether it is one day, one week or one year, or, ten years.

Fourth. To give every customer value received, quality merchandise at the lowest price consistent with good merchandising methods.

We are the only firm that employs an electrical engineer by the year to supervise all electrical installations and all projection matters. We were the first firm to put on a licensed electrician and projectionist to do all our installation work and keep him by the year, to attend to all trouble jobs, to give service on all apparatus, irrespective of whether we sold it or not. We were the first firm to have our own service trucks, making deliveries within a radius of 100 miles from New York.

Our branch office at the present time are doing just as much business in comparison to the New York office and they are giving service in the same way, having had it instilled into their hearts, as well as it has been instilled in all employees, and we have one motto and it has been with us for five years, and we know by the results we have obtained, by the business we have done, by the installations we have made, by the theatres we have entirely equipped that IMSC stands for "CURTSEY WITH SERVICE," and IMSCO further means IMSCO EQUIPPED equals Perfect Projection.

The services of our entire organization including our electrical engineer and projection engineers are free to any exhibitor, and the exhibitor's problem is our problem and when the Exhibitor's problem is solved the reflection is in his box office.

We wish to extend our heartiest thanks on our Fifth Anniversary to everyone in the Industry, every Manufacturer, every Exhibitor and every Customer for their hearty cooperation and their patronage for the past five years and we trust that we will live up to our motto in the future as we have in the past and that we may add every other dissatisfied exhibitor that is not our customer today to our long list of customers getting perfect projection and perfect service and courteous treatment from not only the heads of our organization but from everyone, including our messengers.

Raven Half Tone Screens

The report is received that the Raven Halftone screen is giving very commendable results in theatres where this screen is particularly suited. This screen differs entirely in its characteristics from that of the reflector type. The Independent Movie Supply Company supplies both types so that a good screen is furnished to fit any theatre.

Superlite Screen in Demand

A great many installations have included the Superlite Screen, manufactured by the C. S. Wertsner Company, Philadelphia. This screen, it seems, is used to good advantage in a large portion of the houses equipped by the Independent Movie Supply Company.

Equipts 65 Theatres

It is interesting and of great significance to note the extensive field of operations that the Independent Movie Supply Company has covered in the last six months. More than sixty-five theatres have furnished and equipped by this Company in this time which have had an average seating capacity of approximately 1,200. Eleven installations have been made which have included the Powers General Electric High Intensity Arc; the remaining have Powers Projectors and General Electric Generators one or both:

The following partial list brings out very forcibly the representative field in which the United Theatre Equip. Company have extended their activities.

NAME OF THEATRE	EQUIPMENT
Republic, Brooklyn, N. Y.	General Electric Generators and Powers Projectors High Intensity
Poli's, Waterbury, Conn.	" " " "
Strand, Stamford, Cn.	" " " "
Rivoli, Rutherford, N. J.	" " " "
Rivoli, Newark, N. J.	" " " "
Amendola, Niagara Falls, N. Y.	" " " "
Fulton, Jersey City, N. J.	" " " "
Central, Jersey City, N. J.	" " " "
Lynn, White Plains, N. Y.	" " " "
Meserole, Brooklyn, N. Y.	" " " "
Hollywood, Brooklyn, N. Y.	General Electric Generators and Powers Projectors Regular Type
Review, Brooklyn, N. Y.	" " " "
Ironbound, Newark, N. J.	" " " "
State, Middletown, N. Y.	" " " "
Peter Dawe's, Bridgeport, Conn.	" " " "
Foti's, Waterbury, Conn.	" " " "
Capitol, Bridgeport, Conn.	" " " "
Hippodrome, Bridgeport, Conn.	" " " "
Regent, Kearney, N. J.	" " " "
Garden, Passaic, N. J.	" " " "
Capitol, Trenton, N. J.	" " " "
Trent, Trenton, N. J.	" " " "
Main St., Asbury Park, N. J.	" " " "
State, New Brunswick, N. J.	" " " "
Strand, Albany, N. Y.	" " " "
American, Troy, N. Y.	" " " "
Regent, Albany, N. Y.	" " " "
King, Troy, N. Y.	" " " "
American, Albany, N. Y.	" " " "
Belmont, New York City	" " " "
Lincoln, Union Hill, N. J.	" " " "
Troy, Brooklyn, N. Y.	" " " "
Sunset, Brooklyn, N. Y.	" " " "
Maplewood, Brooklyn, N. Y.	" " " "
Stadium, Brooklyn, N. Y.	" " " "
Arcade, Brooklyn, N. Y.	" " " "
Palace, New York City	" " "
LOEW'S THEATRES	
State, Newark, N. J.	General Electric Generator
Spooner, N. Y. City	" " "
National, N. Y. City	" " "
Alpine, Brooklyn, N. Y.	" " "
Warwick, Brooklyn, N. Y.	" " "
Boulevard, N. Y. City	" " "
Burland, N. Y. City	" " "
Lyric, Hoboken, N. J.	" " "
New Rochelle, New Rochelle, N. Y.	" " "

PERFECT CHANGE-OVERS EASY WHEN USING THE BEHLEN FILM SIGNAL

The Behlen Signal gives two electric warnings timed fifty feet apart. Never fails. No more worry at change-overs. Every experienced projectionist who has a pride in his profession will appreciate the Behlen Signal.

Special Offer Price $7.50 Each

The regular price of the Behlen Film Signal is $15.00 each. We have inaugurated a ninety day, nation-wide sales campaign and expect to put hundreds of these signals in use in every part of the United States. To accomplish this purpose we have made a special price of $7.50 each.

Send a Trial Order

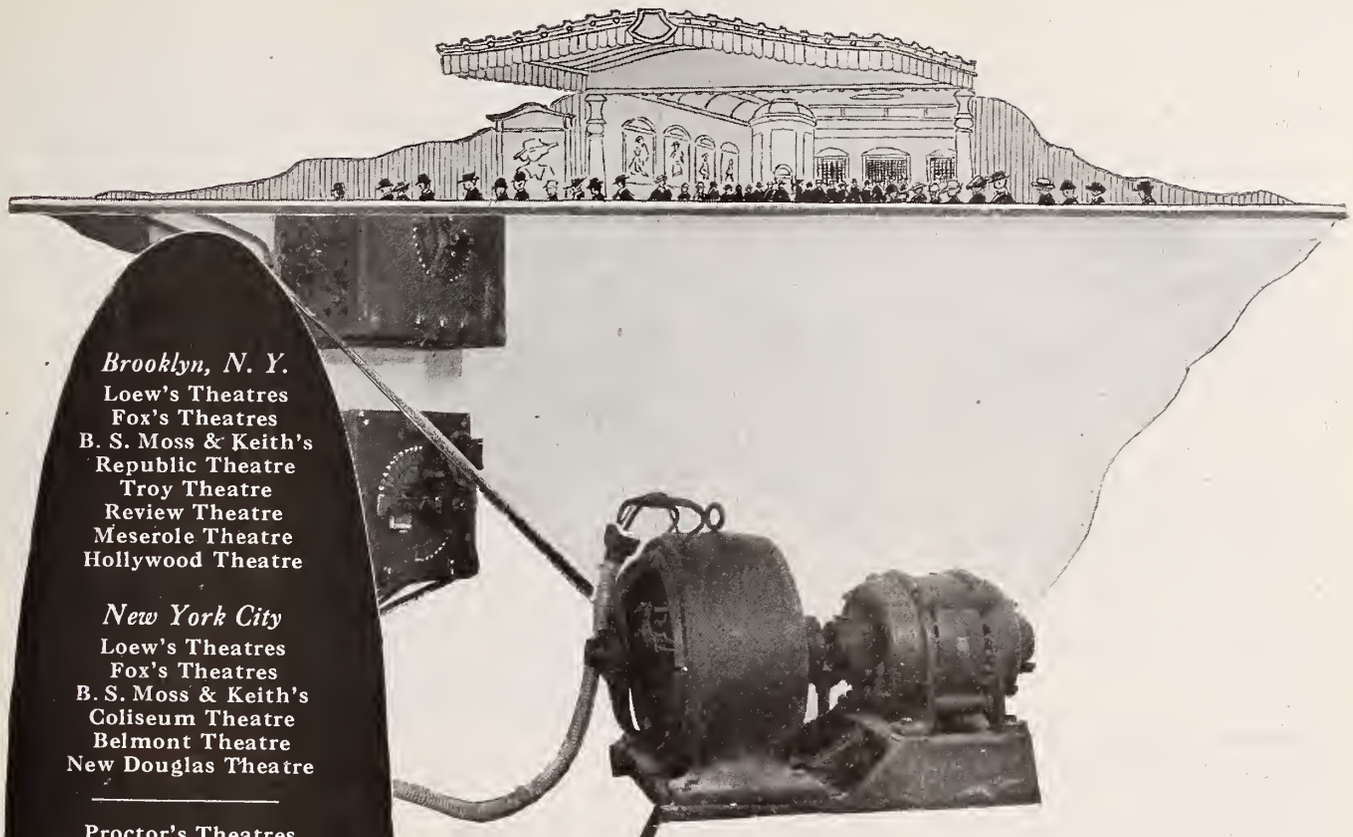
Mail us your remittance at once for $7.50 and a Behlen Signal will be shipped the same day via parcel post. If this signal does not meet with your entire approval after thirty days' use, return the signal and your money will be refunded. When ordering please state make of projectors used.

Powers or Simplex

When ordering Behlen Change-Over Signals please state whether you have Simplex or Powers projectors. Different models of the signals are required for each of these makes of projectors.

Behlen Signals in Every Theatre Everywhere—Our Motto for 1922

C. C. RUSH ENTERPRISES Greenville, S. C.



Brooklyn, N. Y.
Loew's Theatres
Fox's Theatres
B. S. Moss & Keith's
Republic Theatre
Troy Theatre
Review Theatre
Meserole Theatre
Hollywood Theatre

New York City
Loew's Theatres
Fox's Theatres
B. S. Moss & Keith's
Coliseum Theatre
Belmont Theatre
New Douglas Theatre

Proctor's Theatres
Mt. Vernon, Yonkers, Troy
American Theatre, Troy
King Theatre, Troy
American Theatre, Albany
Strand Theatre, Albany
Regent Theatre, Albany
Amendola, Niagara Falls
Lynn, White Plains

New Jersey
Capitol Theatre, Trenton
Trent Theatre, Trenton
Main Street, Asbury Park
Central, Jersey City
Fulton, Jersey City
Ironbound Theatre, Newark
Rivoli Theatre, Newark

Connecticut
Capitol Theatre, Bridgeport
Strand Theatre, Stamford
Fotl's Theatre, Waterbury
Poli's Theatre, Waterbury

G-E Compensarcs

are installed where projection as nearly perfect as possible is the first requirement of the public to which the theatre caters. Many of the largest and best theatres are dependent for the efficiency of their current supply upon General Electric equipment which is well known for its sturdy dependability and economy of operation.

At the left are listed a few of the many theatres where G-E Compensarcs are producing results pleasing alike to exacting patrons and to careful and experienced exhibitors. These installations were made by

Independent Movie Supply Co., Inc.
729 Seventh Ave. New York City

Eastern distributors for

General Electric Company

General Office Schenectady, N.Y.

Sales Offices in all large cities

35C-80

Backing of General Electric

The Independent Movie Supply Company considers itself fortunate in being the Eastern distributors of the General Electric generators. The name and engineering service which backs this make of apparatus proves a great advantage.

Automatic Ticket Reports Busy Season

The Automatic Ticket Selling Company reports business as very encouraging. The past season has been very gratifying considering the general condition of the industry. The prospects for the immediate future appear very bright.

Signal Device

The change over signal device made by the C. C. Rush Enterprises Company now has the Independent Movie Supply Company as one of its chief distributors. This device is relatively new on the market and is reported as making rapid progress in distribution.

Powers Projectors

The Powers projectors are part of the standard equipment used by the independent Movie Supply Company whenever they make an installation. The reputation and merits of the Powers machine are claimed as one of the big boosters in getting business.

Interior view of the new branch office, Buffalo, N. Y., which has recently opened, will enable the Independent Movie Supply Company to give efficient service throughout this district

Ticket Choppers a Safeguard

Caille Bros. find that their product, the ticket chopper, is becoming more universally used throughout the motion picture theatres in this country. This machine is one of the most important assurances to the exhibitor that there will be no leakage of profits.

RAVEN HAFTONE SCREEN

installed in the

CAPITOL THEATRE, NEW YORK

was recently sold to the

Rivoli Theatre, Newark N. J.
Plaza Theatre, New York, N. Y.
Fulton Theatre, Jersey City, N. J.
Strand Theatre, New York, N. Y.

through the

INDEPENDENT MOVIE SUPPLY CO.

729 SEVENTH AVENUE, NEW YORK

RAVEN HAFTONE SCREEN

Is Sold by Leading Supply Houses Throughout the United States

RAVEN SCREEN CORPORATION

ONE SIXTY-FIVE BROADWAY NEW YORK

SUPER-LITE SCREENS

SUPER-LITE SCREEN MANUFACTURERS
Congratulate
INDEPENDENT MOVIE SUPPLY COMPANY
on the successful distribution of Super-Lite Screens. With best wishes for continued success

C. S. WERTSNER & SON, *Manufacturers*
211-221 North 13th Street Philadelphia, Pa.

The CAILLE Security Ticket Chopper

Recognized as the standard for years

Size 45x12x12 inches
Weight 100 lbs.

Choppers That Chop

The **CAILLE** Security Ticket Chopper actually tears the tickets into shreds, removing all possibility of again smoothing or ironing them out to be used a second time.

The cutting knives and mechanism are so constructed that coins or metal checks will pass right through without injury to machine.

Chopper is also equipped with agitator to force strips of tickets down onto the cutting knives.

In lower compartment, under lock, is large metal box to retain the cuttings.

The choppers are supplied in birch, mahogany or on special request in any other finish desired. Top and feet are of white porcelain enamel. We also manufacture electric ticket choppers and ticket boxes. Be sure that it is a **CAILLE**

INDEPENDENT MOVIE SUPPLY CO.
729-7th Ave., New York City
Distributors

THE CAILLE BROTHERS CO.
6210 Second Boulevard Detroit, Michigan

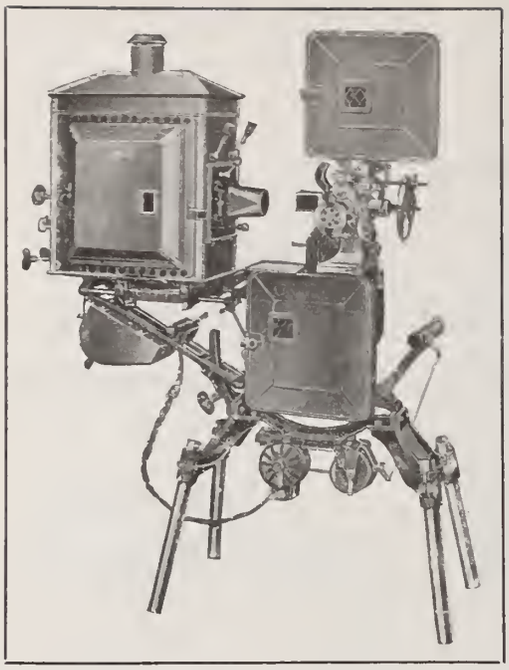
THERE is just one big reason why Columbia Projector Carbons are used everywhere

—they make better pictures

INCIDENTALLY THEY SCORE HIGH in ECONOMY

Write for Information

NATIONAL CARBON COMPANY
INCORPORATED
Cleveland, Ohio
San Francisco, Cal.



Some Installations of

POWER'S PROJECTORS

Recently made by the

INDEPENDENT MOVIE SUPPLY COMPANY

729 Seventh Ave., New York

NAME OF THEATRE	CITY
State Theatre	Middletown, N. Y.
Republic Theatre	Brooklyn, N. Y.
Troy Theatre	Brooklyn, N. Y.
Meserole Theatre	Brooklyn, N. Y.
Lynn Theatre	White Plains, N. Y.
Hollywood Theatre	Brooklyn, N. Y.
Review Theatre	Brooklyn, N. Y.
Capitol Theatre	Bridgeport, Conn.
Peter Dawe's Theatre	Bridgeport, Conn.
Belmont Theatre	New York City
Central Theatre	Jersey City, N. J.
Lafayette Theatre	New York City
Cosmos Theatre	New York City
Greenwich Theatre	Greenwich, Conn.
Barhydt's Theatre	Troy, N. Y.
Foti Theatre	Waterbury, Conn.
Fulton Theatre	Jersey City, N. J.
Plaza Theatre	New York City
Shady Side Lodge	Castleton, N. Y.
Arion Theatre	Middle Village, L. I.
Crescent Theatre	White Plains, N. Y.
Majestic Theatre	New York City
West Side Recreation School	South Manchester, Conn.
Nathan Hale School	South Manchester, Conn.
Knights of Pythias Opera House	Chester, N. Y.
Strand Theatre	White Plains, N. Y.
Board of Education	Rochester, N. Y.
Amendola Theatre	Niagara Falls, N. Y.
P. S. No. 2	Hoboken, N. J.
Plainfield High School	Plainfield, N. J.
Capitol Theatre	Paterson, N. J.
Victoria Theatre	Rochester, N. Y.
City Theatre	Passaic, N. J.

Power's Projectors
Are Sold Only By
Authorized Distributors
This Enables
Power's Distributors
To Give
Power's Service
To Users Of
Power's Projectors

INDEPENDENT MOVIE SUPPLY COMPANY

Are Authorized Distributors for

POWER'S PROJECTORS

In the Metropolitan District

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

NEW THEATRE

CONSTRUCTION & EQUIPMENT

PROJECTION DEPARTMENT CAMERA

P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Patrons' Comfort First Consideration in Mainstreet Theatre

Total Investment 2,000,000 Dollars; Seating 3,200

Kansas City's second new combination notion picture and vaudeville house, to be rected this year, made its debut this nonth. The Mainstreet theatre, one of ne largest house in the West, represents cost of $1,500,000, while the total in-estment amounted to $2,000,000.

The policy of the new house, which has seating capacity of 3,200, will be four nows daily. The projection room, con-ining two type S Simplex machines, is ne of the most modern in the Middle Vest and will be in charge of Jack Her-ng and C. Cessia. The new house, which affiliated with the Junior Orpheum cir-uit, is constructed of marble, concrete and terra cotta. Great attention has been given by the management to the care of the patrons. Each floor is equipped with drinking fountains and telephone booths, while elevators are operated between the first floor and the balcony and upper boxes.

The color scheme of the theatre is blue, gold and tan and no expense has been spared in the provision of rugs, draperies and equipment from Capital Merchandise Company, Chicago, the carpet for the floors alone costing $9,000.

A Wittenmair refrigerating system, costing $100,000, is capable of lowering the temperature 20 degrees in the sum-

(*Continued on page* 1660)

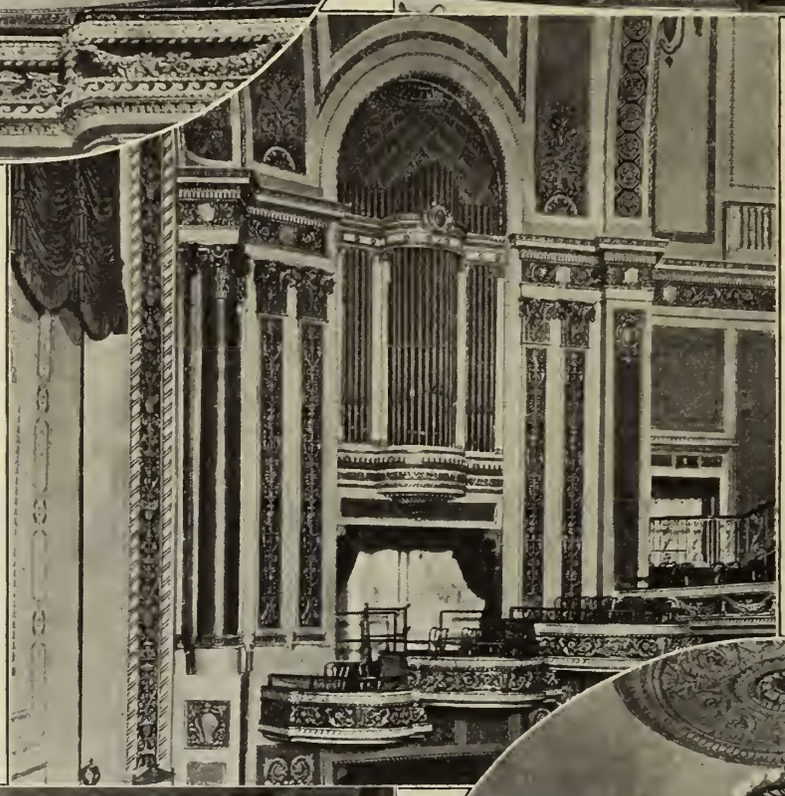
Specifications

Name	Mainstreet
Circuit	Junior Orpheum
Investment	$2,000,000
Seating Capacity	3200
Architect	Rapp Bros.
Color Scheme	Blue, Gold, Tan
Decorators	Mandell Bros.
Construction,	Marble, Concrete, Terra Cotta
Draperies	Capitol Merchandising Co.
Refrigerating System	Whittenmair
Lighting Control	Major
Projectors	Simplex
Arc Control	Peerless
Lenses	Kenolite
Manager	John Herring

The beautiful mezzanine and promenade of the Main Street theatre, Kansas City, Mo. An attractive and restful place such as this is a decided advantage to a theatre in that it affords a pleasant meeting place for theatre parties and lends a touch of distinction to the house

The above is a section of the dome in the auditorium in which is placed some of the main lighting units. This section gives an idea of the detail of designed used in the theatre

The Main Street theatre, Kansas City, Mo., has a well proportioned stage and prosenium which presents a most pleasing view from the auditorium. The draperies are so arranged giving a sense of great distance from the front seats to the screen. The organ chambers which are shown in detail in the cenetr picture may just be discerned on the extreme edges



On the right is a view of one of the organ chambers in which is shown originality of design. The Main Street theatre, Kansas City, Mo., is by no means the pioneer in giving painstaking care to the installation of the organ as this equipment is now recognized as one of the most important of the theatre

The ticket booth shown below presents an attractive appearance The ticket booth is usually the first and probably the most prominent fixture of the lobby which draws the attention of the public. It is therefore essential that this fixture be given especial attention in its design and general appearance

The spacious and beautiful interiors give the patrons a very favorable impression of the Main Street theatre

All Over the Country—*Why?*

The Major System is controlling the lights in a great many of the largest and finest theatres in the country. From coast to coast it is recognized as the one system capable of the most beautiful lighting effects, the simplest and most practical in operation and the less costly in the long run.

Men who are the leaders in the theatre and motion picture field endorse emphatically the Major System because it places in the hands of their electrician the minute control of even the smallest circuits of light, in front and back of the curtain, both for brilliance and blending.

Older theatres can be modernized by installing one and new theatres made of greater earning ability by the Major Control.

Write for a valuable outline of theatre lighting requirements, "The Theatre Lighting Questionaire"

SOME OF THE MAJOR INSTALLATIONS

Peoples Theatre.....Chicago, Ill.
Lincoln Theatre.....Belleville, Ill.
Majestic Theatre.....Bloomington, Ill.
Erber Theatre.....East St. Louis, Ill.
Rialto Theatre .....Elgin, Ill.
Asher's Palace Theatre.....Peoria, Ill.
Fort Armstrong Theatre.....Rock Island, Ill.
State Theatre.....Minneapolis, Minn.
Capitol Theatre.....St. Paul, Minn.
Elks Temple.....South Ribbing, Minn.
Victory Theatre.....Evansville, Ind.
Partheon Theatre.....Hammond, Ind.
Palace Theatre.....Cincinnati, Ohio
Hanna Theatre.....Cleveland, Ohio
Keith's 105th Street Theatre...Cleveland, O.
New Colonial Theatre.....Allentown, Pa.
Illinois Theatre.....Chicago, Ill.
Strand Theatre.....Greensburg, Pa.
Miller's Theatre.....Jefferson City, Mo.
Mainstreet Orpheum Junior Theatre.....Kansas City, Mo.
West Englewood Theatre.....Chicago, Ill.
Granada Theatre.....San Francisco, Cal.
And others

MORE OF THE MAJOR INSTALLATIONS

Tivoli Theatre.....Chicago, Ill.
Capitol Theatre.....Davenport, Ia.
Rialto Theatre.....Louisville, Ky.
Columbia Theatre.....Baton Rouge, La.
Strand Theatre.....Lansing, Mich.
Sheridan Theatre.....New York City, N. Y.
Tivoli Theatre.....Chattanooga, Tenn.
Majestic Theatre.....Dallas, Texas
Hennipin, Orpheum, Jr.....Minneapolis, Minn.
Lincoln Dixie Theatre, Chicago Heights,.....Cook County, Ill.
Indiana Theatre.....Terre Haute, Ind.
Schaefer Theatre.....St. Cloud, Minn.
Orpheum Jr. Theatre.....Los Angeles, Cal.
Apollo Theatre.....Chicago, Ill.
Deland Amusement Co..Deland, Fla.
La Fayette Square Theatre.....Buffalo, N. Y.
Melba Theatre.....Dallas, Texas
Keith's Theatre.....Dayton, Ohio
Orpheum Theatre.....Wichita, Kans.
Chicago Theatre.....Chicago, Ill.
Miller Theatre.....Oakland, Cal.
Orpheum Junior.....Fresno, Cal.
Tivoli Theatre.....Chicago, Ill.
And others

Frank Adam Electric Co.

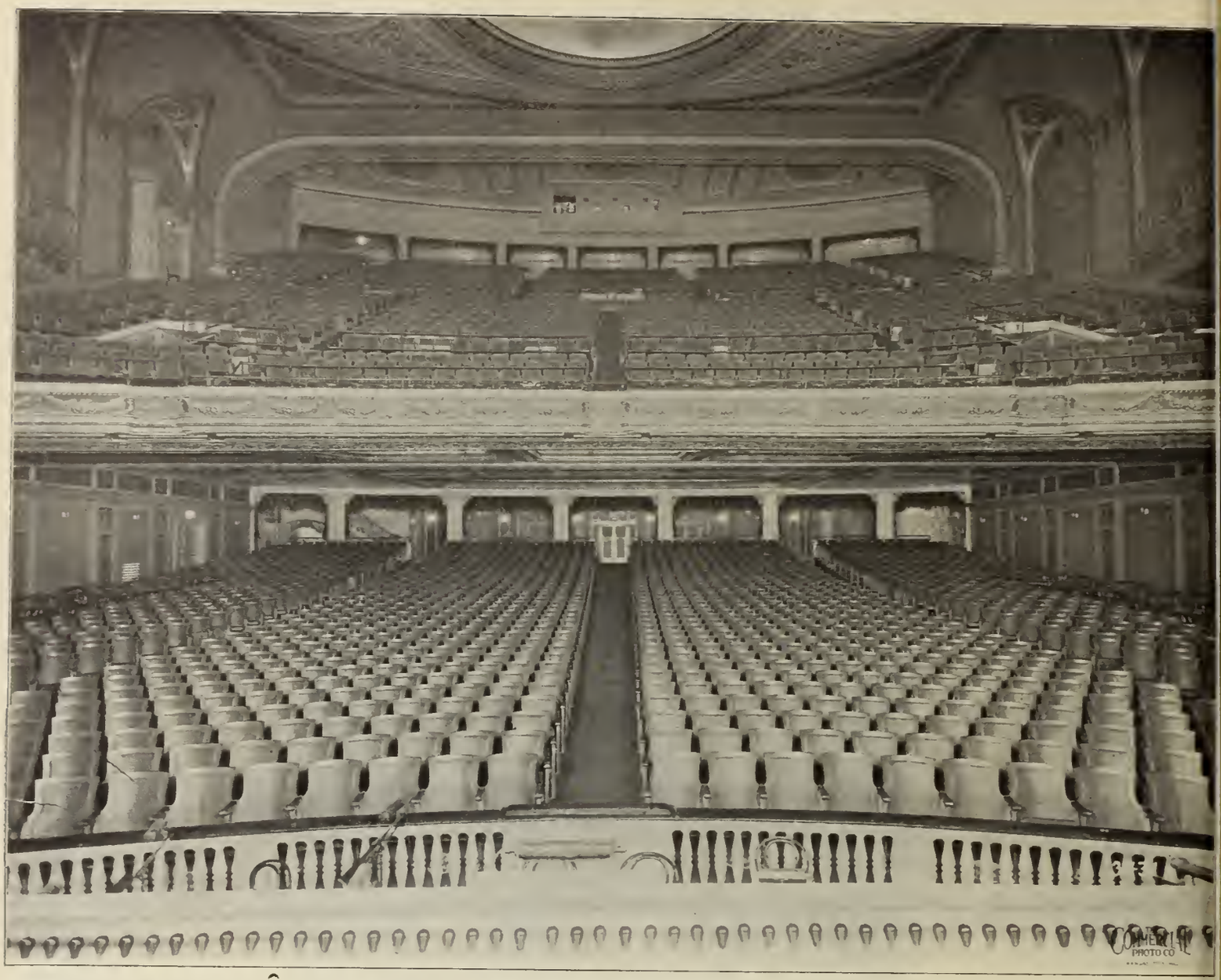
ST. LOUIS MO.

District Offices

Detroit, Minneapolis, New York, Dallas, Kansas City, Cincinnati, Chicago, New Orleans, San Francisco, Los Angeles and Seattle.

Manufacturers also of Triumph panel boards, panel boards and cabinets, knife switches, safety switches, fan hanger outlets, reversible cover floor boxes and A. C. and D. C. Distribution Switchboards.

MAJOR FA SYSTEM
TRADE MARK



The Auditorium of the Main Street theatre, Kansas City, Mo., has seating accomodations for 3,200 persons, the total investment for the house exceeded 2,000,000 dollars

Main Street Theatre

(*Continued from page* 1657)

mer time. Spacious lobbies, so that patrons may not be exposed to the weather, is another of the many features of the Mainstreet.

Rest rooms seem everywhere and there is a nursery for children equipped with cribs and milk heating bottles. A competent nurse is in charge of the nursery. A modern hospital room, with first aid appliances, is under the direction of a trained nurse. There is also an adjoining play room for children. One hundred and fifty persons are employed in the theatre.

The Mainstreet requires 13,200 volts of electricity for lighting purposes. The building has a 190-foot depth from Fourteenth street and the auditorium is more than 100 feet wide.

The Dictagraph telephone system is used through the house, which also is equipped with a Major remote control switchboard. In the projection room, Peerless arc controls, Keno-lite lenses and spotlights, furnished by the Chicago Stage Lighting Company, are among the features.

Martin Beck, president of the Orpheum circuit, and Mort Singer, general manager, attended the informal opening of the house.

"Kansas City was the first city west of Chicago considered for a popular priced house of this kind in the scheme of the Junior Orpheum circuit," Mr. Beck said. "Factors in that choice were the prospects for a bright future in this center. In a measure, the Mainstreet theatre is a reinvestment, a total investment of more than $2,000,000 on our faith in the city's future. We have given our best in this theatre. It has space and every feature of modern architecture for the safety and comfort of patrons."

The decorations, which rival the work in any theatre in this section, were contracted for with Mandell Bros., Chicago. The architectural contract was awarded to Rapp Bros., Chicago. A ten-piece orchestra and a $35,000 Kimball pipe organ will furnish the musical end of the program.

The theatre virtually has a dual character, in that it has a two-story tier of shops and offices, constructed to carry four additional floors, so that a six-story building is a future possibility for that frontage. In addition to 7,000 square feet of space on the second floor, the third floor of the tower affords 1,150 feet of additional space.—*True.*

Another House Using Radio Music

Patrons of the Gillham theatre, Kansas City, were treated to a radio concert last week. A complete apparatus was installed by the management and the "special number" was given liberal press notice. The concert heard by patrons of the theatre was held in Convention Hall. An amplifier was installed near the screen, while the station itself was located at the entrance of the theatre. The cost of installation was comparatively small and resulted in a packed house.

It certainly looks encouraging the progress that some exhibitors are making in using the radio phone as an added novel attraction for their theatres. It certainly will pay the enterprising exhibitor to watch this particular field and take advantage of any opportunity that may present itself along these lines.—True.

Are you considering the advisability of ventilation for the hot weather.

The Barton Console in the
NEW STRAND THEATRE
Pontiac, Mich.
Kleist Amusement Co., Owners

Fifth Avenue or Main Street

The Barton Organ

You would not think of booking all "western" pictures day after day, year in and year out—nor slapstick comedies, nor mother-love pictures—you would not give your audiences a steady diet of even *good* pictures of all the same type? *Of course not!* Remember that the same kind of music can be just as monotonous, just as tiresome—even *good* music—as pictures with a *sameness.*

Change—variety—newness—that's what they want whether you are on Fifth Avenue or Main Street—give it to them in music if you want more profits.

The Barton Orchestral Organ is built for *theatres*—the exclusive Barton Divided Manual gives thousands of new combinations of Orchestral music—your regular "fans" will never tire of it, yet the Barton can be played by any organist.

The disadvantage of hot weather is coming—add this new and permanent attraction to your theatre by easy extended payments that literally makes the Barton pay for itself. Write for details

IT'S A **Barton** ORCHESTRAL ORGAN

BARTOLA MUSICAL INSTRUMENT CO
313-316 Mallers Building
CHICAGO

Knickerbocker Theatre Strong Enough to Bear Load but Flimsy and Lacked Bond

Safety Rests in Last Analysis Upon Architect and Builder

The following analysis which appeared in the *Engineering News Record* gives a very comprehensive explanation of the causes and reasons for the Knickerbocker Theatre disaster, in which nearly 100 people lost their lives:

"Reluctantly the mind accepts as real the strange sequence of events revealed in the collapse of the Knickerbocker Theatre, in Washington. The circumstances of the tragedy are unprecedented in modern building construction, but, though a deep shadow of the unexplained conceals the ultimate moving causes, the course of the final catastrophe is so obvious as to compel belief in spite of its strangeness. Once the facts are accepted they utter certain insistent warnings, which, together with the great toll of death, will make the Knickerbocker Theatre long remembered.

"From the tangled remains of the structure one may read that the building gradually wedged itself apart during the four years since its erection. It was strong enough to bear its loads, but it was flimsy and lacked bond; under the peculiar conditions of its plan and arrangement this fault led to its destruction. That the final moment when it lost its coherence and fell a wreck-heap came at a time when the theatre was occupied seems but the evil play of fate.

"So much can be learned from the ruins. More will probably never be determined. Why the roof and walls wedged themselves apart remains an unanswered question, nor is it likely to be answered by anything more positive than inference. The effects of expansion and vibration are not amenable to calculation or test, and it is these effects that must be looked to as the agencies of destruction.

"Bolts and anchors to tie together the roof and walls would doubtless have prevented or postponed the collapse. But it will not do to write down this statement as a blanket indictment and record the case as simply one of negligence in planning or building. Bolts and anchors have been omitted in other buildings, and though such practice ever was faulty, and more than elsewhere was faulty in the Knickerbocker structure, yet it has not previously been convicted by disaster. Careful designers have always braced and tied their structures securely, but so far as anchorage is concerned they did this more as a matter of prudence than as one taught by failures.

"Buildings, and above all roofs, have been regarded quite universally as dead-load structures in the fullest meaning of the term: as structures devoid of inherent possibility of shift or displacement. That view is seen to be wrong. In the Knickerbocker at least it was terribly wrong, and potentially it is just as wrong for many another building. *Sound building practice must take full account of the possible cumulative effect of even slight motions or vibrations. It must look upon its structures as live-load structures.* The emphasis placed upon this view is the outstanding gain from the collapse.

"No alarm need be felt concerning ordinary buildings because the Knickerbocker Theatre collapsed without warning after a period of satisfactory service. The Knickerbocker was not an ordinary building. It involved quite exceptional conditions.

"It contained as a main element of its structure a curved wall, a long, thin wall lacking solidity and mass, much broken by doors and windows and devoid of stiffening by piers. Upon this wall the designers supported a truss load of fifty tons. Entering the wall at a sharp angle—another most remarkable condition—the truss nevertheless was placed not upon a square seat but upon one directly in the face of the wall. In this combination even the normal deflection of the truss under the weight of the roof introduced a canting effect and exerted a slight push against the wall.

"There was, thus, an initial disturbing force. By reason of the curved wall and the skew truss bearing, expansion and contraction movements of wall or roof took on an abnormal importance. Further, a perceptible tremor was set up by passing street cars. The building contained an organ, whose notes may have been capable of setting up vibration, and seated in the roof framing it had large motor-driven ventilating fans whose humming noise often was noticed by spectators. It is from these conditions that conclusions as to the genesis of the collapse must be drawn, for no other causative factors have been discovered. And these conditions must be taken into account in judging of the relation of the case to the safety of other buildings.

"The precise weight of the several factors, and how far they should have been provided for in the original plan, will doubtless be among the subjects of discussion in the official inquiry. But however exceptional the present case, a simple reference to the inevitableness of vibration and expansion in buildings and to the possibilities of imperfect bearing of heavy members on their supports will suffice to validate the general principle that unless buildings are planned with due regard to their live-load character they will be subject to danger —slight, no doubt, but definitely present.

"Two months ago, after the American Theatre collapse in Brooklyn, it was urged in these pages that heavy superstructure concentrations should be carried integrally by supporting framework, so that the structural parts of important buildings will form a rigid, self-contained skeleton. From the facts of the Knickerbocker disaster there emerges the clear showing that this principle should have primary and universal application to theatres and other buildings of public assembly, involving a large hazard to human life. *Columns under trusses and girders, securely braced to form a framework capable of resisting all forces acting on the completed building, should be made mandatory in our practices and our regulations governing building.* There is no reason why we should continue to be bound by the traditions of former ages, which made a virtue of utilizing masonry walls for heavy-duty service because better materials of support could not be had.

"Building codes are also brought into the focus of attention by the case before us. Regrettable as it may seem, the fact is that the construction of the Knickerbocker Theatre was in full accord with the requirements of the Washington building code. Still more regrettable, one of the prime weaknesses of the ill-fated structure was founded on what appears to be error or oversight in that code, namely that no separate provision was made for theatre walls, so that the rules set up for ordinary building walls automatically applied also to the walls of a theatre. It was under this provision that a hollow-tile wall 18 in. thick wa erected to support a 50-ton truss load at a heigh of nearly 40 ft., and that it was cut into a mesh work of windows and doors to resemble a apartment house—avowedly in order to har monize with the character of the neighborhood There will be occasion for revising and im proving the Washington code.

"What may be accomplished by code im provement is strictly limited, however. Build ing codes cannot assure safe buildings. The cannot take the place of constructional skill an knowledge. In the Knickerbocker case the cod was relied upon as the sheet-anchor of safety Walls were designed as the code demanded for that reason they would be safe! Steel roo framing was designed (by the steel contractor) in changing the original design prepared by a consulting engineer, with no other stipulation than that the design must be approved by the city bureau of buildings. Such dependence upon the guardianship of code and routine administrative process, though in good faith, is an easy path to destruction. It is not uncommon among architects, we fear—and no engineer was involved in the Knickerbocker case in authoritative, responsible position. Fostered by excess of detail in code requirements, this dependence upon formal rules needs to be combated by simplification of codes rather than by increase in detail and complexity.

"Safety in the last analysis rests upon the personal responsibility of architect and builder."

Community Project

A proposed new and beautiful theatre and business block which is now being considered is to be financed by the public of Hartford City, Conn., in that the preferred stock in this project is offered to the public on an eight per cent basis.

A proposition such as this appears to have certain advantages in that it creates an interest in the particular theatre throughout the community. No doubt this interest will have a tendency to create a steady patronage both among the stockholders and their friends.

Advantage of Systematic Seating

There are very material advantages to having a systematic seating system in the theatre. The Guerin theatre seating system claims to enable the ushers to place the audience in the most efficient manner, rarely allowing a vacant seat in the more desirable parts of the house. This is, of course, a great aid in satisfying the greatest number of patrons.

New Bristol Theatre Changes Hands

Paul Corsini, formerly owner of the Palace theatre at Hartford, Conn., has just bought from Walder Brothers and M. Nuseldorf the land and buildings known as the New Bristol theatre at Bristol, Conn., for a consideration reported in the neighborhood of $100,000. He also has bought the lease of the theatre from Anthony DeLorenzo, also owners of the Crown and Liberty theatres of Hartford. Mr. Corsini plans to institute a policy of high-class motion picture programs, with vaudeville, at his new property, and is already engaged in booking films and acts for the rest of the winter and the spring season.—*AGARD.*

A view of the Westinghouse Motor-Generator equipment in the Germantown Theatre, Germantown, Pa. This equipment was furnished by the Williams, Browne & Earle Co., 918 Chestnut St., Philadelphia, Pa., Distributors in Philadelphia and vicinity for Westinghouse Motion Picture Theatre Equipment.

Mr. Theatre Owner!

IF you want motor-generator equipment that meets all the requirements in a first class theatre, you need *Westinghouse Two Arc Multiple Circuit Equipment.*

The specially designed, constant voltage generator, with the two projection machine arcs connected in multiple circuits, assures a steady and uninterrupted illumination of the picture on the screen.

The constant voltage source of current enables you to operate, *simultaneously,* any number of arcs of different amperage, *the number being limited only by the size of the motor-generator.*

Westinghouse high standards of design and workmanship assure reliability.

Write our nearest sales office or distributor for our folder 4478-A, "Direct Current for Direct Profits."

WESTINGHOUSE ELECTRIC & MANUFACTURING COMPANY
East Pittsburgh, Pa.
Sales Offices in All Principal American Cities

Westinghouse

Health Department Engineer Discusses the Need of Proper Ventilation

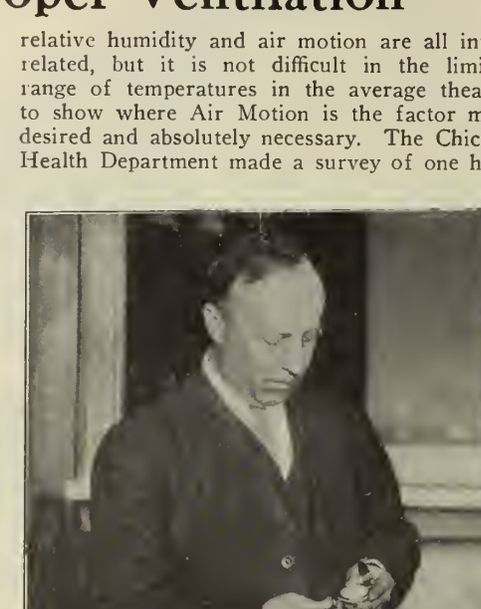
In an article written recently by Mr. Thos. R. Wilson, Ventilating Engineer of the Chicago Health Department, and at the request of the Typhoon Fan Company, Mr. Wilson emphasizes the importance of thorough cooling and ventilating, on the fundamentally correct principles which bring about the desired box-office results. The health factor, heretofore overlooked by many exhibitors as an excellent means of exploitation of their theatres, is given much attention in Mr. Wilson's article, and is especially worthy of the attention of exhibitors in this time of threatened or actual epidemics in some sections. Only recently the theatres were closed in a Texas town on account of the prevalence of influenza, and which no doubt could have been averted with properly ventilated houses and a little publicity as to their safety.

In the practical ventilation of theatres the factors to be given prime consideration are: dust, bacteria, odors, temperatures as shown by both dry and wet-bulb thermometers, relative humidity and Air Motion, the latter manifestly being the most important consideration of all, it being an established and well-known fact that with fresh air, in motion, it is but a short time until the other conditions are overcome and removed. Odors are easily dissipated; dust is removed; temperatures are equalized, and the cooling effect due to evaporation accomplished.

The accompanying illustration shows Mr. Wilson making a test for bacteria determination. Similar tests made in poorly or unventilated theatres have shown as high as two hundred colonies of bacteria on a two minute plate, while in the modern and well ventilated theatre an average of about five colonies is found on the same exposure. Bacteria while often harmless are unwelcome guests, to say the least, and most people prefer to be as far removed from them as possible.

Dust and odors are nuisances and comparatively easily removed. Air taken from the top of the theatre and forced downward under a low pressure neutralizes the inflow of street and side-walk dusts. The "great odor of humanity" can be almost entirely removed from the average theatre, but, as Mr. Wilson brings out in his article, its entire removal will come about only when the small percentage of that type of patron not too well "acquainted with soap and water" forms a closer contact with these other health-preserving agents.

Thermometer tests (wet-bulb and dry-bulb), relative humidity and air motion are all interrelated, but it is not difficult in the limited range of temperatures in the average theatre, to show where Air Motion is the factor most desired and absolutely necessary. The Chicago Health Department made a survey of one hundred complaints listed under the captions of "poor ventilation," "lack of ventilation," and other similar titles; these complaints originating with the average layman or theatre patron, who made no effort to determine the cause of the trouble, being satisfied with the statements that "the air is rotten," the "ventilation is fierce" and other similar remarks, incidentally removing himself as far as possible from the location and leaving the matter of diagnosis and remedy to the Health Department. Investigators were sent to the places complained of and to isolate all factors, to determine which one or ones caused the complaint, and also to see that proper and prompt action was tak to correct the trouble where possible.



Mr. Wilson exposing a gas plate for bacteria determination in the air

A study of the investigators' reports d closed that 80% of the complaints had for th origin improper temperature and Lack of A Motion; or that the high temperature and lc air motion would not permit the body to trar mit the excessive heat generated above t amount necessary to maintain the normal tem erature of 98.6 required by the human boc this lack of transmission of heat resulting the abnormal and unsatisfactory atmospher conditions. The body is a heat-generating m chine, governing the heat generated in rat to its activities; the beating of the heart, breatl ing, thinking, and all muscular activities ge erate heat according to the amount of wo done.

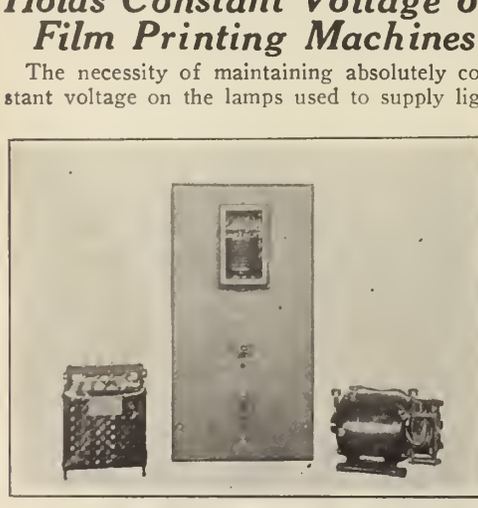
This excess heat generated by the body dissipated in several ways; by the warming c the air we breathe, by the evaporation of mois ure from the lungs, by the heat lost in the ex crement from the body, and most important c all is the heat loss due directly to evaporatio from the skin surfaces and to the actual warm ing of the air surfaces by contact with the ski The first three means of dissipating heat can not be changed to an appreciable degree. Hea radiation from the body can be governed to a extent, but temperature and air motion can b controlled, and as there is a very definite re lation between these two as far as comfor is concerned, it very naturally follows that b controlling air motion we can materially assis or retard the dissipation of heat from the body

When it is considered that each one of a audience in the theatre, under normal condi tions, gives off heat equivalent to one and one half feet of steam radiation, we will begin t appreciate why the temperature increases 10 t 15 degrees above what it was when the doors were first opened. Look around for some efficient and certain means of removing this condition. Means must be provided to rid your patrons of this excessive heat; your house wil be more cheerful, your patrons brighter and more appreciative of your efforts, and your entertainment will take on an added value. Contribute to the health of your community and to the receipts of your box office by providing that element as necessary to life as food and drink—pure, fresh air.

By giving your patrons that which they seek in an automobile ride on a hot day—plenty of fresh air—from overhead and to the face and body—then, and then only, will your house be complete and your patronage chart be kept at level or above, during the hot summer months.

Counter E. M. F. Regulator Holds Constant Voltage on Film Printing Machines

The necessity of maintaining absolutely constant voltage on the lamps used to supply light for the machines which print moving picture films has led to the development of a new type voltage regulator by the General Electric Company. This device, known as the counter E. M. F. regulator, has given satisfactory results in practice, removing all "sawteeth," or ripples from the voltage, and consequently eliminating flicker from the lamp.



Counter E. M. F. regulator for printing machines

While the regulators may vary in detail according to the requirements of each particular case, the main elements and principle remain the same in all cases. The apparatus consists of a main control magnet, and switches mounted on a panel, a counter E. M. F. motor with either brake magnets or a fan brake, and external resistances. In operation, the field of the D. C. generator is connected in series with the counter E. M. F. motor armature, through the generator field rheostat. The operation of the motor is governed by the main control magnet, the contacts of which are connected across the motor field, and short circuit it when closed. The control magnet is adjusted for the particular voltage to be held by means of an adjusting spring and screw.

The cycle of operation is as follows. Take for example a case where the main control magnet is adjusted to give 110 volts, and that the generator field rheostat is set to give a voltage slightly above normal without the regulator. When the transfer switch in the motor armature circuit is closed, the armature begins to revolve immediately, as the high voltage has caused the magnet contacts to open, putting field on the motor. The counter E. M. F. generated in the motor armature, being opposite in direction to the generator field voltage, bucks the latter down, decreasing the voltage of the generator. This reduces the voltage on the control magnet, allowing its contacts to close, short circuiting the motor field, and consequently lowering the counter E. M. F. This causes the generator field voltage to rise slightly, and the same cycle is repeated. The contact action is so rapid that an average field is held on the counter E. M. F. motor which will vary in

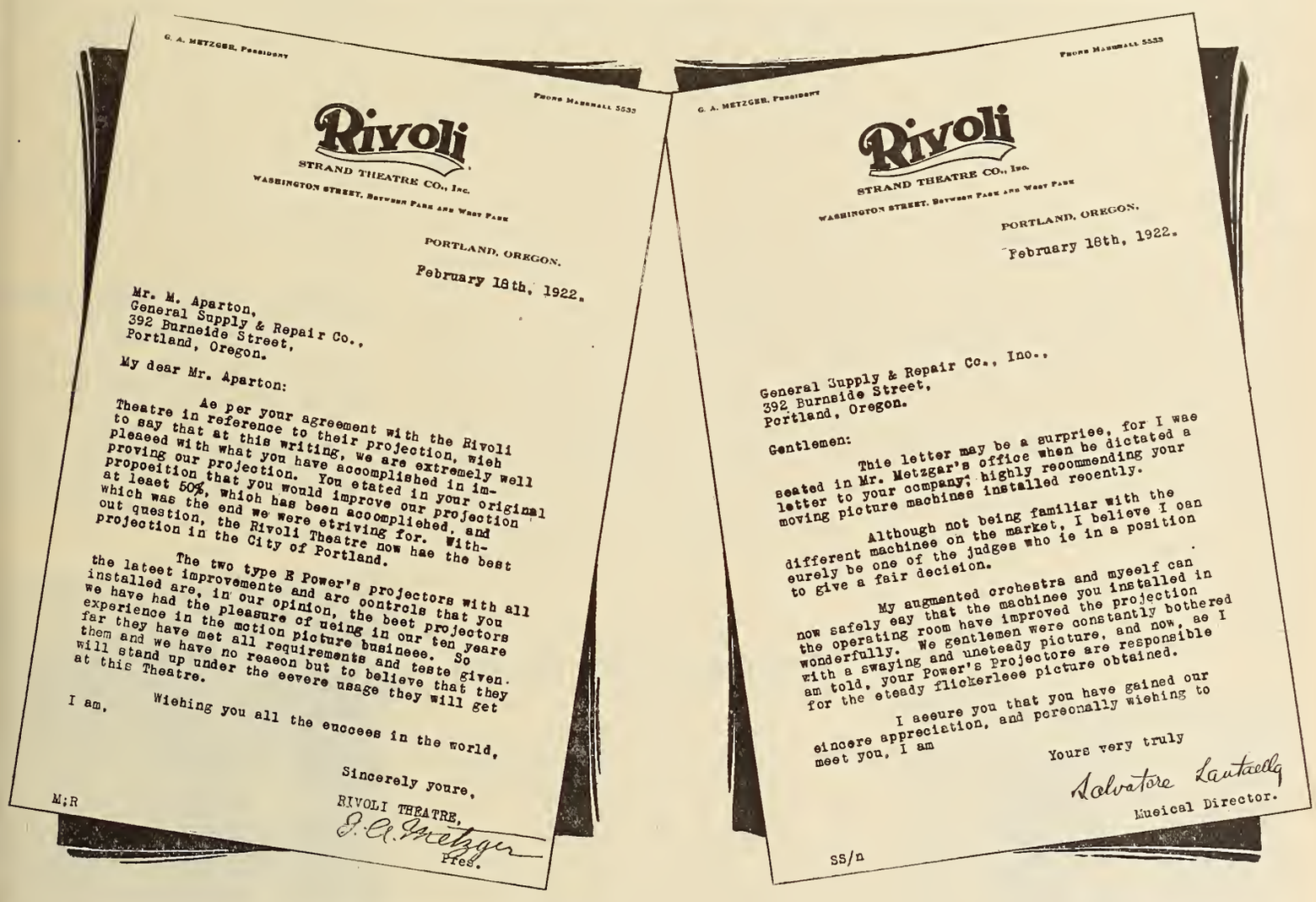
(*Continued on page* 1672)

THE FLICKERLESS PICTURE

WITH

POWER'S PROJECTOR

FROM THE STANDPOINT OF THE OWNER AND THE VIEWPOINT OF THE MUSICAL DIRECTOR



G. A. METZGER, President

Phone Marshall 5533

Rivoli

STRAND THEATRE CO., Inc.

WASHINGTON STREET, Between Park and West Park

PORTLAND, OREGON.

February 18th, 1922.

Mr. M. Aparton,
General Supply & Repair Co.,
392 Burneide Street,
Portland, Oregon.

My dear Mr. Aparton:

As per your agreement with the Rivoli Theatre in reference to their projection, wieh to say that at this writing, we are extremely well pleaeed with what you have accomplished in improving our projection. You etated in your original propoeition that you would improve our projection at leaet 50%, whioh has been accomplished, and which was the end we were etriving for. Without question, the Rivoli Theatre now hae the best projection in the City of Portland.

The two type E Power's projectors with all the lateet improvemente and arc controls that you installed are, in our opinion, the beet projectors we have had the pleasure of ueing in our ten yeare experience in the motion picture buaineee. So far they have met all requirements and teste given them and we have no reaeon but to believe that they will stand up under the eevere usage they will get at this Theatre.

I am, Wiehing you all the euccees in the world,

Sincerely youre,

RIVOLI THEATRE,

G. A. Metzger
Pres.

M;R

G. A. METZGER, President

Phone Marshall 5533

Rivoli

STRAND THEATRE CO., Inc.

WASHINGTON STREET, Between Park and West Park

PORTLAND, OREGON.

February 18th, 1922.

General Supply & Repair Co., Inc.,
392 Burnside Street,
Portland, Oregon.

Gentlemen:

Thie letter may be a surpriee, for I wae seated in Mr. Metzgar's office when he dictated a letter to your company, highly recommending your moving picture machinee installed recently.

Although not being familiar with the different machinee on the market, I believe I can eurely be one of the judges who ie in a position to give a fair decieion.

My augmented orchestra and myeelf can now safely eay that the machinee you installed in the operating room have improved the projection wonderfully. We gentlemen were constantly bothered with a swaying and uneteady picture, and now, ae I am told, your Power's Projectors are responsible for the eteady flickerlees picture obtained.

I aesure you that you have gained our eincere appreciation, and peraonally wiehing to meet you, I am

Yours very truly

Salvatore Lautaelly

Musical Director.

SS/n

EVERYBODY SATISFIED IN THE RIVOLI WITH

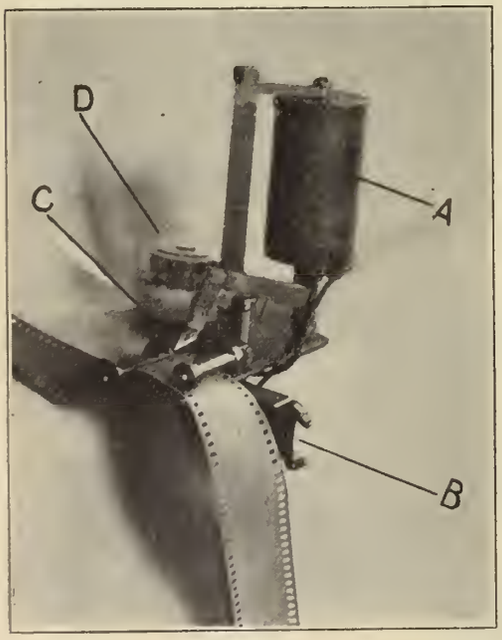
POWER'S PROJECTORS

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Testing Exposures of Enlarging Proves Most Satisfactory Method

Very Rarely Is the Value of the Stop Constant

It takes time to make and develop a test exposure and for that reason a lot of workers who really ought to know better, risk making a guess. To begin with, guessing at the exposure of an enlargement is much more difficult than guessing at a camera exposure. For one thing there is only a fractional part of the latitude, and for another thing, the value of the stop is not constant except as the degree of enlargement is the same, which is rarely the case. Take an ordinary landscape in which the illumination ranges from bright sky to some deep shadow, and one twenty-fifth of a second may give a fair negative if we are not too exact about detail in the shadows, and we can perhaps give the same scene a full second before it will be more than what our detail-loving workers call fully timed. That is a difference of some extent and much more than the short scale of gradation of a negative will permit to be employed in making an enlargement. And with our enlargement we know, let us say, that a certain negative requires just so much exposure for an 11x14, but we want to make one about 20x24. The image looks fairly brilliant on the easel, yet we know we should give more time. We look up a table that tells us if a four-time enlargement takes a given time, an eight-time enlargement takes three and one-half times as long. And while our degree of enlargement does not fit these figures, they are somewhat approximate, and we confess to ourselves that we never would have guessed it required more than double the exposure, if that much. Suppose we have five enlargements to make, all different as to size and all from either different sized negatives or what would be the same different portions of negatives of like or different sizes. And suppose we were guessing at the exposures. We could be quite well pleased with ourselves if four were all right and the fifth one just a little to the bad, just enough to be unsatisfactory. Would it not have been better to have made trial exposures on strips of the paper and by so doing have gotten them all timed exactly right? And how much more so if our guessing was not quite up to this rather high average of four out of five absolutely correct? The man who is doing enlarging day after day, who is doing little else, can estimate the proper exposure fairly correctly nearly every time. He rarely wastes a sheet of paper. But the average amateur is not so fortunate. And when it comes to making these test exposures let us do it right. We must select a portion of the negative that will include both a shadow and a highlight. And in giving this strip a series of exposures by the common plan of uncovering it by sections, let us make it a series of doublings, that is, secure exposures of ten, twenty, forty, eighty and one hunderd and sixty seconds, respectively, instead of a series of ten, twenty, thirty, forty, fifty and sixty. In the first case we hold a sheet of opaque paper over the major portion of the strip pinned across the board, for eighty seconds, shift it down and give forty, shift and give twenty, again and give ten, and then give the whole strip ten seconds more. For the other and less desirable series we expose for ten seconds at each shift of the covering card downward. But one will have only to make one of each kind of trial exposure strips to find that the first described is much the best from which to decide the correct exposure. And when this scaled strip is made, develop it fully. Then one will be easily able to judge which of the several sections represents the correct exposure. And then, and only then, is one in a position to make the exposure with every confidence of giving the right time and securing the best possible result. True, we have wasted three minutes in making the strip exposure, and it will take a few more minutes to stick the strip down in the developer and await its development, but I am quite sure the average amateur will find this expenditure of his valuable time well worth while.—*Camera Craft.*



Automatic film cutting devise

Automatic Film Cutting Device

This device can be easily attached to any kind of a motion picture film printing machine to automatically cut the positive film into separate rolls at any predetermined length for development or different color tints or tones. This is necessary where film is printed in 1,000 foot lengths and has to be cut for rack development or different dye dips and color tones. This does not prevent the printed positive stock from winding up in 1,000 foot lengths as the film is not entirely severed but only cut half way through its width, and the machine does not stop for cutting, it is auomatic and instantaneous.

A. Electro-magnet which operates the cutting device.

B. A very delicate "double-roller miniature spring-switch" which travels along the outer edge of the negative film during process of printing and forms an electrical contact when relieved by the double length notches punched into the negative film to indicate the length of positive rolls desired for development but will not form a contact or operate on the single length notches in the negative used to operate the light control.

C. Steel knife blade operated by electro magnet.

D. Electric hand switch which puts Cutting Device into operation when desired.

Toy Motion Picture Projector Hazard

The increasing use in the home of small motion picture machines is creating a real and considerable fire hazard to life and property. These toy projectors are safe from ignition of the film in themselves if they use a small incandescent lamp. The models using a kerosene lamp are equally safe as regards ignition of the film by the ray of light, but are dangerous on account of the open flame and use of matches.

The greatest hazard is in ignition of film by matches, cigarettes, contact with hot objects, such as steam radiators or electric lamp globes, or open flame. The fire hazard is multiplied enormously if the reel is unrolled, or scraps of film are exposed to ignition. Children do not realize the flammability of the ordinary nitrocellulose film. It has also been seen unrolled in department stores with grave liability of a panic.

Fire prevention experts have given this matter attention. The National Fire Protection Association and the Fire Marshals' Association of North America have it under consideration. —*Safety Engineering.*

Virginia Has New 1200 Seat House

The Waranicholas Brothers who operate the Rialto and new Orpheum theatres, Portsmouth, Va., just opened their new house, the Tivoli.

The Tivoli has a seating capacity of 1,200—semi-French balcony style and a large pipe organ. The theatre also supports an orchestra of eight pieces. The house is plain and refined in its decoration and reflects good taste throughout.—*YOUNG.*

The Book Devise, made by the Newman Manufacturing Co., which is being used to good advantage by some exhibitors. This display cabinet is an economizer on space

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National Anti-Misframe League Forum

Another Idea That Should Help Eliminate Defective Film

The members of the league are to be commended on their excellent work and efforts to overcome one of the most predominant evils now in our field, that of marred film, broken sprocket holes, etc. There are few things as annoying to an audience as misframes, punch-marks and the like. Old prints are bound to have defects, but there is absolutely no excuse for their wanton destruction as practiced by some in our industry.

The projectionist is not responsible altogether for the condition certain prints finally end up in. Some exchanges are lax in the inspection of their films. If all the projectionists and exchanges worked together to keep the film they handle in good condition, then everyone would have easier and more pleasant work.

Brother McKeen presented a very good idea along these lines through his letter, published in the Forum in the February 25th issue of the News. The Projectionist's Report, which he submitted, can certainly be used to good advantage by all the members. We are herewith submitting a somewhat modified form of this report, with the suggestion that the members give this their serious attention.

Through the use of a report of this type it is possible for the projectionist to be of service to his manager; to the exchanges that exert an effort to keep their prints in good condition, and to himself. By reporting the condition of the prints upon receipt of same, the projectionist will permit the manager a basis upon which he can judge the various exchanges he does business with. This will help the exchanges that are doing the right thing and at the same time will bring the others to light.

However, a report such as this should not be misused. It is not conceived for the projectionist who wants to blame the exchanges for everything that goes wrong when screening his show. It must be used fairly to be of any real constructive value. The projectionist who gives conscientious co-operation to his manager is the fellow that is advancing his profession.

It would be very interesting to learn what the members think about this proposition.

Projectionist's Report

Theatre..... Address .....
Exchange..... Date showing .....
Title of Features
1 .....2 .....
3 .....4 .....
5 .....6 .....

Projectionist's Remarks

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.....

Signed .....
Projectionist.

Manager's Comments.....
.....
.....
.....

DEAR EDITOR:

In regards to your piece in the Jan. 28 issue of the News about the bronze buttons for the N. A. M. L. members will state I think these buttons will look 100 per cent better and will be that. If you make them, please put me down for a couple right away, so I'll be able to get one or two before the supply is exhausted, as I am quite proud to be a member of the N. A. M. L.

I am out of work at present or would write up something for the columns about my booth.

Very truly yours,
FRANCIS BUKUH.
Member 1508, Buffalo, N. Y.

Dear Sir:

I am up against it. I have a new head on my machine and it cracks the sprocket holes at the bottom. Please tell me what causes this and how to remedy this trouble.

Yours very truly,
HOWARD POWERS, N. A. M. L. No. 1450.
515 N. 5th St., Richmond, Va.

In the case outlined by Brother Powers, t trouble probably lies in one of two things; eith the take up is too tight or else the idler on t take up feed sprocket is adjusted too close the sprocket. This latter has a tendency crush the film down between the idler and t sprocket. A simple adjustment will reme either of the above.—ED.

Dear Editor:

Want to drop you a few lines this evenin I am in a place where you could not gue in two or three trials. Well, I am in the I Grange High School, still going to school, ar at night I am, as usual, at the Cozy theatr I am still keeping up with my pledge with yc about keeping the film in good order.

I am just about out of the slips. Would yc mind sending me some more.

About the bronze metal button, would yc mind sending mine, and when I receive i your money will leave in stamps on the nex train. Do you want cash or stamps? Whai ever the price will be, you will be sure to ge it. If you cannot send it before you receiv your money, just sit down and drop a fe lines and send them to me a-flying and I wi send you the money a-flying for the metal.

The boss of the show, or rather, the owne is taking the Motion Picture News. Sure d enjoy reading it. If you know of any maga zine or paper or book that is published o different kinds of machines, please let me know

Hope the boys are all keeping their pledge The films we get here are good and bad, bu I examine them all, and they go back in bette condition than they come. So long, Ed.

FRANK PRATKA,
Assistant Operator, Cozy Theatre.
Box 245, La Grange, Texas.

We will have the bronze membership button very shortly now and we will announce wher to send money or stamps for them. If money is sent, it will have to be wrapped very well However, stamps will do. Go to it, Brother Pratka, none of us know too much, and an education is a fine thing.—ED.

Motion Picture News, 729 Seventh Avenue, New York City.

N. A. M. L.

Gentlemen: In the Motion Picture News of January 28, I noticed in the N. A. M. L. forum the article stating that you are considering the possibility of ordering a bronze metal button and charging the members for the cost of the

(*Continued on page* 1670)

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

AS a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Blank for New League Members

Member's Name.....

Home Address.....

Theatre.....

Name and Address of Theatre Manager.....

.....

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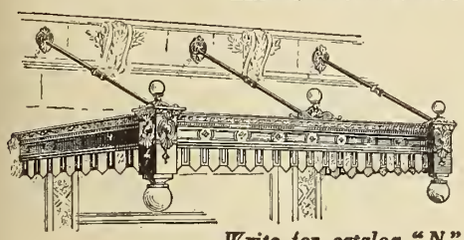

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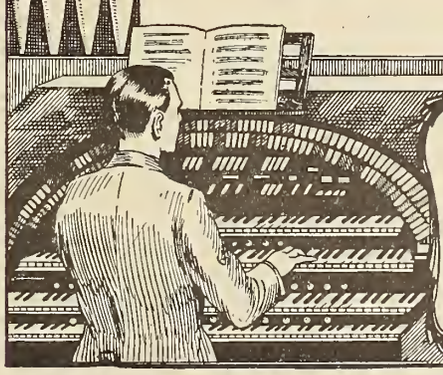

Every Organ is designed to especially suit the acoustic properties of the theatre in which it is to be installed and we aim to make each organ a distinctive work of art

N. A. M. L. FORUM

(*Continued from page* 1668)

button. In reply to this I wish to state that I am highly in favor of this movement and hope that it is supported by all the N. A. M. L. members.

I will write to you later about the kind of machines I use and the general condition of my projection room.

Yours respectfully,
ARTHUR VON MINDEN,
Chief projectionist Cozy Theatre, LaGrange, Texas. N. A. M. L. Member No. 1613.

Dear Ed:

I'm still lining them up down here, so here is another recruit that thinks the N. A. M. L. is his big brother.

Say boys, I have been called up by some of the neighboring town operators and asked why the film corporation permitted the exhibitors to have the operators "cut out parts of their films" when there was no Censor Board present nor any kick from the public. Why has there been no discussion on this in our Forum?

In the past I have been called on to do the same thing, but we have no power to do otherwise, so I think there should be some protection furnished us by the film corporations.

It not only makes the projectionist more work, but is needless butchery of films. Please give your advice, Ed. Anxiously awaiting the next NEWS.

Sincerely,
JOHN E. DUNKIN,
Chief Projectionist.
Arc Theatre, Crawfordsville, Ind. Member Number 1583.

P. S.—Now's the time, boys, let's go!

It is a very interesting point that Brother Dunkin has brought up and we must admit that the projectionist should have consideration in this matter. However, we must look at it from other angles also. The exhibitor is supposed to know his business when it comes to presenting pictures to his patrons, and therefore if he decides some part of the picture is not what he wants to show, we must admit he is the boss in this case. The exhibitor should run his end and leave the projection in the hands of a competent projectionist. Again, though, I don't see how anybody can tell the exhibitor what to show and what not to show, If he doesn't use good judgment, then it's his own funeral. As a rule, it would seem to me poor policy to slice up a show.—ED.

Please send me a new supply of labels, also N. A. M. L. button. I made an electric rewinder and will send you a copy of it when I have a little more time. I use a marker made of tin foil that is just the thing so no one can tell when I switch machines. They still punch the prints, but they go out without any when I get through with them. Maybe some day they will get tired and use their brains. That is, if they have any. Will write again soon and let you know how I am getting along with the punch holes and bad patches.

I remain, yours for better projection,
EDDIE F. STARCK,
Mercedes, Texas.
Member Number 1616.

Brother Starck certainly is living up to the league and here's hoping he will send in the signal device for the other fellows to know about.—ED.

Dear Ed:

Inclosed you will find my application for a membership in the Anti Misframe League, which I wish every operator down in this part of the country would join. I do hope every operator will join for I think it is a good think if they stick to it. I have a helper and it takes about two hours to get film in shape to run. I have been with this manager thirteen years. Hoping to hear from you real soon,

E. BORDEN,
Columbus, Miss.

Brother Borden must be a good projectionist and a steady worker to work in one place for thirteen years.—ED.

GENTLEMEN:

I have long neglected to write the league since I joined it, and must say that I am very proud to be a member.

I have two Powers 6A's here. They get an overhauling once a year and have no trouble whatever with them.

I see we have Mr. Shirey of this city, and I hope to see this city 100 per cent before very long. In your latest issue I see where you are discussing the bronze buttons. All I can say is to go to it. Keep up the good work. You can mail me one as soon as you get them, or notify me.

A. T. HILL, Member 1569.
Lyceum Theatre, Findlay, Ohio.

Dear Sir:

I have been reading your section of the N. A. M. L. for the past few weeks and have been figuring on joining before now.

I am chief operator at the Electric theatre at Dardanelle, Ark., where I have been operating about seven years.

I think the N. A. M. L. is a great organization and every operator that intends to become a professional should be a member.

I am sending application blank for myself and my assistant, and we hope to become members soon.

Sincerely,
H. E. WIESER,
Electric Theatre, Dardanelle, Ark.

Glad brother Wieser has decided to join and help the cause along.—ED.

Here at Last—Labels

I suppose a great many of the brothers have been getting right down, disgusted with us for not renewing our supply of labels before this. However, they are all ready now, so send in for them while they last and we'll promise you that no such delay will happen again. We won't run out of them this time, because when this lot is nearing its end there will be a new bunch coming in.

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Who's to be the first to land in on this new supply?

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Counter E. M. F. for Printers

(*Continued from page* 1664)

proportion to the load and speed of the main generator.

In order to increase the rapidity of the contact action, as is desirable in some cases, the control magnet is frequently equipped with a second winding, known as the "anti-hunting" winding. This winding operates with the main winding when the contacts close, causing them to open rapidly before the generator voltage can build up too high. The regulator action is further stabilized by the loading brake, which consists of either an eddy current disk running between magnets, or a fan brake. In the former case one or more of the brake magnets are in series with the motor armature, while one is connected across the motor armature. These brakes are used to prevent overspeeding, and to give greater stability of rotation.

By the use of the counter E. M. F. regulator, the base voltage of the printing machine is regulated very closely, so that the plugging for any intensity of light on the board can be made with assurance that the result from a given arrangement of plugs will always be the same. The finished film is thereby rendered free from defects or fogginess caused by sudden changes in the intensity of the light from the lamp.

Installs Complete Equipment

Developing the community idea, E. E. Oliver, of the Oliver Motion Picture Supply Company, Cleveland, announces that he has just furnished complete motion picture equipment for the Bedford, O., High School, at a cost varying between five and six thousand dollars. The equipment includes two Motiograph Mazda projection machines; a Diamond Bead Screen, size 9 x 12 ft. This equipment has been installed in a complete fire-proof projection booth. The Bedford High School now offers the best place of amusement in the town. The auditorium seats 600 people. It is to be used for Community entertainment as well as for educational purposes.—*E. LOEB.*

T. C. Cahill Buys Dick's Theatre

In a recent deal T. C. Cahill of Haskell, Texas, purchased the entire interest of Beril Hight in Dick's Theatre. He took charge on January 1, and will have active management in the future. Cahill is a well-known real estate and business man of this city, and he states that several changes will be made toward making this theatre a better amusement house. Troy Howell, who has been working in Dallas for the past year, will have charge of the projection room.

Plans to Build Theatre

Toronto motion picture interests are planning to build a house in Port Colborne. They are endeavoring to buy the J. Givens site on East street.—*TAYLOR.*

Business Offerings

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OPERATOR wants work evenings, Saturday and Sunday matinees; wages reasonable; prefer New York City. Box 110, care of Motion Picture News, New York City.

FOR SALE—Motion picture theatre and building at 24-26 Millbury Street, Worcester, Mass., known as Capital Theatre. Said theatre will be sold at public auction on March 13, 1922, at 2.30 p. m., subject to mortgages aggregating $11,000. Terms and conditions to be agreed upon at time of sale. Seating capacity, 518; two new 6B Power motion picture machines, one 70 amp. generator, one silver screen, one compensarc. For inquiries, refer to Samuel Seder, Attorney, 303 Slater Building, Worcester, Mass. Full particulars will be given and arrangements can be made for a view of the premises.

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in
"Gas, Oil and Water."

Arthur S. Kane presents
Charles Ray in an Andrès
Story entitled *"Gas, Oil and Water."*

Directed by Charles Ray, aided
By Albert Ray. Charles Van Deroef
Officiated as Assistant Director.

George Rizard and Ellsworth H. Rumer
Presided at the cameras.
A First National Attraction—

Rothacker Prints and ***Service.***

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.
TRADE MARK REG.

There are reasons—
Come and see them.

Founded 1910
by
Watterson R. Rothacker

MARCH 25, 1922

Motion Picture News

Reg. U. S. Patent Office

Dominates the Field

Famous Players

TENTH ANNIVERSARY

Section

(*Pages 1781-1844*)

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Published Weekly—$3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

Fotoplayer investment reduces your music bills—

The American Photo Player Co. is in business to sell musical investments — Fotoplayers which will pay for themselves in the money they save.

Your theatre is *not* a purchase; it is a long time investment. Be sure the music equipment you buy is an investment, *too*.

WRITE FOR OUR
Play as You Pay Plan

The AMERICAN PHOTO PLAYER CO

NEW YORK CITY
Mecca Bldg. 1600 B'way.

CHICAGO · ILL
64 E. Jackson Blvd.

SAN FRANCISCO · CAL
109 Golden Gate Ave.

ADOLPH ZUKOR *presents*

DOROTHY DALTON

in "The Crimson Challenge"

A FIGHTING woman! And that woman played by Dorothy Dalton! In a picture that teems and tingles with thrills.

The great cast includes Jack Mower and Frank Campeau. The story is from the famous novel by Vingie E. Roe.

Scenario by Beulah Marie Dix, and directed by Paul Powell.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR

Realart Pictures.....presents

Mary Miles Minter

IN

"The Heart Specialist"

A COMEDY drama with a unique plot that will keep them laughing from start to finish.

Betty is the heart specialist on a New York daily. She sets out to find some real romance—and finds it, along with excitement, thrills, mystery and danger.

No stronger story has ever been selected as a vehicle for Miss Minter.

By Mary Morrison. Scenario by Harvey Thew.
Directed by Frank Urson.

DISTRIBUTED BY

FAMOUS PLAYERS-LASKY CORPORATION

Realart Pictures.....presents

Wanda Hawley

IN

"The Truthful Liar"

WANDA HAWLEY has never appeared in such a strong dramatic story as "The Truthful Liar."

Full of strong conflicts and mighty climaxes, rushing on through stirring action to an unusual ending.

Miss Hawley rises to heights undreamed of in "The Truthful Liar." It is a dramatic knockout.

By Will Payne. Scenario by Percy Heath.
Directed by Thomas N. Heffron.

DISTRIBUTED BY

FAMOUS PLAYERS-LASKY CORPORATION

Next Sunday
April Sixteenth
Begins

A Week of Unusual Interest For YOU

It is Educational Pictures Week for thousands of motion picture theatres on this continent.

Progressive exhibitors all over the United States and Canada will run from April 16 to 23 many of Educational's short subjects to give you unusually diversified and well-balanced programs.

Many of the greatest showmen will present short-subject programs made up exclusively of the quality short subjects for which Educational is famous. Thoughtful exhibitors will select from this list:

CHRISTIE COMEDIES

"TORCHY" COMEDIES

MERMAID COMEDIES

CAMPBELL COMEDIES

"SCENICS BEAUTIFUL"
and
WILDERNESS TALES
By Robert C. Bruce

SKETCHOGRAFS-CARTOONS
By Julian Ollendorff

KINOGRAMS-NEWS WEEKLY

and specials like

THE BATTLE OF JUTLAND

All the above motion pictures are advertised in theatre entrances by posters and lobby cards displaying our trade-mark of guaranteed entertainment quality.

When you see it

Educational Pictures

"THE SPICE OF THE PROGRAM"

Reg. U.S. Pat. Off.

Go in---
It's the Sign of a Well-Balanced Program!

EDUCATIONAL
FILM EXCHANGES, Inc.
E. W. Hammons, President
Executive Offices, New York

THIS AD

will appear Thursday,
April 13th, in

THE SATURDAY EVENING POST

It announces

EDUCATIONAL PICTURES WEEK

April 16—23 to

12,000,000 PEOPLE

WE will give FREE to any exhibitor a striking one-sheet poster that links up with our National Advertising, and that will help you get *your* portion of these 12,000,000 patrons into *your Theatre.*

ASK OUR NEAREST BRANCH NOW

to send you this FREE poster.

Educational Pictures

"THE SPICE OF THE PROGRAM"

Reg. U. S. Pat Off.

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President

Messmore Kendall
presents

CARDIGAN

The First American Historical Production
From the Famous Novel by

ROBERT W. CHAMBERS

Directed by John W. Noble

Booked by

Ziegfeld (Extended run)	Chicago
Lyric (Extended run)	Cincinnati
Alhambra (Extended run)	Los Angeles
Columbia (Extended run)	San Francisco
Finkelstein & Ruben	Minneapolis, St. Paul, Duluth
46 S. A. Lynch Cities and Towns	In the Atlanta Territory
Entire Nathan Gordon Circuit	Boston
Two Blue Mouse Theatres	Seattle, Portland
Emery's Rialto	Providence
Adams' Theatres	Newark, Paterson
Butterfly	Milwaukee
Entire Gore Brothers Circuit	California
Entire Ascher Circuit	Chicago
30 A. S. Black Cities and Towns	In the New England States
Jake Wells	Norfolk and Richmond
Capitol	New York City

American
RELEASING CORPORATION

WALTER E. GREENE, *President* F. B. WARREN, *Vice-President*

Whitman Bennett presents

REX BEACH'S

romance

"Fair Lady"

Founded on his famous novel "The Net"

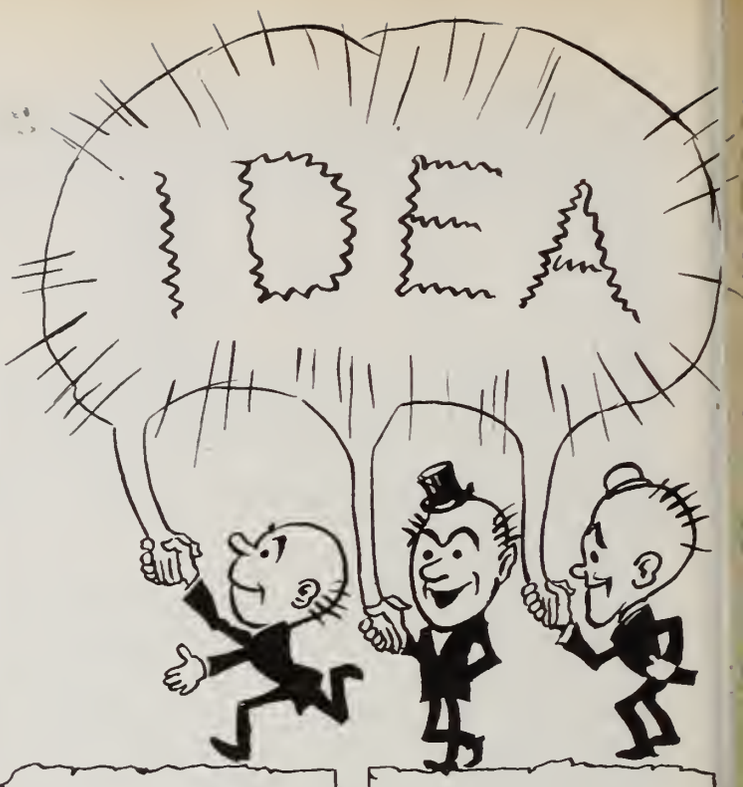
Directed by Kenneth Webb Scenario by Dorothy Farnum

A typical Rex Beach picture—thrilling—appealing—full of action, intrigue and romance. You will profit greatly by booking this picture; it will make real money and new patrons for your theatre.

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

They Know An Idea When They Meet It!



OFFICE OF
HOWARD E. JAMEYSON
Advertising Manager
DORIC AND LIBERTY THEATRES
Kansas City, Mo.

March 4th, 1922.

Goldwyn Pictures Corporation,
New York City.

Gentlemen:-

How come you birds didn't announce that advertising scheme on "Grand Larceny" a week sooner?

My World arrived yesterday, and we start the picture tomorrow, so I didn't have a chance to do anything with it. But anyway it's a "bear" of a scheme, and it will make a lot of money for the boys that use it. Seems to me you've got the idea of selling pictures to the exhibitor -- sell 'em the way to bring the patrons -- then give 'em the picture.

Ordinarily I dont fall for schemes like that. Usually they are too far fetched. Any advertising scheme should be logical, and in keeping with the picture. If a contest of this sort fits the picture, or the spirit of the story, let's have it. If the picture does not lend itself to a scheme of this sort, let's not try to concoct some silly plan,-- just because we think we must have it.

I like the press books you folks are turning out. They seem to be inspirational rather than machine made. Many of your ideas are great -- this one on "Grand Larceny" is particularly good.

Even though the plan did not reach me in time, I did make use of your press book material. I didn't have to spend a thin dime on art work. Everything I used came direct from your book. I even used your teaser campaign without re-adapting it.

Sincerely, H E Jameyson

LUCAS THEATRE
COLONIAL THEATRE

ODEON THEATRE
FOLLY THEATRE

OFFICE OF
GENERAL MANAGER

SAVANNAH, GA., March 8th, 1922

Goldwyn Pictures Corporation,
New York City.

Gentlemen:-

I have noticed with a great deal of interest your four page ad on "Grand Larceny" in the World and News. Goldwyn's method in advertising an exploitation tie-up in the manner you have, should be highly commended.

There is no better advertising or exploitation than a newspaper tie-up, and the idea you have evolved in getting your splendid picture "Grand Larceny" before the public in the manner you have suggested in your ad, should be appreciated by all exhibitors. You are showing them how to make money, and any man who does not take advantage of an idea that will increase his business, should not be an exhibitor.

I may add that the Inoas Theatre here in Savannah played "Grand Larceny", but before I had seen your splendid exploitation suggestion in the World (and I can assure you that I would have taken advantage of it). This picture has created quite an amount of discussion for it's unusual ending, and, if I may venture a suggestion, would impress upon all exhibitors who are going to show this picture, to play this fact up in their advertising. I did in my newspaper advertising and found that it made them curious and brought them into the theatre.

Sincerely yours,
A. L. Selig

Exploitation & Publicity Manager.

MOTION PICTURE NEWS COMMENTS:

Goldwyn has four pages in this issue advertising its latest release, "Grand Larceny." The advertisement not only announces the picture and gives the needed information, but it goes a big step beyond this and tells the exhibitor how to sell the picture to his public. A good selling idea is offered. This is the kind of trade paper advertising the exhibitor wants, the kind the distributor needs. *****

We hope and believe that this piece of copy marks a new era in trade paper advertising; and we congratulate the Goldwyn Corporation on its enterprise.

WM. A. JOHNSTON

MOVING PICTURE WORLD SAYS:

In this issue we meet another exhibitor requirement, this time in the advertising columns. Exhibitors have repeatedly urged us to urge producers to advertise their pictures not with mere announcements of coming productions, but in a way that would actually help the exhibitor to sell the picture to his public*****

The response has arrived. This week the Goldwyn Company devotes advertising space to the telling to the exhibitor of the way to exploit one of their important pictures*****

We regard this as a big league attitude.

ARTHUR JAMES

GOLDWYN presents

GRAND

By ALBERT PAYSON TERHUNE

with ELLIOTT DEXTER

a GOLDWYN

SOUTHERN ENTERPRISES, INC.
CAPITAL FIVE MILLION DOLLARS
ATLANTA, GEORGIA

March 7th.
1922.

EXPLOITATION DEPARTMENT

Goldwyn Pictures Corporation,
New York City.

Gentlemen:-

It has been said that no one could do two things at once. Perhaps not, tho I know that when we advertise our theatres we add to our expense and we also add to our patron's enjoyment!

And I never could see why Trade Paper advertising couldn't accomplish two purposes as well at once. When I was at Triangle I attempted to make our ads, sell our pictures to our exhibitor prospects, while I attempted to embody in them "copy" that would be suitable for the exhibitors to afterwards use in their newspaper campaigns.

And now it is a delight to see that Goldwyn takes a practical and logical step in their trade paper advertising.

For example, in every way, your recent trade paper ad for GRAND LARCENY is a remarkably effective trade ad. At the same time it embodies a clever and practical "exploitation suggestion" and furnishes clear and concise directions just how to go about putting this picture over. Why not? You want your ads read. They will be if they contain news. And what better news could an exhibitor look for than practical sales suggestions, especially when they're placed right before him and he doesn't have to thumb thru a 100 sheets to find out "how to sell it".

Yes, I am quite sure that this sort of trade advertising which we might term Combined-Exploitation-Service-Advertsing, will accomplish much for you. It should certainly help to sell your products ... secondly help your customers to sell them, and last but not least, prove beneficial to the trade papers who in turn profit as they make their pages serve you in proportion to their cost. Keep the good work up. And congratulations.

Sincerely,

Exploitation Director.

Write Your Exchange Today For Special Grand Larceny Contest Clip Sheet

LARCENY

irected by WALLACE WORSLEY
nd CLAIRE WINDSOR

PICTURE

When You Play Goldwyn's Grand Larceny You Get a Great Picture and a Great Angle for Pushing It!

GET IN ON IT! HERE'S THE WAY—

Obey that impulse you had when you read the four page ad in the March 12 issue of Motion Picture News.

Get a copy of the Service Book and the Special Contest Clip Sheet from your Goldwyn Exchange and read them carefully.

Then take the idea to the editor of your most progressive newspaper. Point out to him the vast reader interest—and he will be quick to see it.

Suggest that he offer prizes for the best solutions of "Who Knows?" Plenty of material is provided to launch the contest. The flood of answers the newspaper will receive will carry it on.

Ask the newspaper to start the contest several days before your showing and continue through it, with the prize announcement at the end.

Your box office will profit—and your newspaper, too.

STAMPEDE!

ON YOUR SCREEN AND AT YOUR BOX-OFFICE —

COMING SOON!

CARL LAEMMLE'S PRESENTATION OF

HARRY CAREY

IN A STUPENDOUS DRAMA OF
ADVENTURE AND ROMANCE
IN THE FAR WEST —
FROM THE FAMOUS NOVEL BY JACKSON GREGORY

APRIL AND MAY
Exhibitors - Universal Employees Months

"MAN TO MAN"

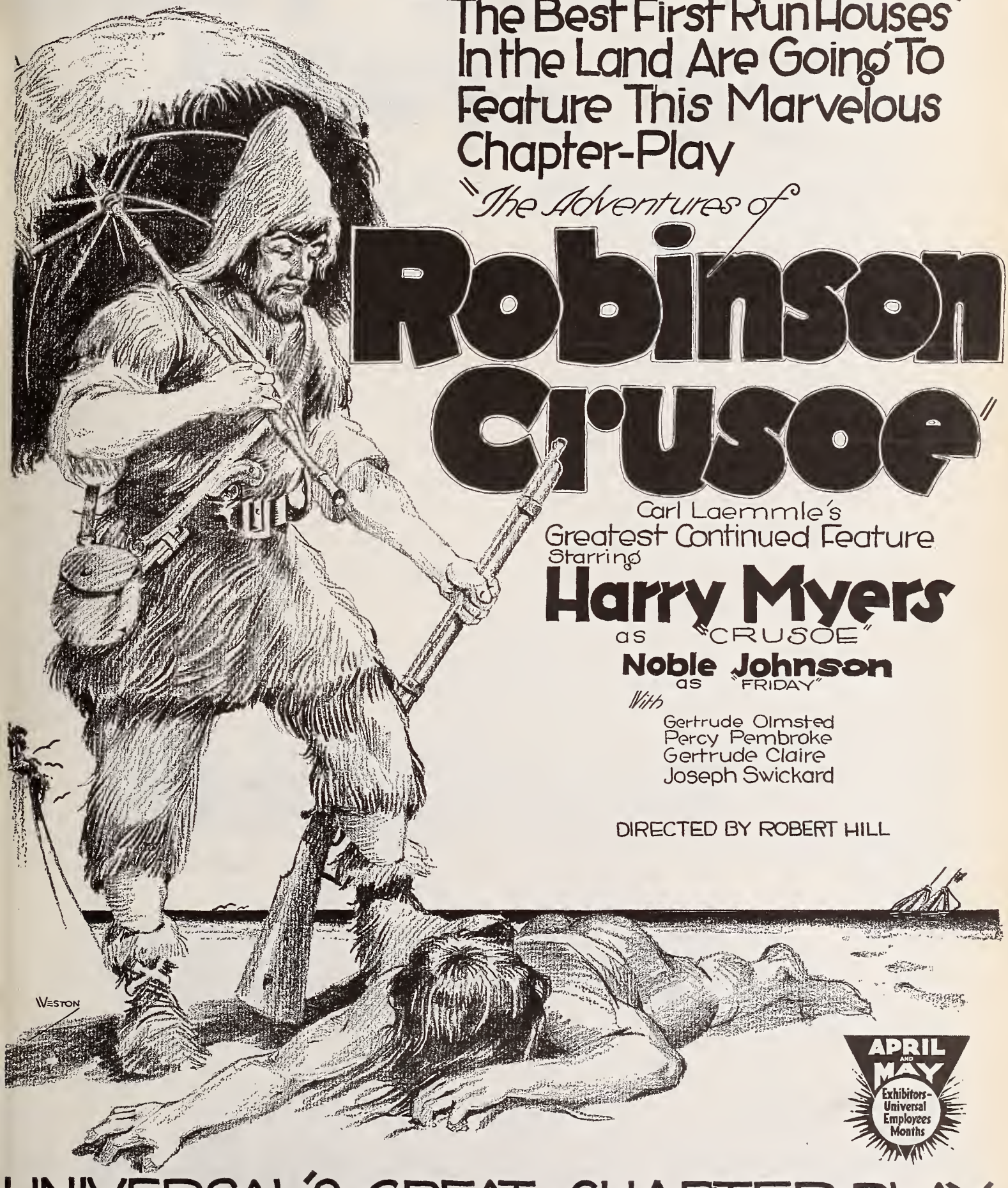
UNIVERSAL-JEWEL
DIRECTED BY STUART PATON

Something Unheard Of!

The Best First Run Houses In the Land Are Going To Feature This Marvelous Chapter-Play

"The Adventures of

Robinson Crusoe"



Carl Laemmle's
Greatest Continued Feature
Starring

Harry Myers

as "CRUSOE"

Noble Johnson
as "FRIDAY"

With

Gertrude Olmsted
Percy Pembroke
Gertrude Claire
Joseph Swickard

DIRECTED BY ROBERT HILL

APRIL AND MAY
Exhibitors-Universal Employees Months

UNIVERSAL'S GREAT CHAPTER-PLAY

TOOK NEW YORK BY STORM

CRITICS PRAISE IT TO THE SKIES

"Suspense is terrific. Best since 'The Virgin of Stamboul.'" —*Morning Telegraph.*

"It almost brings the spectators out of their seats." —*Evening Telegram.*

"Spectacular event. Here one can have his hair raised at leisure." —*Evening Sun.*

"It's a thriller. Rather wonderful. Excellent drama." —*Daily News.*

"There is no better way of getting a thrill than by seeing 'Wild Honey.'" —*N. Y. Tribune.*

"Priscilla Dean hurtles through six reels of almost continuous action." —*N. Y. Times.*

"'Wild Honey' has had few equals. It is breath-taking, astounding. A picture they will talk about—when they are able to get their breath again." —*M. P. News.*

"Sure-fire. Always pleasing. The kind of entertainment that a good majority favor. If your folks like melodrama, they'll surely want this one." —*Film Daily (Wid's).*

"High class melodrama. Ought to please all types of audiences. Picture full of thrills." —*Trade Review.*

"Never lets down for a moment. A rapid succession of thrills." —*Zit's Weekly.*

Now in Its Fourth Week at Shubert's Central, New York City

CARL LAEMMLE presents

PRISCILLA DEAN

In her crowning success — a stupendous thriller made by Wesley Ruggles from Cynthia Stockley's world famous novel

"WILD HONEY"

APRIL AND MAY Exhibitors - Universal Employees Months

UNIVERSAL—JEWEL

VESUVIUS CONQUERED!

Photographed in full volcanic action for the first time in the world's history

by FOX NEWS

Amid poisonous gases, white-hot lava and tornadoes of smoke a Fox News cameraman flies into the flaming crater of Vesuvius

Over this caldron of death, with pilot and cameraman both gassed and unconscious, the aeroplane died and side-slipped into a crash that wrecked the plane and sent both occupants to the hospital

Here is another instance of Fox News unequalled service to the Exhibitor

ADVERTISE IT AS A FEATURE
PLAY IT UP IN YOUR NEWSPAPERS—IN YOUR SLIDES—AND IN YOUR HOUSE PROGRAM

Length 500 Feet

NO EXTRA RENTAL to Fox News Subscribers

Released March 29

Vol. 3, No. 51

William Fox
presents
Nothing but box office money-breeders

Laughter means
DOLLARS
AND
Everybody laughs over
AL ST JOHN
in
A Studio Rube

Just as they laughed over his
Straight from the Farm ~ Small Town Stuff ~
Fast and Furious ~ The Happy Pest and Fool Days

FOX
the house of short subjects

Short subjects are as important as a feature

Original, Simon-Pure, Short-Reel Entertainment Subjects ~
WILLIAM FOX

SUNSHINE COMEDIES

Better than ever before
Now Booking
Please Be Careful — Laughing Gas
West is West — *coming* The Barnstormers

Capt. Bud Fisher's
MUTT & JEFF

Once tried always used ~
No other brand will satisfy

Current Releases
The Cashier — A Clear Case
Too Much Sap — *coming* Any Ice To-day

Are you showing it ?
The greatest exclusive News-feature ever released
FACE TO FACE WITH JAPAN

FOX
INDEPENDENCE & STRENGTH

No Extra Rental

A part of every second issue FOX NEWS

WILLIAM FOX
takes pleasure in announcing
that dainty, gifted star

SHIRLEY MASON

In the captivating play of American life

The Ragged Heiress

It will delight the whole family

Story by Jules Furthman
Directed by HARRY BEAUMONT

DORIS MAY IN "BOY CRAZY"

STORY AND SCENARIO BY BEATRICE VAN

Doris May in "The Foolish Age" was a box office clean-up. Here is this idol of the fans in a faster, funnier, peppier comedy than that hit of hits.

Consider the title. It is ideal for exploitation. Book this picture. Exploit it. Cash in BIG.

A HUNT STROMBERG PRODUCTION
Directed by WILLIAM A. SEITER

R-C PICTURES

R-C PICTURES REG U.S. PAT. OFF.

PUTS THE DASH IN HABERDASHERY

The Darling of the Fans in the Hit of Her Career

LIVE exhibitors made a real clean-up with Doris May in "The Foolish Age." A favorite for years, she swept to the peak of public popularity in that comedy hit of hits.

Now she cuts another melon for you with a faster, funnier, peppier success.

The story is a "riot." Doris May as a boy-crazy girl takes over her father's village store that is dying on the vine. She converts it into a Broadway-type men's store and sells live-wire clothes to the young bucks and old billy goats of the town.

Harry Myers (you know what a triumph he has made in "A Connecticut Yankee") opens a Fifth Avenue-type woman's shop across the street. The town chickens and the old hens are out to give him all the dollars in town.

The trade war between the she-haberdasher and the he-dressmaker is full of the most laughable episodes you ever threw on your screen.

Book and play "Boy Crazy." Your box office needs this stimulant.

R-C PICTURES

R-C PICTURES
REG U S PAT OFF

Shadows

have caused more dread and terror than anything else except the visible menace of death, from the ages of primitive man to the present day. On the other hand, shadows now are providing mankind with nine-tenths of all its theatre entertainment, for the motion picture is nothing more nor less than the play of shadows on a lighted screen.

Shadows

in general are confused and vague, and much of confusion and vagueness have existed in the great entertainment industry of producing and distributing motion pictures.

SECOND NATIONAL PICTURES CORPORATION

is eliminating this confusion by the application of systematic methods and providing the best possible photodramas on terms which give distributors and exhibitors fair shares of the gains.

" The Night Riders " " Her Story "

" David and Jonathan "

Second National Pictures Corp.

140 West 42nd Street New York City

Mae Murray Makes Money for the Showman

She personifies the quick pulse of the life of luxurious dance places -- the glittering revelry of New York and the great Continental capitals

Her presentation by
ROBERT Z. LEONARD
in PEACOCK ALLEY *broke booking and house records*

Watch for her newest, most gorgeous photoplay

FASCINATION

Distributed by

Metro
PICTURES CORPORATION

ROBERT Z. L

MAE M

MAE MURRAY

—her dancing, her striking gowns. A swift-moving story of adventurous romance. A background of the gayest, most sinister phase of night life in Madrid.

Do you wonder the picture's called

Fascination

The star of provocative beauty in a photoplay no less gorgeous than

PEACOCK ALLEY

and even more forcefully dramatic . . . . . .

Your patrons are impatient to see

MAE MURRAY *again*

Give them what they want:

FASCINATION

It's more than the title implies.

Distributed by

MET

PICTURES CO

In

FASCI

By EDMUN

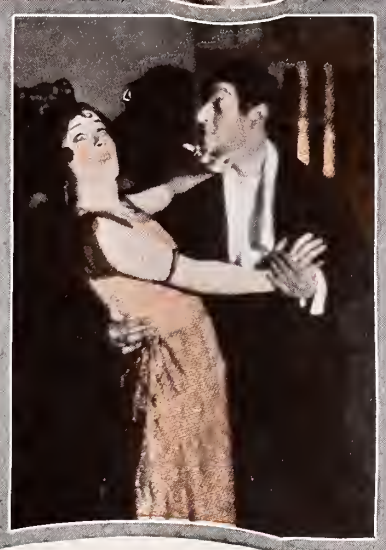
NARD *Presents*

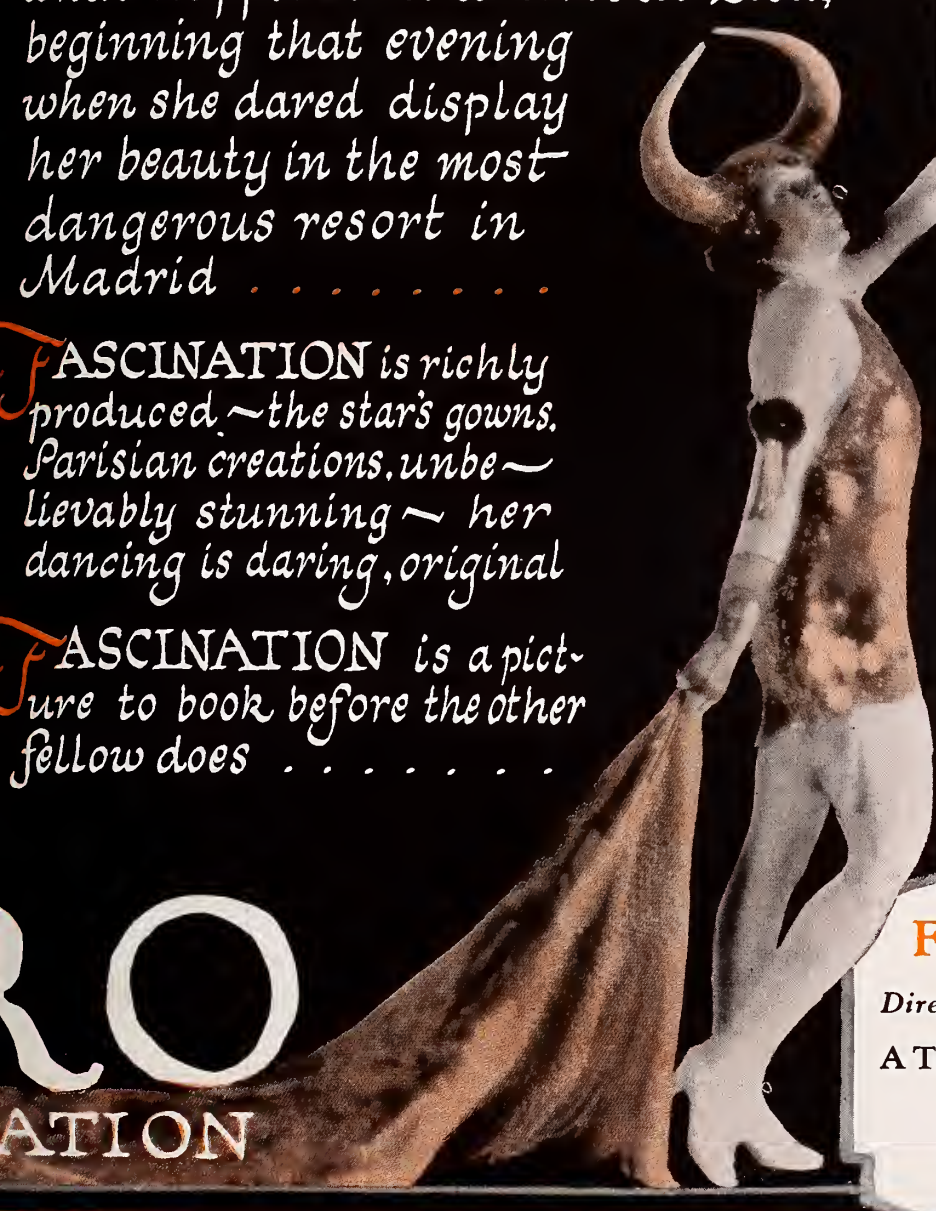
IRRAY

FASCINATION *is the story of what happened to Dolores De Lisa, beginning that evening when she dared display her beauty in the most dangerous resort in Madrid . . . . . .*

FASCINATION *is richly produced ~ the star's gowns, Parisian creations, unbelievably stunning ~ her dancing is daring, original*

FASCINATION *is a picture to book before the other fellow does . . . . . .*





RO

ATION

FASCINATION

Directed by Robert Z. Leonard

A TIFFANY PRODUCTION

M. H. Hoffman
Vice-President
and General Manager

NATION-

OULDING

A REX INGRA

TURN TO THE

A Picturization of the

JOHN GOLDEN HIT

written by

Winchell Smith and
John E. Hazzard

BOOKINGS

that Spell Success:

Metropolitan, Atlanta, Ga.
Republic, Jacksonville, Fla.
Strand, Brockton, Mass.
Rialto, Fall River, Mass.
Rialto, Lowell, Mass.
Day Street, Somerville, Mass.
Poli's, Bridgeport, Conn.
Capitol, Hartford, Conn.
Palace, New Haven, Conn.
Modern, Providence, R. I.
Strand, Portland, Maine
Tivoli, Chicago, Ill.
Randolph, Chicago, Ill.
Riviera, Chicago, Ill.
Peoria, Madison, Wis.
Victory, Evansville, Ind.
Orpheum, Ft. Wayne, Ind.
Ohio, Indianapolis, Ind.
Lyric, Marion, Ind.
Murette, Richmond, Ind.
Liberty, Terre Haute, Ind.
Strand, Milwaukee, Wis.
Toy, Milwaukee, Wis.
Grand Opera House, Wausau, Wis.
Dome, Youngstown, Ohio
Royal, Waco, Texas

A Picture Greater than the Great Play—

which ran 443 times in New York, 319 times in Chicago; and which is still being enacted with undiminished popularity throughout the country.

EVERY NEW YORK DRA

Presented on the Screen by

JOHN GOLDEN *and*
MARCUS LOEW

Scenario by JUNE MATHIS *and*
MARY O'HARA ... *Photography by*
JOHN F. SEITZ . . .

M Production

of WINCHELL SMITH'S FAMOUS BROADWAY STAGE SUCCESS

RIGHT

A Picture Greater than the Great Expectations of it—

which were high, considering its direction by the maker of "The Four Horsemen of the Apocalypse" and "The Conquering Power."

MORE BOOKINGS *that Spell More Success:*

Palace, Dallas, Texas
Majestic, Tulsa, Okla.
Rialto, Denver, Col.
Garrick, Minneapolis, Minn.
Garrick, Duluth, Minn.
Garrick, St. Paul, Minn.
Sherman, St. Cloud, Minn.
Riviera, La Crosse, Wis.
Cameo, New York, N. Y.
Capitol, New York, N. Y.
American, Troy, N. Y.
Capitol, Trenton, N. J.
Grand, Dubuque, Ia.
Germantown, Philadelphia, Pa.
Stanley, Philadelphia, Pa.
Hamilton, Lancaster, Pa.
Majestic, Williamsport, Pa.
Capitol, Altoona, Pa.
Strand, Erie, Pa.
New Mission, Los Angeles, Calif.
Imperial, San Francisco, Calif.
Coliseum, Seattle, Washington
Majestic, Portland, Ore.
Loew's State, Boston, Mass.
Capitol, Oklahoma City, Okla.
Loew's State, Rochester, N. Y.
N. L. Nathanson Canadian Circuit,
Famous Players Canadian Corp., Ltd.

C CRITIC PRAISED IT

Distributed by

METRO

PICTURES CORPORATION

MISSING HUSBANDS

A PICTURE FOR

Husbands who are missing and husbands who wish they were . . . . . .

Wives who wish so, too . .

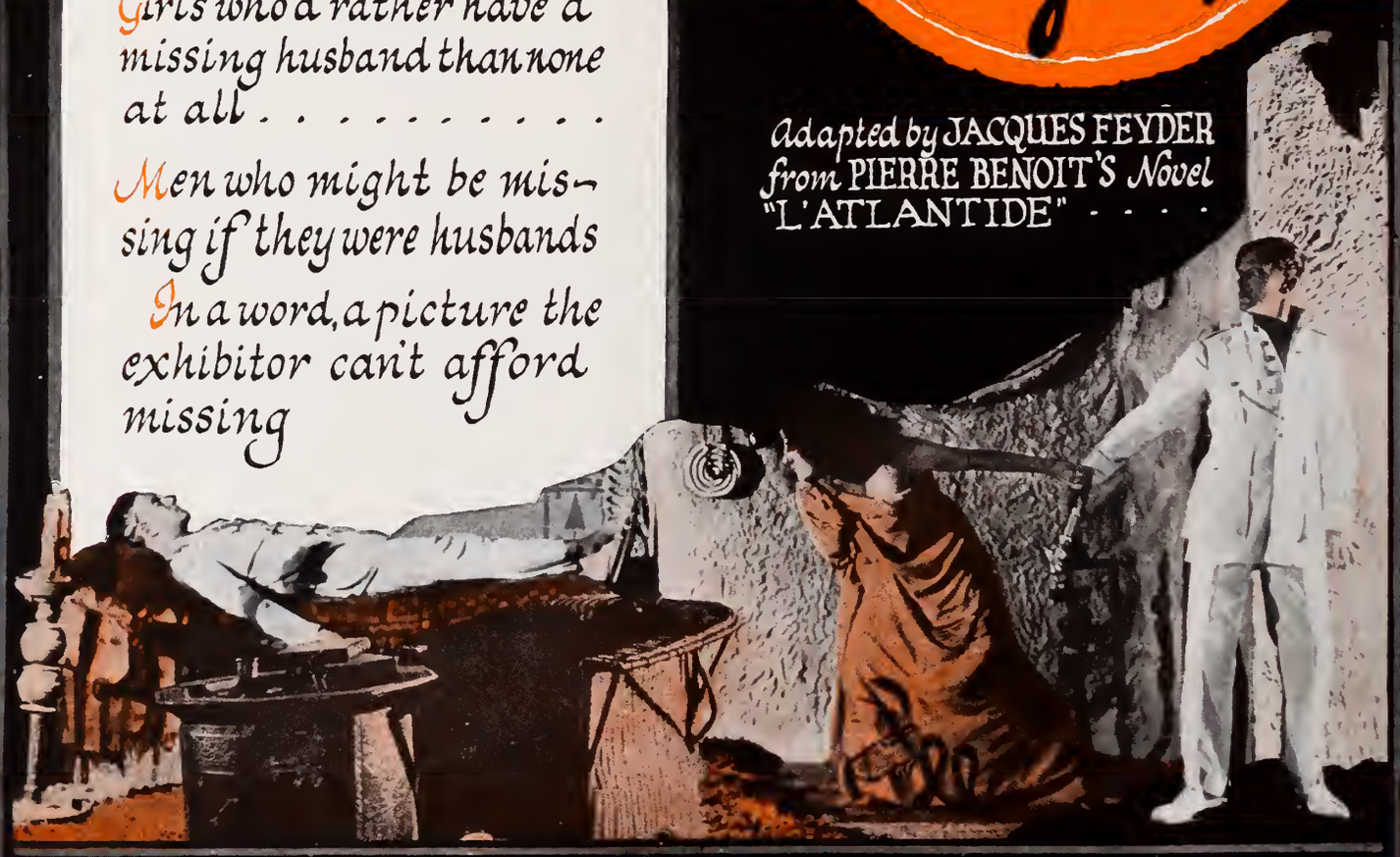
Girls who'd rather have a missing husband than none at all . . . . . .

Men who might be missing if they were husbands

In a word, a picture the exhibitor can't afford missing

The picture that made Paris gasp!

Adapted by JACQUES FEYDER from PIERRE BENOIT'S Novel "L'ATLANTIDE" . . . .



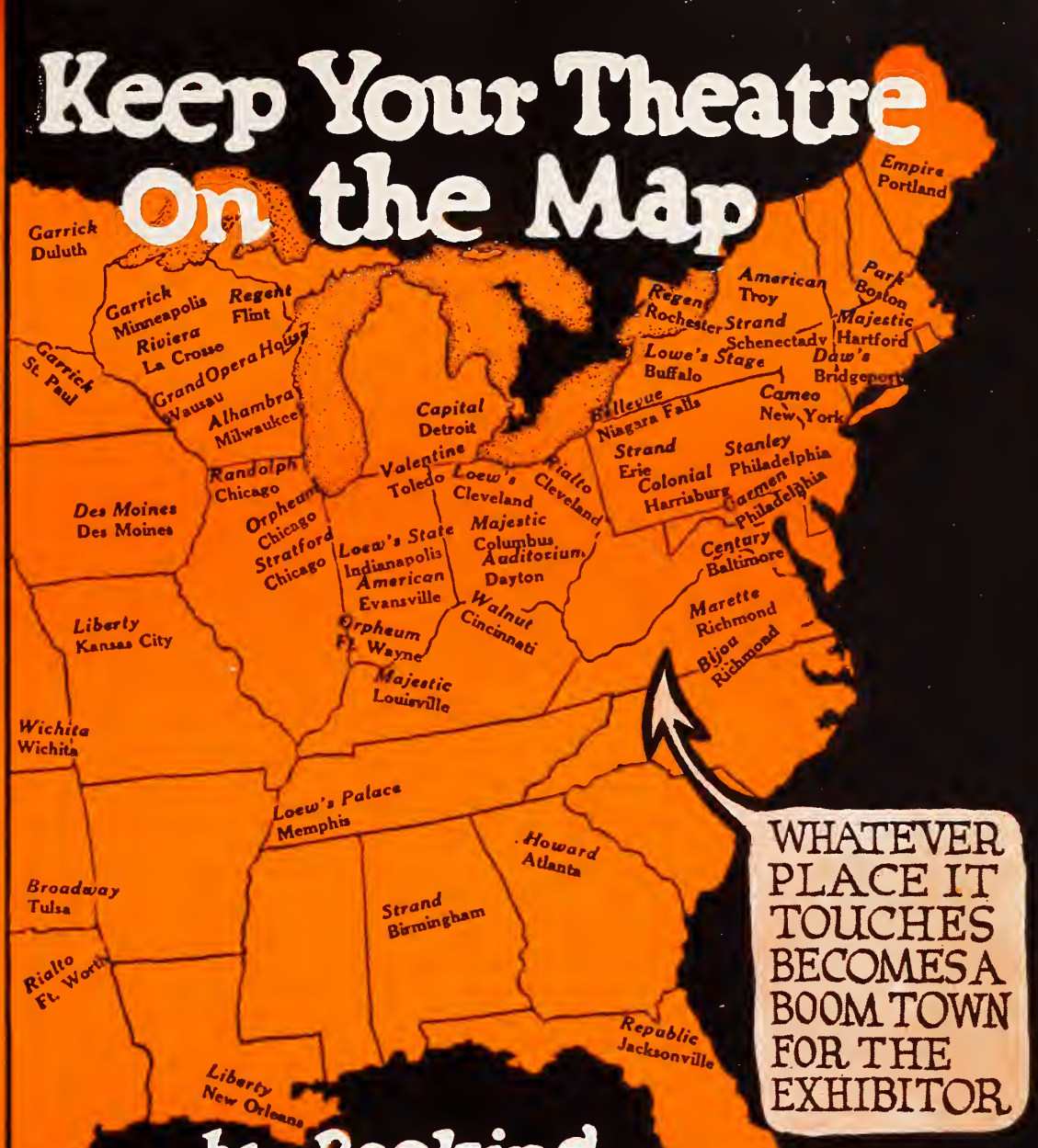
METRO PICTURES CORPORATION

Exclusive Distributors throughout The UNITED STATES and CANADA

—as these theatres did

Howard, Atlanta
Republic, Jacksonville
Strand, Birmingham
Park, Boston
Colonial, Brockton
Rialto, Fall River
Day Street, Somerville
Daw's, Bridgeport
Majestic, Hartford
Palace, New Haven
Strand, Providence
Empire, Portland
Loew's Stage, Buffalo
Moazard, Elmira
Bellevue, Niagara Falls
Regent, Rochester
Strand, Schenectady
Randolph, Chicago
Stratford, Chicago
Orpheum, Chicago
American, Evansville
Orpheum, Ft. Wayne
Loew's State, Indianapolis
Lyric, Marion
Murette, Richmond
Liberty, Terre Haute
Alhambra, Milwaukee
Toy, Milwaukee
Grand Opera House, Wausau
Strand, Akron
Alhambra, Canton
Loew's, Cleveland
Rialto, Cleveland
Capital, Cleveland
Valentine, Toledo
Dome, Youngstown
Walnut, Cincinnati
Majestic, Columbus
Auditorium, Dayton
Majestic, Louisville
Palace, Dallas
Rialto, Ft. Worth
Rialto, San Antonio
Criterion, Oklahoma City
Royal, Waco
Broadway, Tulsa
Rivoli, Denver
Capital, Detroit
Regent, Flint
Liberty, Kansas City
Wichita, Wichita
Loew's Palace, Memphis
Loew's State, Los Angeles
Plaza, San Diego
Garrick, Duluth
Garrick, Minneapolis
Garrick, St. Paul
Riviera, La Crosse
Cameo, New York
American, Troy
Liberty, New Orleans
Des Moines, Des Moines
Rialto, Omaha
Stanley, Philadelphia
Carmen, Philadelphia
Colonial, Harrisburg
Hamilton, Lancaster
Majestic, Williamsport
Capital, Altoona
Strand, Erie
Loew's State, Salt Lake City
American, Oakland
Imperial, San Francisco
Liberty, Portland
Coliseum, Seattle
Century, Baltimore
Bijou, Richmond

Keep Your Theatre On the Map



WHATEVER PLACE IT TOUCHES BECOMES A BOOM TOWN FOR THE EXHIBITOR

by Booking ROBERT Z. LEONARD'S

Presentation of

MAE MURRAY *in* PEACOCK ALLEY

PEACOCK ALLEY IS THE ROAD TO RECORD RETURNS

by EDMUND GOULDING *based on a story by* OUIDA BERGERE

A TIFFANY *Production*
M. H. HOFFMAN *Vice Pres. & Gen. Mgr.*

Directed by ROBERT Z. LEONARD

Distributed by

METRO PICTURES CORPORATION

X MARKS THE SPOT WHERE THE MONEY IS FOUND

ALICE LAKE *in* THE GOLDEN GIFT

by June Mathis ··· Scenario by Florence Hein

A MAXWELL KARGER *Production*

GARETH HUGHES *in* I CAN EXPLAIN

by EDGAR FRANKLIN

A GEORGE D. BAKER *Production for* ARTHUR SAWYER HERBERT LUBIN PICTURES

VIOLA DANA *in* GLASS HOUSES

by CLARA GENEVIEVE KENNEDY *Scenario by* EDITH KENNEDY

A HARRY BEAUMONT *Production*

METRO PICTURES

BERT LYTELL *in* THE RIGHT *that* FAILED

From J.P. MARQUAND'S Saturday Evening Post story

Scenario by LENORE COFFEE

A BAYARD VIELLER *Production*

SELZNICK
REG. U.S. PAT. OFF.
PICTURES

The story of a girl who took everything and gave nothing in return—a girl whose motto was, "Who Cares?"

LEWIS J. SELZNICK
presents—

ELAINE HAMMERSTEIN

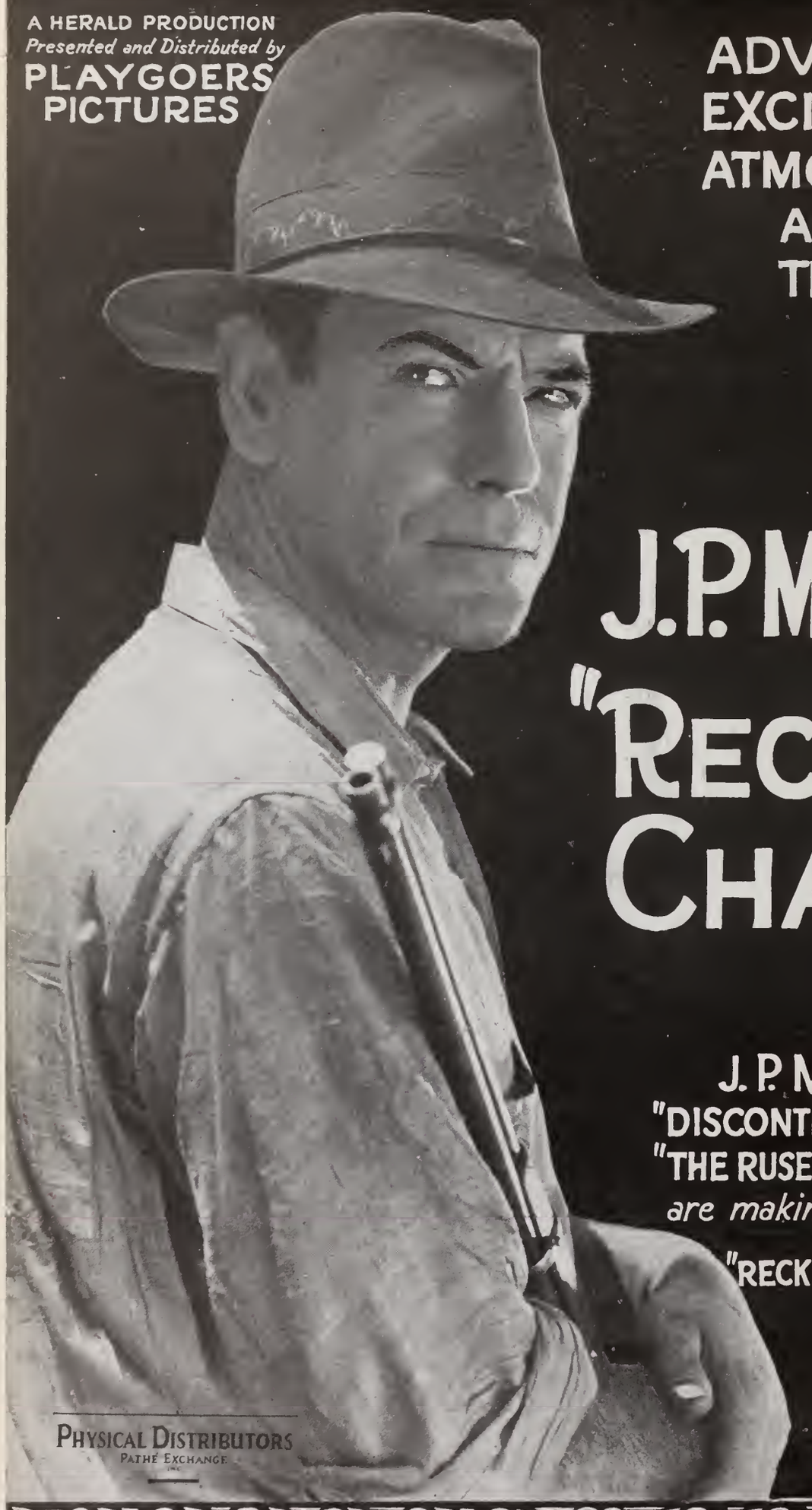
IN

"Reckless Youth"

Adapted from a story by COSMO HAMILTON

Scenario by Edward J Montagne — Personally staged by RALPH INCE

A HERALD PRODUCTION
Presented and Distributed by
PLAYGOERS PICTURES



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EXCITEMENT!
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ACTION!
THRILLS!

J.P. McGOWAN
IN
"RECKLESS CHANCES"

J. P. McGOWAN *in*
"DISCONTENTED WIVES" *and*
"THE RUSE *of the* RATTLER"
are making Public Demand
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"RECKLESS CHANCES"

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CARTER DEHAVEN
IN
"MARRY THE POOR GIRL"
A DELICIOUS DELIGHTFUL COMEDY!
Oliver Morosco's Stage Hit by Owen Davis
Personally Supervised by Carter DeHaven
Adapted by Rex Taylor Directed by Lloyd Ingraham
Presented and Distributed by
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Mr. Brady will screen any of these subjects at the fully equipped arrangements and efficient distribution.

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JULES ECKERT GOODMAN'S
THE MAN WHO CAME
A Success the World Over

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Success New York-London

FOXY GRANDPA
Most Successful Series of Cartoons Ever Made

THE FLAMING SOUL
Acted on Stage by House Peters and Clara Joel

UP THE LADDER
By Owen Davis, Now Running Playhouse, New York

OWEN DAVIS'
FOREVER AFTER
Played Over 400 Times in New York City

THE THINGS THAT COUNT
Another "Over the Hill"

THY NAME IS WOMAN
A Mary Nash Hit

THE NEST
Now Running 48th Street Theatre, New York City

SYLVIA RUNS AWAY
100 Nights at Playhouse

READ THIS LIST—FULL PARTICULARS

The Great Northwest
The Woman of It
An Old New Yorker
A Court Scandal
The Apprentice
A Flash of Lightning
The Acid Test
The Bottom of the Sea
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The Naked Truth
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In God's Country
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The Manicure Girl
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Bill's Woman
An Hour of Life
A Daughter of the Tenements
A Bunch of Violets
All for a Girl
Sport McAllister
Orange Blossoms
The Calthorpe Case
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The Things We Create
The Woman He Stole
The Flying Star
She (Wm. A. Brady's dramatization)
The Redskin
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Won by a Neck
Aunt Hannah
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OWNED BY WILLIAM A. BRADY AND THE WORLD FILM CO.

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Mother
Gentlemen from Mississippi
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DRIFTING
Now Running at Playhouse, New York

OWEN DAVIS'
OPPORTUNITY
Ran a Year in New York

ANNA ASCENDS
Make a Great Picture for Female Star
Played by Alice Brady

THE TEASER
Comedy Success, Playhouse

JUST LIKE JOHN
Broadhurst Comedy with Thrilling Situation

THE EXQUISITE HOUR
Grace George Now Playing It, Princess, Chicago

THE LAW BREAKER
Now Running at Booth Theatre

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A Series of Thrills

DON'T WEAKEN
A Great Play for Pictures by Geo. Broadhurst

PERSONALITY
Full of Laughs and Thrills

THE RUINED LADY
Frances Nordstrom's Dramatic Comedy
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TOMORROW'S CHILD
By Fannie Hurst, Author of Humoresque

GLADLY GIVEN ON APPLICATION

Burr Oaks
Old Glory
Mrs. Smith—Detective
The Recall
Thou Shalt Not
The Girl and the Drummer
The Intruder
Jim's Marriage
The Swindlers
Back of the Yards
Just to Get Married
Beauty Is Skin Deep
Making Good
Countess Chiffon
A Lady of Long Ago
An Irish Arab
Evil Tongues
Snowflakes
Around New York in 80 Minutes
Humanity
The Runaways
The Lady from Oklahoma
The New South
A Thousand Years Ago
Cheer Boys, Cheer—Drury Lane Drama
The Rented Earl
Girls Will Be Girls
An American Beauty
Gentleman Jack
Naval Cadet
A Man From the West
The Wrong Mr. Wright
The Last Chapter
Cape Cod Folks
The Easterner
A Stranger in a Strange Land
The Pleasant Sins
Passion's Slave

PRODUCED BY THEM BEFORE THE WAR—GREAT FOR REVIVAL NOW

After Dark
Colton King
Ivory Snuff Box
A Woman's Way
Husband and Wife
The Boss

FAIR PLAY AGENCY, M. Healy, Mgr.

48th ST., NEW YORK CITY

AUTHORITY TO NEGOTIATE

"I AM THE LAW!"

A sensational drama of the Canadian Northwest directed by the master of all outdoor directors, that "sure-fire" masterhand — maker of big successes with the punch—

EDWIN CAREWE

Featured in this super picture against a background of Nature's magnificent "bigness" and garbed in the white snow of the Northwest which is startling in its supreme beauty are

ALICE LAKE
KENNETH HARLAN
ROSEMARY THEBY
GASTON GLASS
WALLACE BEERY
NOAH BEERY

—the greatest cast ever assembled!

SOLD to Joe Skirboll of First National, Pittsburgh; Fred Cubberley, First National of Minneapolis; M. A. Klausner, Mountain States of Denver, and Harry Warner of Warner Bros. for the entire foreign market.

EDWIN CAREWE
PICTURES CORP.
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The Big 6 are coming

The Entertainment Ten

B. S. Moss
Real Showman
Wrote the Ad
on the
Following
Page

The Entertainment Ten

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Now available at the following WID GUNNING Exchanges:

Atlanta, Ga.....146 Marietta St.
Boston.....19 Piedmont St.
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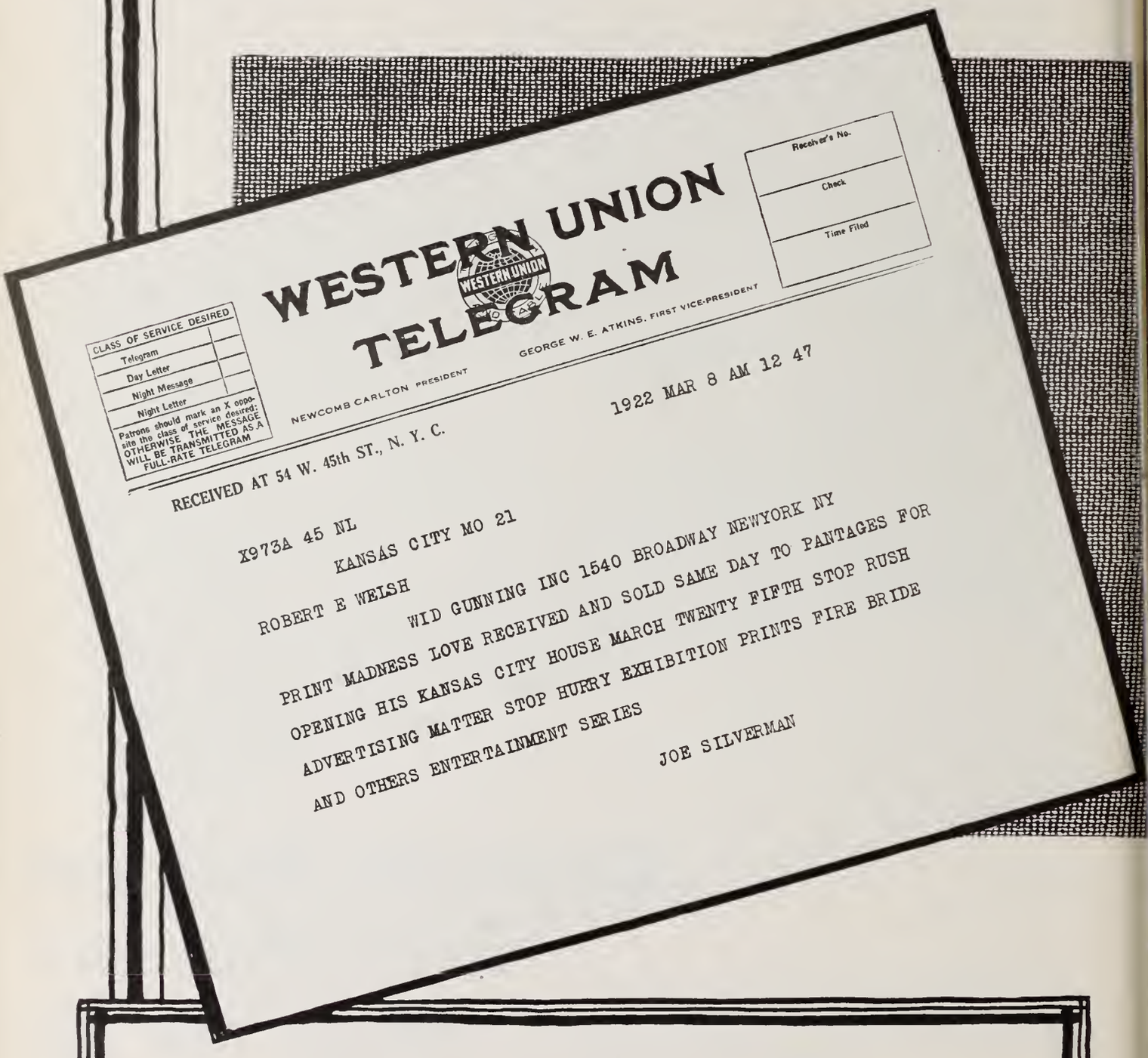
Cincinnati...Room 505, Film Exch. Bldg.
Dallas.....1717½ Commerce St.
Denver.....1714 Broadway
Detroit.....504 Joseph Mack Bldg.
Kansas City,
Film Exch. Bldg., 17th & Main Sts.
Los Angeles.....838 So. Olive St.
Minneapolis....Room 610, 16 No. 4th St.
New York City...5th Floor, 729 7th Ave.
Philadelphia.....1235 Vine St.
Pittsburgh.....1201 Liberty Ave.
San Francisco.....284 Turk St.
Seattle.....2024 Third Ave.
St. Louis.....3626 Olive St.
Washington.....525 13th St. N. W.

The Entertainment Ten

Alexander Pantages Real Showman Wrote the Ad on the Following Page

The Entertainment Ten



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Patrons should mark an X opposite the class of service desired; OTHERWISE THE MESSAGE WILL BE TRANSMITTED AS A FULL-RATE TELEGRAM

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1922 MAR 8 AM 12 47

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ROBERT E WELSH
WID GUNNING INC 1540 BROADWAY NEWYORK NY
PRINT MADNESS LOVE RECEIVED AND SOLD SAME DAY TO PANTAGES FOR
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ADVERTISING MATTER STOP HURRY EXHIBITION PRINTS FIRE BRIDE
AND OTHERS ENTERTAINMENT SERIES
JOE SILVERMAN

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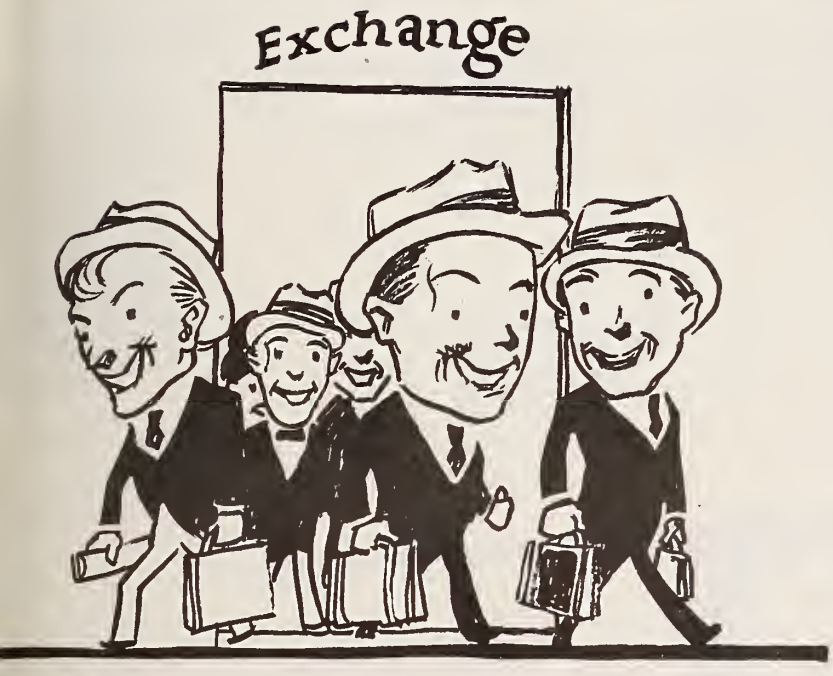
The Entertainment Ten



3000 Real Showmen Wrote the Ad on the Following Page

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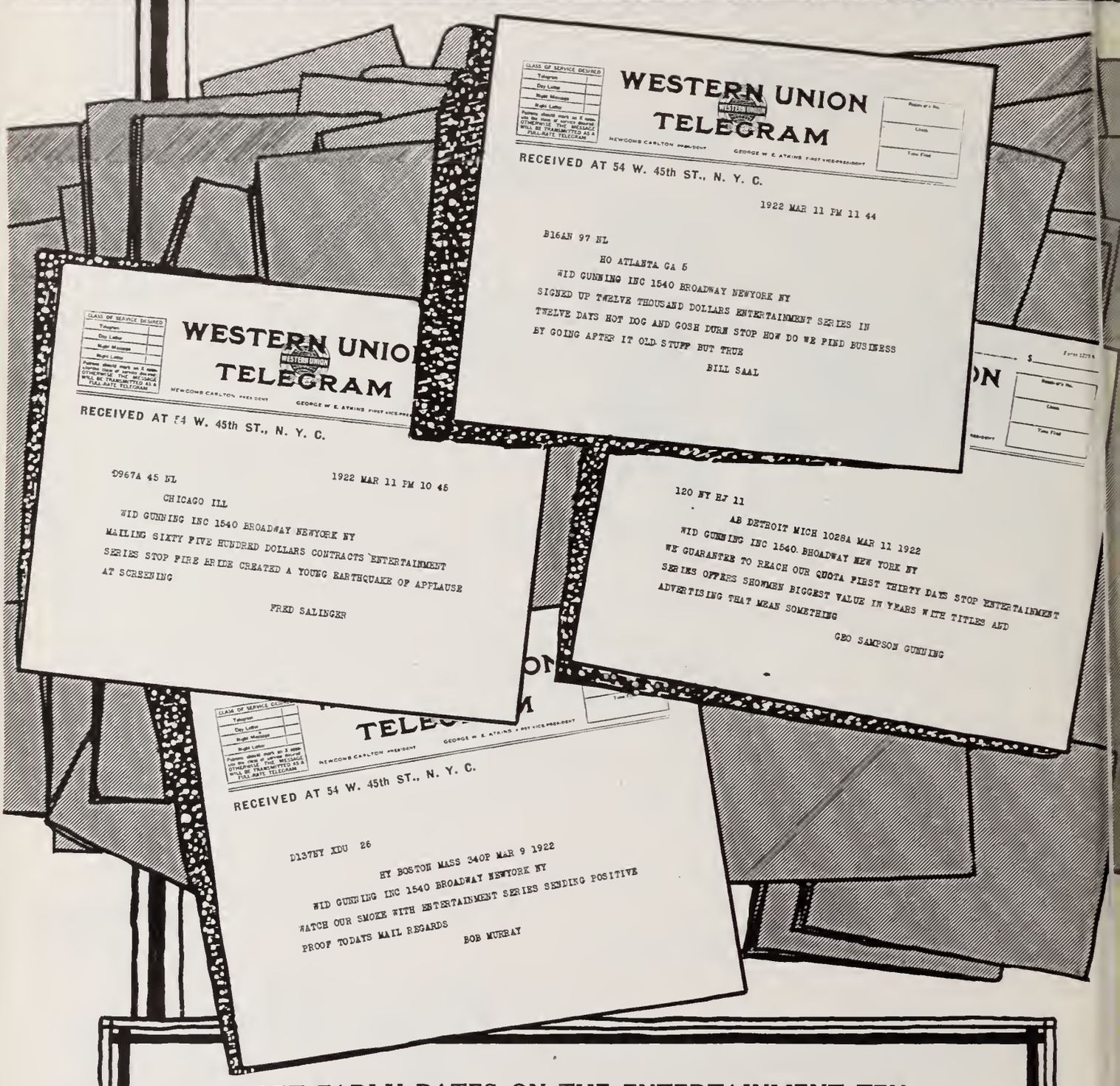
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HO ATLANTA GA 5
WID GUNNING INC 1540 BROADWAY NEWYORK NY
SIGNED UP TWELVE THOUSAND DOLLARS ENTERTAINMENT SERIES IN
TWELVE DAYS HOT DOG AND GOSH DURN STOP HOW DO WE FIND BUSINESS
BY GOING AFTER IT OLD STUFF BUT TRUE
BILL SAAL
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CHICAGO ILL
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MAILING SIXTY FIVE HUNDRED DOLLARS CONTRACTS ENTERTAINMENT
SERIES STOP FIRE BRIDE CREATED A YOUNG EARTHQUAKE OF APPLAUSE
AT SCREENING
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AB DETROIT MICH 1028A MAR 11 1922
WID GUNNING INC 1540. BROADWAY NEW YORK NY
WE GUARANTEE TO REACH OUR QUOTA FIRST THIRTY DAYS STOP ENTERTAINMENT
SERIES OFFERS SHOWMEN BIGGEST VALUE IN YEARS WITH TITLES AND
ADVERTISING THAT MEAN SOMETHING
GEO SAMPSON GUNNING
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NY BOSTON MASS 340P MAR 9 1922
WID GUNNING INC 1540 BROADWAY NEWYORK NY
WATCH OUR SMOKE WITH ENTERTAINMENT SERIES SENDING POSITIVE
PROOF TODAYS MAIL REGARDS
BOB MURRAY

GET EARLY DATES ON THE ENTERTAINMENT TEN

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The Entertainment Ten

What Music Is Sweeter Than The Merry Jingle of Your Automatic or National Ticket Machines?

¶ "THE FIRE BRIDE"
A dramatic smash of passion-swept hearts torn asunder in a tropic storm. Actually produced in part in Tahiti (Ty-tee), the South Seas, by Alder and Unander, with Fred Stanton, Walt Whitman and Ruth Reneck. Directed by Art Rosson.

¶ "THE MADNESS OF LOVE"
In which Director Wray Physioc holds his audience through heart interest. Jean Scott, late of David Belasco's "Kiki" company, is featured. She is an eye full.

¶ "ALIAS PHIL KENNEDY"
Real thriller of romance, mystery and action. Long Beach Motion Picture, with Bill Patton and Dixie Lamont. Directed by William Bertram.

¶ "THE BLONDE VAMPIRE"
Allan Rock's production of the Hearst Newspaper Sunday Magazine contest, "Are Blondes Vampires?" Features De Sacia Mooers, winner of America's Most Beautiful Blonde contest. Directed by Wray Physioc.

¶ "BLUE MOUNTAIN MYSTERY"
A murder mystery unsolvable until the final scene. A dramatic smash with many surprises. Features Bernice Ware and John Faulkner. Directed by Raymond Langford.

¶ "THE BOOTLEGGERS"
The All-American Newspaper headlining sensation of rum-running by ship, train and aeroplane. Features Walter Miller and Paul Panzer. Directed by Roy Sheldon.

¶ "THE LOVE NEST"
Wray Physioc romance with one of the big fights of the year. Produced on an island 20 miles from the Maine coast. Features Jean Scott, late hit of David Belasco's "Kiki" company.

¶ "DON'T BLAME YOUR CHILDREN"
Powerful conflict of parents' wills against children's rights. Features Malvina Longfellow, Norman McKinnell and Molly Adair. B & C production. Directed by George Ridgewell.

¶ "MRS. DANE'S CONFESSION"
Tense drama. Made to grip and thrill. Excellent production values and strong cast. Features Lucy Doraine and Alfred Strong. Herz-Sascha production. Directed by Michel Kertes.

¶ "FOOLISH MONTE CARLO"
First picture actually produced at Monte Carlo with American cast and director. Features Sam Livesey, now featured as the villain in "Bulldog Drummond," sensational New York theatre hit. B & C production. Directed by Wm. Humphrey.

What Safer Bet Than These Entertainments of Merit With Titles and Posters That Will Pull People In?

A Box Offic

Stupendous thrills - Earthquakes - Volcan
Natives fleeing for their lives - A who
ing & crashing to the ground - A pictu
Box Office possibilities

My greatest picture to-date

I risked my life a dozen times. In the blazing streets, amid the crashing of flaming debris, in the rushing waters of the whirlpool where I snatch Bessie Love from death. The big dramatic climaxes enabled me to do my best work. R-C poured a fortune into this production and I am delighted beyond words by the results. It is easily my greatest picture to date.

BOOK it and book it quick!
It's a landslide for you!
The greatest Hayakawa has ever done—
A spectacular smash—
An upheaval of thrills—
Tremendous situations—stunning climaxes—gorgeous scen
exquisite costumes—all merged into one sure-fire box office wal

R-C PICTURES has spent a fortune to give YOU this ONE, I
CHANCE for a CLEANUP—Here's an attraction you can ex
ploit like a CIRCUS—
A fast-moving "SHOW" to warm the heart of every SHOWMA
Your public wants THRILLS and BIG, STRONG DRAMA—H
your chance to give it to them.

IF you don't land this unusual picture your competitor will—No WISE EXHIBITOR CAN AFFORD TO MISS IT. It's a cleanup rightly handled.

Sessue Hayakawa

in

It's an R-C Picture

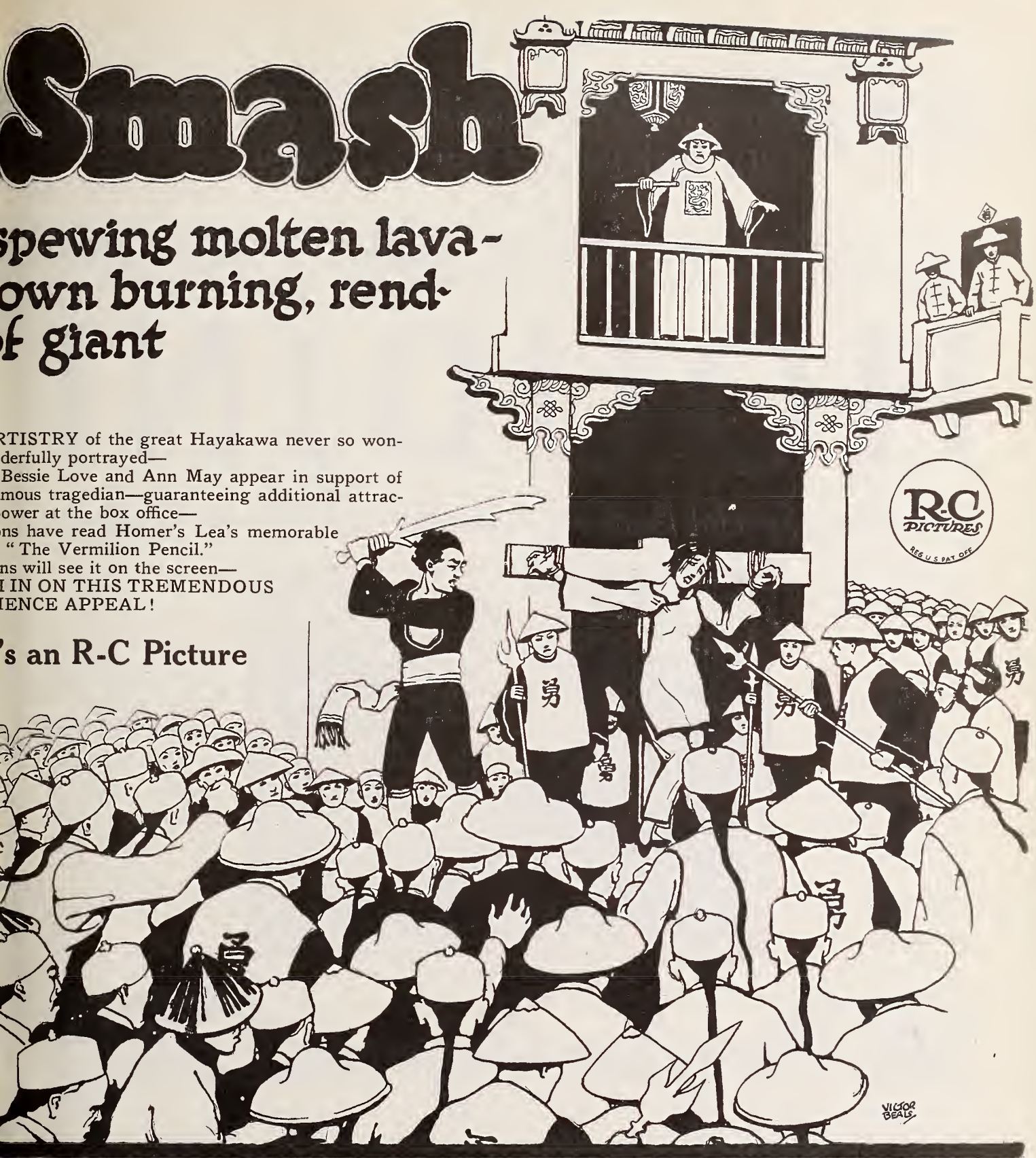
"The Vermi

Smash

spewing molten lava-
own burning, rend-
f giant

RTISTRY of the great Hayakawa never so won-
derfully portrayed—
Bessie Love and Ann May appear in support of
mous tragedian—guaranteeing additional attrac-
ower at the box office—
ns have read Homer's Lea's memorable
"The Vermilion Pencil."
ns will see it on the screen—
I IN ON THIS TREMENDOUS
IENCE APPEAL!

's an R-C Picture



on Pencil"

The Weirdest and Most Sensational Picture Ever Screened!

SIX MONTHS IN THE MAKING!

THE STATE RIGHT MARKET SENSATION

HOUDINI

In His First Special Feature Production for His Own Company

This is positively a photographic reproduction of a genuine frame cut-out from the film!

A great heart-throb, mystery, love story in which Houdini is shown going to the edge of Niagara Falls to rescue the girl!

The Man from Beyond

HOUDINI AGREES to make personal appearances in conjunction with "The Man from Beyond" in a limited number of key cities

TERRITORY NOW AVAILABLE

For Territory and Dates Address

HOUDINI PICTURE CORPORATION

220 West 42nd Street, New York City

Telephone Bryant 5519

PACIFIC PRODUCTIONS PLEASE PATRONS

INDEPENDENT PACIFIC PRODUCTIONS JNO. J. HAYES PRES.

FOR THESE GROWING PAINS WE THANK YOU! —

When the Pacific Film Company commenced releasing photoplays on the independent market we anticipated a steady, normal growth.

Now we find that we are growing so fast it hurts!

To care for the volume of business from Eastern centres Pacific opened a New York office and placed additional salesmen in territories to the West.

Exchanges handling Pacific productions know the reason for our growth and we thank them! They know that Pacific photoplays are so carefully chosen and so skillfully exploited through tested mediums that the chances for the failure of any picture Pacific distributes is practically nil.

Jno J Hayes, Pres.

RELEASES NOW OFFERED on the STATE RIGHT MARKET

HENRY B. WALTHALL
in
The Able-Minded Lady

A Comedy-Drama From Wm. Leighton's Saturday Eve Post Story

There is genuine entertainment in "THE ABLE-MINDED LADY" produced largely by the excellent suspense created and partly by the humorous characterization which are faithfully transcribed to the screen from the Saturday Evening Post stories. —*News.*

"The Able-Minded Lady," will afford good entertainment and will repay examination on the part of an exhibitor. —*Trade Review.*

"The Able-Minded Lady" is good, clean wholesome box-office entertainment, the kind of picture that will hand your patrons many laughs an hour. —*World.*

REED CHAPMAN
and LILLIAN HALL
in
The Forest King

Story by L. V. Jefferson

A story of the giant redwoods. A rare combination of heart throbbing romance, clever intrigue, thrills, startling adventure.

A Knockout!

ORA CAREW
in
The Girl From Rocky Point

supported by

Walt Whitman, Gloria Joy, Theodore Von Eltz

State Rights Sea Melodrama that the showman will find no trouble putting over. —*World.*

A pleasing and well told story of the sea, written by Sherwood McDonald. Some good character drawing and many beautiful camera shots add to its value as a first rate attraction. —*Herald.*

Whitman scores in "THE GIRL FROM ROCKY POINT," he gives a striking portrayal of his part. —*Trade Review.*

EXECUTIVE OFFICE AND STUDIO
CULVER CITY, CAL.

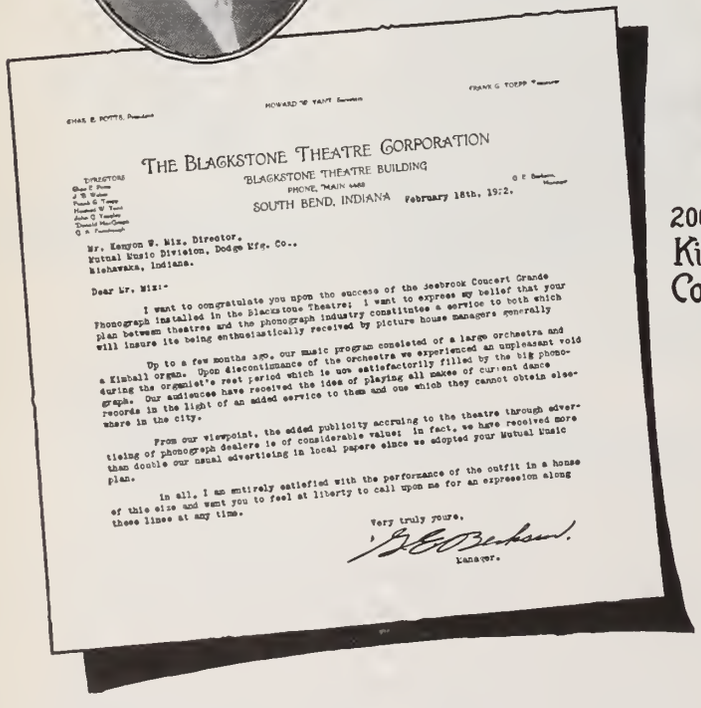
PACIFIC FILM COMPANY

Eastern Representative
JULIUS SINGER
729—7th Avenue
New York, N. Y.

Mutual Music tried out successfully in

Exterior of
Blackstone Theatre
SOUTH BEND ·· INDIANA

G. E. Berkson
·· MANAGER ··



THE BLACKSTONE THEATRE CORPORATION
BLACKSTONE THEATRE BUILDING
PHONE, MAIN 6400
SOUTH BEND, INDIANA February 18th, 1922.

Mr. Kenyon W. Miz, Director,
Mutual Music Division, Dodge Mfg. Co.,
Mishawaka, Indiana.

Dear Mr. Miz:-

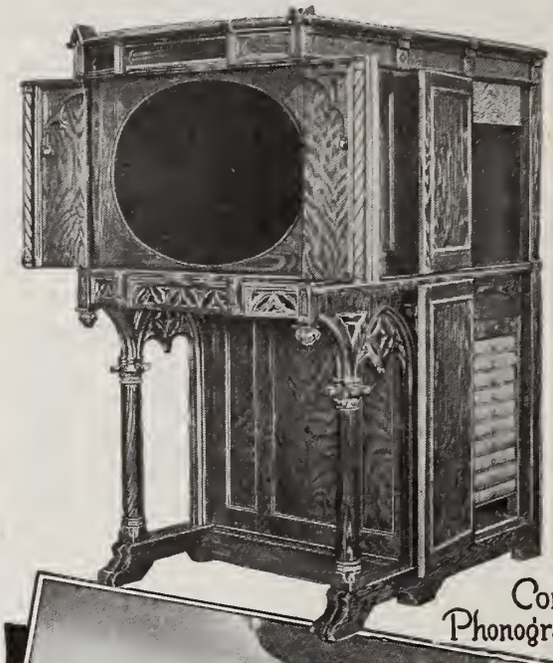
I want to congratulate you upon the success of the Seebrook Concert Grande Phonograph installed in the Blackstone Theatre; I want to express my belief that your plan between theatres and the phonograph industry constitutes a service to both which will insure its being enthusiastically received by picture house managers generally

Up to a few months ago, our music program consisted of a large orchestra and a Kimball organ. Upon discontinuance of the orchestra we experienced an unpleasant void during the Organist's rest period which is now satisfactorily filled by the big phonograph. Our audiences have received the idea of playing all pieces of current dance records in the light of an added service to them and one which they cannot obtain elsewhere in the city.

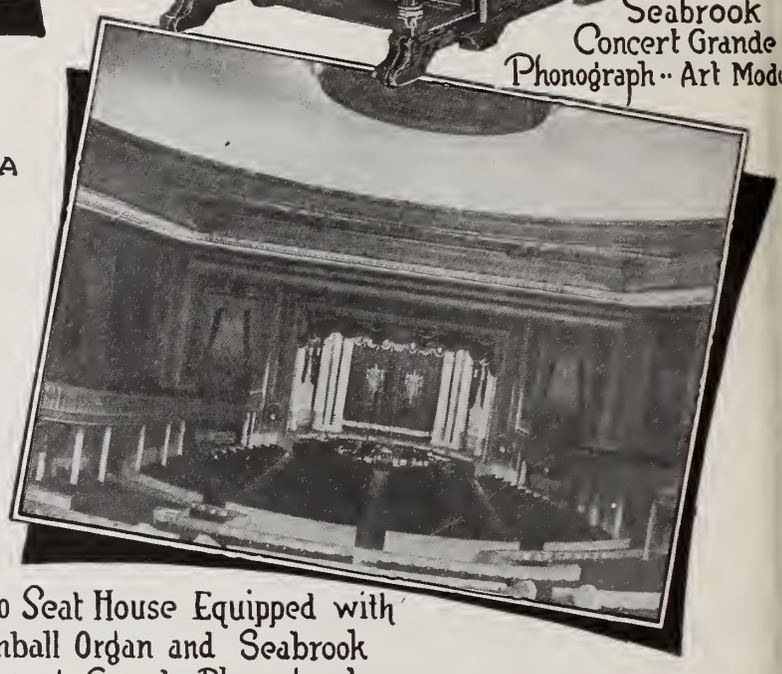
From our viewpoint, the added publicity accruing to the theatre through advertising of phonograph dealers is of considerable value; in fact, we have received more than double our usual advertising in local papers since we adopted your Mutual Music plan.

In all, I am entirely satisfied with the performance of the outfit in a house of this size and want you to feel at liberty to call upon me for an expression along these lines at any time.

Very truly yours,
G E Berkson
Manager.



Seabrook
Concert Grande
Phonograph ·· Art Mod



2000 Seat House Equipped with
Kimball Organ and Seabrook
Concert Grande Phonograph ···

Following the tryout at the Blackstone where Mr. Ezra Rhoades has since succeeded Mr. Berkson as lessee, installations were made in the Princess Theatre, La Porte, Indiana, Mr. Isadore Levine, owner, and in the Majestic Theatre at Kalamazoo, Michigan, Mr. W. Griffith Mitchell, Manager, and six other points are to be equipped between March 1st and 10th.

The Seabrook is made in three sizes, it plays all make of phonograph records successfully and, because of its patented construction, will reproduce a vocal or orchestral record in exactly the same volume and tone as attended its original recording. It can be equipped at small additional cost with radio receiving and amplifying parts which will permit your entire audience to hear plainly the programs and news broadcasted nightly by powerful sending stations.

The instrument is sold outright or on a lease or rental basis; it can effect the savings of thousands of dollars a year in your theatre, or it can be made a source of income if you wish. It also hooks your house up with the phonograph and record publicity now appearing in your local paper—read the opposite page for details

South Bend, Indiana on January 24th.

Blackstone Theatre ties up with local Victor, Brunswick, Columbia and Okeh phonograph record dealers and are playing the new monthly records of each in turn on the big

SEABROOK CONCERT GRANDE

The theatre advertises "You can hear all the latest phonograph records at the Blackstone." Each record dealer advertises "Go to the Blackstone and hear ———records." As each record is played, the make, name and number of that record is flashed on a control board alongside the instrument.

The phonograph "fans" will now hear all makes of records in their local theatre instead of going to the small demonstration booths of several dealers.

The Blackstone Theatre has just been taken over by Mr. Ezra Rhoades, who controls several other of Northern Indiana's better picture houses. Under his management "Caruso week" was celebrated from March 1st to 7th. A selected list of the great Caruso's records was played in addition to the new March Victor dance records.

The Blackstone, The Princess and The Majestic were the first theatres in the United States to publicly acknowledge the birthday of this great artist by

ALWAYS A GOOD COMEDY
BLACKSTONE
THEATER
LAST TIMES TODAY
THE WOMAN IN HIS HOUSE
COMMENCING TOMORROW FOR 4 DAYS
"TOO WISE WIVES"
A Paramount Picture
SPECIAL ADDED FEATURE
BRUNSWICK FEBRUARY RECORDS
Will Be Played on the New Blackstone Concert Grand Phonograph.
South Bend's
A Sensational Success!
All Day Yesterday Patrons at the
BLACKSTONE
Were charmed by the recital of Brunswick Music Played on a Concert Grand Phonograph of mellow, rounded tones, every record of the advance FEBRUARY LIST was a musical delight
It Will Continue All Week
THE LENHARD
Brunswick
ALL PHONOGRAPHS IN ONE
SHOP
South Bend, Indiana

Actual reproduction of two and three column ads used at South Bend, Ind., January 24th, 1922

That is a greater service to the phonograph owner than you realize—and a Seabrook equipped house is the only place in town where he can hear them all.

Only one Concert Grande is placed per city up to 200,000. You have no competition in bringing phonograph fans to your theatre regularly—regularly enough to soon make them "movie fans." They will look to your theatre for new music as well as for new pictures.

presenting in their theatres his golden voice in the same volume and tone as though the man who has passed stood before them.

Remember, there is no substitute for Seabrook volume and tone which are strongly protected by basic United States patent claims already issued.

We will be glad to put the entire proposition before you arranging for a demonstration without obligation if you wish.

Address, Kenyon W. Mix, Director

Mutual Music Division, Dodge Manufacturing Company, Mishawaka, Indiana

"The

CAVE

A Smashing Drama with Infinite Thrills!

Presented by Inspiration Picture, Inc., and adapted from the sta success of Guy Bolton and Geor Middleton

with

Teddy Gerar

Charles Meredith, Boris Karlo and strong supporting cast

Distributed by Associate First National Pictures, In

Released on the Open Market

She fought the half-breed, until she felt her strength going when

G I R L ”

All the Grandeur of the Yosemite in Mid-Winter!

Read the reviews:

“ Interesting—its greatest appeal will be through the magnificent outdoor scenes. There are thrills and humorous situations. Should be a good box office attraction. Good entertainment with thrills and daring rescue work. Winter scenes among the best ever offered the public.”—*Exhibitor's Trade Review.*

“ Dramatic romance, with delicate humor. The snow country of the Yosemite reveals some highly colorful background.”—*Motion Picture News.*

“ Good entertainment with thrills—red-blooded. The scenes in the Yosemite Valley, where much of the action is laid, are unusually beautiful.”—*Moving Picture World.*

y her lover leaped on the man-beast, and began a fight to the death

'Smash Goes My Attendance Record!'

A. G. Schade

Shades of Shakespeare! See what the Exhibitors say:

"Excellent box-office attraction. Broke all attendance records. Audience delighted with Jackie Coogan."—*A. G. Schade, Theilen's Majestic, Bloomington, Ill.*

"A sure-fire picture. Excellently received. Kids went wild. Old folks mixed tears with laughter."—*N. E. Drumber, Riviera, Knoxville, Tenn.*

"Great picture." Everyone delighted. Chalked up one of the biggest weeks in the history of the Metropolitan, and this despite rain, sleet, snow and bitter weather."—*Willard Patterson, Metropolitan, Atlanta, Ga.*

"One of the best pictures of the year. Splendid week."—*P. H. Lavine, Olympia, New Haven, Conn.*

"Very good attendance. One of the most enthusiastic audiences we ever played to."—*Chas. Fecher, Lexington, Chicago.*

"Did a good business at the box-office and delighted my patrons."—*Ralph Blank, Garden, Davenport, Iowa.*

Sol Lesser presents

JACKIE COOGAN

in

"My Boy"

FIRST NATIONAL PICTURES

Directed by Victor Heerman and Albert Austin

A FIRST NATIONAL ATTRACTION

There'll be a Franchise everywhere

Your Box Office'll Go Smilin' Through

2 THE Film DAILY Sunday, March 5, 1922

The Best Picture Norma Has Had in a Long Time

Norma Talmadge in
"SMILIN' THROUGH"
Asso. First Nat'l Pictures

DIRECTOR ..... Sydney A. Franklin
AUTHOR ..... Allen L. Martin
SCENARIO BY.....James A. Creelman and S. A. Franklin
CAMERAMAN ..... Charles Rosher
TECHNICAL DIRECTORS.....W. Reineck and Laurence Hitt
AS A WHOLE.....The finest picture Norma has made for First National and one of the best she has ever turned out
STORY.....Not the best for screen [illegible] but adequate opportunity
DIRECTION.....Faulty at times; failed to make the most of some opportunities, [illegible] by the troops leaving for the war and too much footage consumed getting it under way
PHOTOGRAPHY ..... Magnificent
LIGHTINGS ..... Very good
STAR.....Splendid. Tremendously effective in costume phases and shows what a "trouper" she is
SUPPORT.....Generally capable. Harrison Ford manly as lover. To much of Wyndham Standing as the old disappointed lover
EXTERIORS.....Opening shots of Irish lake country magnificent
INTERIORS ..... Very good
DETAIL.....A few slips in cutting. Titles excellent
CHARACTER OF STORY.....Proves love never dies and that lovers separated on earth meet in Heaven
LENGTH OF PRODUCTION.....About 8,000 feet

Here's the best picture Norma Talmadge has ever made for First National. Here is one of the best pictures she has ever made. That should be enough to get a lot of money in the box office for you. And that's what you're interested in these days.

Ever since Joe Schenck paid [illegible] for the picture rights to this [illegible] it has been touted as one of the "big" [illegible] certain trifling faults [illegible] once this is done [illegible] notably. But this [illegible] it really belongs [illegible] have spent [illegible] who [illegible] the picture [illegible] united [illegible] window [illegible] accustomed [illegible] country [illegible] minor [illegible] then "Smilin' Through" [illegible] has been talked about [illegible]

Not in years has Norma appeared so appealingly. Not for months has she had a character which fits her so well and allows her the opportunities of showing her ability. And what a picture she makes when she appears in the costume of years ago! What a delight to the eye! It makes one wish her next—which is a costume play—were ready to see now. She is an absolute delight.

The support is splendid. Harrison Ford is excellent as the young lover. Little Miriam Battista is sweet as the youngster and except that he is in too many scenes and overdoes the part of the hating old lover, Wyndham Standing does well. Alec B. Francis is also good as the companion to the old man embittered by his love tragedy years before.

Get This and Clean Up—Tell Them What a Fine Picture It Is and Use the Star's Name to the Limit

Box Office Analysis for the Exhibitor

You had better land this one. The crowd that loves Norma in anything will rave about her in this. And it should be a clean-up. Just say it shows Norma in the best picture she has had in years and your crowd will do the rest. [illegible] too much detail about the story because [illegible] folk don't understand the idea [illegible] of dead people on the screen and [illegible] laugh at the idea. Some people laugh [illegible] idea as presented in "Liliom" on the spoken stage. So play safe. But there isn't a chance of your crowd being disappointed, especially if they happen to like the star.

The splendid production, the magnificence of the photography, the general ensemble is there—it should pack them in and make them all the better and happier for seeing it. It's the sort of picture that will do a lot for pictures generally. Not only please them but make them want to come back again.

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

An Audience Picture If There Ever Was One

Read what the Exhibitors' Herald has to say about it!

"A first-rate out-of-door drama, chockfull of action—carefully and sincerely acted it excites and holds your interest to the final fade-out"

Speaking of Louis B. Mayer's Presentation of

ANITA STEWART

in

Her Question of Honor

A Ruth Cross novel from People's Home Journal

Directed by Edwin Carewe

Scenario by Josephine Quirk

GRAB THESE LATE RELEASES — THEY ARE CLEANING UP!

The Critics say:

"So unique it stands among the season's offerings."
—*Atlanta Constitution*

HER MAD BARGAIN

The Exhibitor says:

"Equaled my biggest Box Office Record." —*H. H. Johnson, Luna Theatre, Lafayette, Ind.*

PLAYTHINGS OF DESTINY

Released on the Open Market

The Critics say:

"A story full of mystery, appeal and dramatic situations."
—*Philadelphia Inquirer*

THE INVISIBLE FEAR

LOUIS B. MAYER PRODUCTIONS, INC.

A First National Attraction

FIRST NATIONAL PICTURES

Motion Picture News

The Million-Dollar Press-Book

WE have been critized because we criticized press-books.

The criticism didn't come from exhibitors. On the contrary we can very easily imagine a fervent, resounding chorus of "Go to it: Slam 'em hard!"

The criticism comes from the men in New York who make the press-books. Their attitude seems to be: "mine is all right. I'll admit that all the rest are rotten."

Some press-books are all right; a very few. More fulfill the purpose back of them—not a very good purpose. But all in all and in view of the money they cost—*which is altogether in excess of a million dollars a year*—it seems to us that if there is one large item of cost in this business that calls for an investigation it's—the press-book.

* * *

The original idea of a press-book was to supply the exhibitor with advertising ideas and material—these to be used by him in selling the pictures to his public.

Fine! No one will quarrel with that original purpose. There's considerable more we might say here—but we'll stick right to the subject at hand.

A splendid purpose! There's no business under the sun in which exploitation cuts such a figure as this. It's the commercial basis of picture entertainment.

But—how many press-books today are really designed for this large purpose?

And—how many on the other hand are really designed to sell the picture to the exhibitor—expensive, elaborate affairs intended primarily as a sales exhibit, a loud shout in the exhibitors' ears?

How many? We put the question honestly up to the men who make press-books. And also this after question: if several hundreds of these elaborate exhibits are issued every year, some of them costing over $3000.00 per edition—is it any wonder that the exhibitor gets highly exasperated over this costly and deafening yell?

* * *

Again—there are, as everyone knows, distinct classifications of picture theatres.

They are widely distinct as to their advertising facilities.

Consider the big houses in the big cities; then the neighborhood and suburban theatres; then the thousand or more important houses in other large cities; then the large town theatres; the small town theatre; the distinctly rural house.

Consider the newspaper, billboard, lobby, stage, store window, music, street-stunt, etc., facilities of these widely different locations.

Does the press-book meet these requirements?

Is the man who prepares it familiar, in a very practical way, with these advertising and showman problems?

These are mighty pertinent questions—in view of a million dollar annual expenditure.

* * *

We have yet to meet a first run theatre manager—in the big cities—who uses press-books to any regular degree.

He wants service—this man. He wants good selling ideas, of course. He wants to know what the other fellow in his particular sphere is doing with the picture. But as a very general rule he doesn't use press-books.

And yet we see many a press-book that is aimed almost entirely at the big city man and his facilities.

That is pretty nearly 100% wasted effort—so far as the true or main purpose of the press-book is concerned.

* * *

A very large majority of picture theatres—eighty per cent we still call it, and that's about right—are small houses, neighborhood and small town houses.

Yes, but—the answer comes—they don't exploit. They don't need press-books.

Then—the answer to the answer must be—why press-books? If the big houses don't use them and the small houses can't—why the million-dollar printing bill?

* * *

In our opinion the small house can use exploitation help and the big house will.

But if the press-book is to meet this very large and important requirement—so large and important that with quality of product it is the other big mainspring of this industry—there will have to be a vast renewal of purpose and a complete reorganizing of the press-book plan.

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All Exhibitors Urged to Attend Convention

Convention Committee of M. P. T. O. of A. in Statement Appeals for Large Attendance

IN a statement issued during the week by the Convention Committee of the Motion Picture Theatre Owners of America, of which W. A. True is chairman, the appeal of the national exhibitors' organization urging every theatre-owner in the United States to make a special effort to attend the coming convention slated for May 8th at Washington, D. C., is repeated. The plans for the big gathering are also outlined. The committee's statement follows in full:

"The eyes of the motion picture interests in all parts of the United States are centered on Washington where the big annual convention of the Motion Picture Theatre Owners of America will be held for five days, May 8 to 12, inclusive. Every theatre owner in the United States should make an effort to be present at this great gathering which will make more real history for the motion picture business than all of the meetings which have preceded it. There are a number of highly important matters to be considered and these will be presented to the convention in a manner which will bring the Theatre Owner to the front rank in the business and permanently establish his status as the leader in this, the third largest industry in the United States.

"The sessions will be held in the great ball room of the New Willard Hotel and the headquarters of the National officers and Convention Committee will also be at the New Willard.

"An exceptionally large accessory exhibit will be conducted at the Coliseum on Pennsylvania Avenue, Washington, during the sessions of the convention where the theatre owners will be able to get a close up view of all the latest elements associated with the equipment of the highest class motion picture theatre.

"Arrangements have been made by the Washington committee for the entertainment of the ladies and other visitors who come to the convention and theatre owners are urged to make this convention a memorable occasion for their wives and lady members of their families. It is essential that the women should be made a part of this fast growing business and be able to fully appreciate its importance as one of the Nation's greatest service mediums and the best way to bring them in closer contact with its inner phases is to have them at the Convention in Washington.

"Many of the leading men of the National Government will be the guests of the Motion Picture Theatre Owners at the convention. Prominent state officials and leaders in many walks of life will be there also and places have been arranged on the program for them. It is expected to make this convention very pronounced in a business way. There is so much to be done that all theatre owners are urged to come prepared to assist in this business and thus aid in making their theatres of greater value to them and to the community. While there will be diversion in plenty and entertainment of all kinds for delegates and visitors it is expected that nothing will intervene to take the attention of the theatre owners from the main proposition of making this gathering a real history maker for the industry.

"National President Sydney S. Cohen will have a very comprehensive and complete report to make to the convention of the activities of the organization during the past year and suggestions for the future. Other officers will also make reports of a very important character. Committees will handle the detail along many lines and the earnest cooperation of all attending theatre owners is sought.

"Hotel accommodations will be ample and special reservations can be made through the Motion Picture Theatre Owners of America—national office, 14[illegible] Broadway, New York.

"Railroad rates will be fare and one half from starting point to Washington and return. This special rate on all railroads will be good from May 4 to 11 with earlier date for extreme western points. Certificates entitling theatre owners to these rates will be mailed to all in a few days from the national headquarters together with all other necessary information. This will include hotel lists and rates."

PICTURES AND PEOPLE

A RUMOR that Goldwyn was to do away with distribution and release through First National beginning next all got into print in New York last week. Like every other rumor of a similar character involving the larger concerns, it is almost entirely untrue; the "almost" being that production and distribution mergers are always possible in this or any other industry. Perhaps the most telling comment we can make is a borrowed one, that the possibility is "now buried four stories deep." Neither concern sees fit to issue statements.

Announcement of the prize winners in our recent "Seeing Through" contest will be made very shortly.

Delay in making the awards has been occasioned by the fact that the judges are extremely busy men and that their places of residence are widely separated. It has been difficult to arrange for them to meet at a time and place convenient to all.

* * *

THE LONDON TIMES, one of the world's greatest newspapers, published recently a twenty-page supplement devoted to the art and industry of the motion picture. The supplement is attractive and most interesting; an imposing tribute indeed. Articles are contributed by Henry Arthur Jones, W. Somerset Maugham, the Bishop of Birmingham, Mrs. Belloc Lowndes, Sir Oswald Stoll, Sir E. Ray Lankester, Andrew Soutar, T. P. O'Connor, Herbert G. Ponting, and Dr. C. W. Kimmens.

* * *

The National Catholic Welfare Bulletin in its March issue says, in an editorial on "Mr. Hays and the movies": "We have assured Mr. Hays of our full support in his efforts to improve the screen product. We have also assured him that we shall do all in our power to inform the Catholics of the United States as to the character of current motion picture productions and to exert our organization influence and the influence of all affiliated societies and individuals in favor of a clean and wholesome screen.

* * *

Following an operation performed March 12, Hiram Abrams is reported convalescing, and is expected to return to his office next week.

* * *

DOUGLAS FAIRBANKS, with a few thoughts in statement form has deftly probed censorship wounds. Consider, as he points out, that never have the people been given an opportunity to voice their majority opinion on the passage of censor legislation in any state. In other words, the voters have never had opportunity to register their judgment on the fairness of laws which are put on the statute books of their states.

Mr. Fairbanks is not taking a one sided view on screen control. He says in conclusion: "Fair play is all we ask. Let the people themselves decide this great question—not through their legislative servants, but by their own ballots at the polls."

We shall shortly see the result of such a referendum in Massachusetts.

* * *

SAYS the National Board of Review, in this week's bulletin: "For the first time in the history of the publication of "EXCEPTIONAL PHOTOPLAYS," the critical bulletin published by the Committee on Exceptional Photoplays of the National Board of Review of Motion Pictures, a scenic film of one-reel length has been submitted to the Board which has contained exceptional elements and gained special review in an article called "Two Pictures Approaching Innovation." This picture is the first of Robert Bruce's new series —"Wilderness Tales," and is called, "And Women Must Weep," released by the Educational Film Corporation. The other picture reviewed in this article is a German scenic over four reels in length entitled "Combatting the Elements," produced by the Borg und Sport Film Ges., and released by Kineto."

* * *

In town: S. Barret McCormick, Joe Engle, William A. Back, general manager of Famous-Lasky Film Service, Ltd., of Canada; and J. Robert Rubin, general counsel and treasurer of Louis B. Mayer Productions.

* * *

Peter Milne has left Famous Players and associated himself with the production staff of Pyramid Pictures, Inc., as head of the scenario department. He will, in addition to taking charge of the department, prepare screen continuities and supervise the editing and titling of completed productions.

* * *

SAM E. MORRIS, who goes to London, April 11th, to head the Selznick interests in Great Britain, has well earned his new and important position. There are few executives here who know so well, by practical contact, the important phases of distribution. Mr. Morris entered the industry as an exhibitor—in Cleveland; became branch manager there; was called to New York as sales manager; and then became vice-president and general manager of Selznick Pictures Corporation.

We predict for Sam Morris a successful career in London. He is well balanced, just, conservative—a good listener. He has, moreover, had a previous business experience abroad. He will be liked there—as here; and respected for his sound ability.

* * *

QUINN MARTIN says, in the New York World: "Out of as vicious and as unfair a campaign of criticism as ever has been waged against any particular artistic or commercial endeavor in America in recent years, the cinema play is gradually regaining its composure and, indeed, its feet. . . .

"Patronage is gradually being revived. Better pictures are

(*Continued on page* 1730)

COMMENSURATIVE of the Tenth Anniversary of Famous Players, this issue of MOTION PICTURE NEWS carries a section of sixty-four pages illustrative and descriptive of the history and present organization of the Famous Players-Lasky Corporation.

The story, "The Romance of Famous Players," is a vivid and central chapter in the history of the American film industry. Every film man will want to read and keep this well-written article. Jesse L. Lasky outlines future production; Sidney R. Kent tells of distribution and service problems; Frank V. Chamberlin writes of the Exchange Service Department. In addition to these records of definite and usable trade information the exhibitor will find a complete listing of all Famous Players-Lasky releases past (beginning with the Fall Season of September 1, 1921), present and future. All pictures from September 1st, 1921, to March 1st, 1922, are described in important details and are listed with complete service references to past issues of MOTION PICTURE NEWS. This is advance information from the second issue of MOTION PICTURE NEWS BOOKING GUIDE now on the press.

In brief, we have endeavored to make this section, primarily, one of definite information and service to the reader, and we believe the result has been well attained.

WM. A. JOHNSTON.

Sam Morris to Head Selznick Branch Abroad

Sails for London in April to Take Charge of Selznick Distribution in Europe

CHANGES of importance dealing with the affairs of the Selznick Corporation were announced during the week by President Lewis J. Selznick.

Sam. E. Harris, who has been identified with the company for many years in various executive capacities and most recently as vice-president in charge of distribution, is being transferred from New York to London, according to the statement issued.

Mr. Morris, it is explained, is going to London to become President of Select Pictures, Ltd., an English corporation which is to be formed for the purpose of conducting Selznick business in Great Britain and on the European continent. His headquarters will be in the English capital but his general supervision will extend over numerous other offices which are to be established in the near future and his duties abroad will be such as to demand his frequent presence in most of the big European cities.

During the past six months Selznick representatives, including Vice-President Myron Selznick, whose principal duties have to do with production, have made personal surveys of the European situation and it is as the result of these surveys that the new plan of operating abroad has been adopted and Mr. Morris designated to put it into effect. The new plan, it has been made clear by President Selznick, will not interfere in any way with existing contracts for foreign distribution in Europe. This statement is important in view of the fact that it has not been many months since a big deal was closed by the Selznick company with the English branch of Pathe Freres for certain distribution in Great Britain.

According to the present arrangement Mr. Morris will sail for his new post about the middle of April. He will be accompanied by his wife and his fifteen year old son Edwin. He is giving up his home here in New York and is making other arrangements which indicate that he will be absent from Broadway for an indefinite period.

"London and the English idea are not entirely strangers to me, you know," said Mr. Morris. "A good many years ago, before I became identified with Mr. Selznick in the motion picture business, I spent some time in England representing a big American tobacco firm which was then breaking in the British market. My experiences on the other side of the Atlantic in those days were quite pleasant and I am looking forward with considerable enthusiasm to renewing many of old business acquaintanceships which, I think, will be of value to the Selznick organization. In the light of what I know of the Selznick plans concerning the European situation, I feel highly honored that Mr. Selznick has extended me the opportunity of undertaking such an important task and has given me the latitude he has in order that I may work out what every motion picture man knows is a tremendous problem, namely that of getting something like one-hundred per cent return for American pictures in the European field."

The relations which exist between President Lewis J. Selznick and Mr. Morris, by reason of their long association together, are such that any change in Mr. Morris' status with the company would very naturally call forth a personal expression from the head of the Selznick organization. "We've laid out a big job in Europe," said Mr. Selznick, "and we've picked on the biggest man in the organization to put it over. We're anxious to have the job properly done—it means a lot to the Selznick organization—and Morris is the chap to do it. First as branch manager and then as vice-president of the company, in charge of distribution, Morris has given plenty of evidence of the fact that he knows how to handle a situation when it bobs up—and there are likely to be a lot of things bob up over there so many miles from home. You'll hear a lot from Mr. Morris in connection with the Selznick company for many years to come. His work abroad, I am sure, will add materially to the prestige of my organization."

Hollywood Awaits "Dollar a Week Men"

Special Program Being Arranged for Winners of First National Exploitation Contest

TWO weeks hence nine lucky exhibitors will be packing suit-cases giving their assistants final instructions and getting ready to say good-by to the family before starting for Los Angeles and Hollywood. In the meantime, the studios of the Independent Screen Artists' Guild are preparing special programs of welcome and entertainment for the nine exhibitors who will land in Southern California as the winners of the Associated First National "Dollar a Week" offer for the best and most effective exploitation campaigns presented during First National Week.

The week of March 13 is the final one for the receiving of entries. One week from that date, or as soon afterward as is convenient, the five exploitation editors of the motion-picture trade journals will assemble at the offices of Associated First National Pictures for consideration of the campaigns submitted by the contestants. The judges are going to have a busy time of it, according to present indications, for there are already fifty-five exhibitors hot on the trail of a round-trip ticket to filmland, and other competitors are arriving with every mail. C. L. Yearsley, director of advertising and publicity at First National, is confident that the total number of exhibitors entered will exceed one hundred before the lists close.

Wiring from the coast early this week, John McCormick, secretary of the Independent Screen Artists' Guild, extended hearty greetings to the "Lucky Nine," whoever they prove to be, and assuring them that the West Coast will exert itself in every possible way to prove to the visiting exhibitors that California is the land of hospitality as well as sunshine.

"On behalf of Independent Screen Artists' Guild," read the McCormick telegram, "please tell the nine lucky exhibitors, whoever they may be, that we are ready and eager, to a star and director, to welcome them and show them Hollywood as it really is, not as the yellow journals paint it. The Independent stars and producers of the United States appreciate the opportunity of meeting face to face nine of America's livest showmen. They are only sorry that the entire body of Associated First National franchise holders cannot be here too."

The complete list of entries to date is as follows:

Ed. L. Hyman, Strand, Brooklyn, N. ..; R. W. Lieber, Circle, Indianapolis, I.; Frank Steffy, Coliseum, Seattle, Wa.; H. G. Frederick, Luna, Lafayette, I.; A. G. Stolte, Des Moines, Des Moines, ..; Gus Metzger, Rivoli, Portland, O.; Harry Thornton, Princess, Gaiety, V. dette theatres, Springfield, Ill.; Ben Da. Colonial, Norwich, N. Y.; National th. tre, Louisville, Ky.; Maurice F. E. Strand, Liberty theatres, New Orlea. La.; Regent, Springfield, O.; M. Hustler, T. & D., Sacramento, Calif.; W. Patterson, Metropolitan, Atlanta, G. W. J. Sullivan, Rialto, Butte, Mont.; W. C. O'Hare, Princess, Sioux Falls, S. Stanley Chambers, Palace, Wichita, Ka. sas; O. K. Mason, Regent, Wichita, Ka. sas; Guy L. Wonders, Rivoli, Baltimo. Maryland; Paul E. Noble, Liberty, Po. land, Ore.; W. Griffith Mitchell, Majes. Kalamazoo, Mich.; Arch Bamberger, E. press, Owensboro, Ky.; Frank D. Bli. Liberty, Salem, Ore.; Charles F. McM. us, Mgr., Colonial, Tacoma, Was.

(Continued on page 1726)

Virginia Legislature Passes Bill for State Censorship Board

ight Continues in Ohio; Writers' Club Asks Repeal of New York Law

HE Virginia legislature has passed a bill providing for state censorship of motion-pictures. Early last week measure was adopted by the House, l on last Saturday the Senate also sed the bill with a few minor amend-nts. The act now awaits the signature Governor E. Lee Trinkle to become a . Ohio continues as a storm center of te censorship agitation. The fight, cipitated by the withdrawal of "The w and the Woman" by order of Mrs. elyn Snow, head of the Ohio censor rd, after its previous passage by the sor board, continues with no sign of lement except the probable intervention Governor Harry L. Davis. In New rk state, the Writers' Club, comprising ne of the best-known authors of the , at their meeting last week addressed etition to the state legislature for the sage of the Louis Cuvilliers bill which poses the repeal of the present censor-p law in New York.

After a number of attempts to secure a ring and a subsequent vote, the upper nch of the General Assembly of Vir-ia on Saturday passed the motion-pic-e censorship bill by a vote of 26 to 13. ate amendments were readily accepta-to the House, which passed the bill lier in the week, and consequently the only needs the signature of Governor Lee Trinkle to become a law. By pro-ons of the bill, Virginia film exhibitors l be required to secure a license for ry picture offered to the public ninety s after Governor Trinkle signs the asure. A board of three censors is ated to pass on all films offered for ex-tion and their jurisdiction extends over posters and other matter advertising pictures. Out of the examination fees censors will receive a salary of $2,400 will be required to furnish a $10,000 d. They will not pass on sacreligious tures or films, but will censor pictures obscenity, vulgarity and those that are ly to incite crime. Senator James E. non led the fight against the bill.

he censorship question has been one he most interesting questions, from the vpoint of the general public. It was red in both houses earlier in the ses-but was defeated each time it came up. olic hearings were dramatic and drew ense crowds. Thomas Dixon, author "The Birth of a Nation," appeared on occasions in support of the opponents he bill.

he row which started in Ohio over the drawal of "The Woman and the " by the order of Mrs. Evelyn Snow, f of the Ohio censor board, after the d had passed the picture continues un-ed. Additional fuel was added to the controversy by the decision of Mrs. Snow to eliminate from all topical films adverse criticisms of censorship. Numerous reports are being circulated at time of writing, not yet confirmed, that Governor Davis will eventually take action with a view to straightening out the difficulties. Another report has it that Mrs. Snow is contemplating a resignation from the board but this was denied positively during the week by Mrs. Charles Dittmar, Cincinnati member of the board of censors.

A movement has been set in motion headed by B. W. Reuben of Cleveland, representative of Ohio motion-picture interests, which has for its object the appointment by the Governor of an advisory board, as provided for in the reorganization bill passed some time ago. This advisory board would serve as a court of appeal from decisions made by the censor board and believed to be unjust. The advisory board would also be asked to determine a general policy for the censoring of all motion-pictures in Ohio. Mr. Reuben is carrying the fight for an advisory bureau to the state executive.

Vernon M. Riegel, Director of Education, issued a statement during the week to the effect that reports had reached him that the picture, "The Law and the Woman," was being continued on certain motion-picture theatre programs despite the ban of the censor board and that he would begin proceedings at once to have the picture taken off if investigation proved the reports to be true. Meanwhile the editorial columns and "Letters from the People" departments of Ohio newspapers are registering strong disapproval of the methods of the censor board and directing special protests against Mrs. Snow for a statement ascribed to her by the local press to the effect that 75 per cent of the public are incapable of judging what is good for them. Mrs. Snow, on her part, contends that she is acting entirely within her jurisdiction in ordering the withdrawal of "The Law and the Woman" and in eliminating adverse references to the censorship law from the screens and asserts that the complaints lodged against her are unjust. Assistant Law Director Carl Schuler expressed it to be his opinion that if a test case were tried the court would rule that the censors have no right under the law to eliminate criticisms of the board of censors.

At a meeting last week in New York the Writers' Club voted unanimously for a proposition that the state censorship law in New York be repealed and addressed a petition to this effect to the state legislature. The petition follows:

"Believing that the law, which created the New York Commission of Motion Pictures, having for its purpose the censorship film productions, is a direct violation of the constitutional right which provides for freedom of expression and thought, the Writers' Club, of New York recommends for passage by our law-making body the Louis Cuvilliers bill.

"Several reasons may be given why the New York State censor law should be repealed, for which purpose the Cuvilliers bill has been framed.

"In the first place the film is a new form of presenting news and literary creations to the public. The works of authors and playwrights are given to the people in pictorial form instead of the written form by means of books, magazines and newspapers. Our constitution has guaranteed the freedom of the press and for that reason we have no censorship boards whose duties are to determine what should and what

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"Censorship Belongs to a Dark Remote Period"

IN a recent editorial appearing in the Times-Dispatch of Richmond, Va., the following vigorous denunciation of the principle and practice of censorship was prompted by the passage, by the lower House of the Virginia Legislature, of an act providing for a state censor board:

"Passage of the motion picture censorship bill in the House was marked by singularly appropriate circumstances; darkness covered the earth and the hands of the clock had been turned backward. Formal approval of this remarkable bill could not have been attended by more fitting omens. The principle and the spirit of censorship belong to a period in human history that is dark and remote. The triumph of enlightenment, freedom and progress is represented by the distance we have traveled from that shadowy period; the House would start us back.

"The top-heavy majority by which censorship was approved in the House suggests how determined our legislators are to introduce this reactionary principle in Virginia. It is yet to be disclosed whether the Senate will participate in this attack upon freedom of thought and speech.

"If censorship should be established, one comforting thought at least will remain: the abuse of fundamental rights will be so flagrant, so thoroughly offensive to every person who loves freedom, that a revulsion of popular feeling will sweep the mediaeval law from the statutes. It will inevitably be found, however, that the ostensible purpose of the law, if not altogether missed by a board clothed with power to serve what end it will, cannot be accomplished by this agency. .At the best, censorship must prove a complete farce; at the worst, an active menace to the principles upon which the government of this State was founded."

New Loew State Theatre Is Opened in Boston

The evening of Monday, March 13th, marked the opening of Marcus Loew's new State theatre in Boston, Mass. The formal inauguration of the new house, conceded to be one of the finest in New England, was attended by elaborate ceremonies, at which notables of the theatrical, screen, financial and political world were present. The arrival of Mr. Loew and a party of fifty stage and screen celebrities on Monday morning was followed by a parade through the principal thoroughfares to the City Hall, where Mayor Curley of Boston presented Mr. Loew with the key to the city.

The brilliant gathering which attended the opening of the State Monday evening included, besides Mr. and Mrs. Marcus Loew, Mr. and Mrs. Thomas Ince, Mr. and Mrs. David and Arthur Loew, Mae Murray and her husband, Robert Leonard; Theda Bara and her husband, Charles Brabin; Nora Bayes, Leo Carillo, Conway Tearle, Adele Rowland, Miriam Cooper, Harry Pilcer, Elsie Pilcer, Anna Held's daughter, Anna Held, Jr.; Bert Lytell, Viola Dana, Frank Fay, Bernard Granville, Sheldon Lewis, and Virginia Pearson, Montagu Love, Ann Forrest, Zena Keefe, Helene Smiles Davis, Creighton Hale, Johnny Hines, Hermine Shone, Wm. Collier, Jr., Nina Whitmore, Mary Anderson, Grace Valentine, Audrey Maple, Edward Earle, Betty Browne, Mrs. Marshall Neilan, Teddy Sampson, Edith Stockton, Betty Woodmere, Hilda Ferguson, Janet Megrew, Belle McEwan, Ruth White and others. Ted Lewis and the principals of his company came over and did their bit. Fred Stone, the Duncan Sisters and the entire "Tip Top" Company came over for the finale. Practically all the stars offered some type of entertainment for which they are famous, until the triumphant evening was finally drawn to a close.

Frank J. Godsol Is Elected President of Goldwyn

As reported in last week's issue of Motion Picture News, Samuel Goldwyn has resigned from the presidency of the Goldwyn Pictures Corporation and Frank J. Godsol, who has been chairman of the board of directors for the past year, has been elected president. The change in officers took place last week at the annual meeting of the stockholders of the Goldwyn Pictures Corporation at its New York home office. Mr. Godsol will continue as chairman of the board of directors while serving as president. Mr. Goldwyn remains on the directorate.

Francis A. Gudger was elected first vice-president. Those elected to the board of directors are:

Eli H. Bernheim, George P. Bissell, Edward Bowes, William Braden, H. F. DuPont, Frank J. Godsol, Samuel Goldwyn, Francis A. Gudger, P. W. Haberman, Gabriel L. Hess, Moritz Hilder, Duncan A. Holmes, Henry Ittleson, Messmore Kendall, Abraham Lehr, Lee Shubert, Albert N. Wittenberg, Frank H. Hitchcock.

Results of Thos. Ince World-Wide Survey

THE Thomas H. Ince Studios last week published in full the results of its world-wide survey of the influence and standing of the motion-picture industry. In the following are submitted the answers to some of the principal questions proposed in the questionnaire which was sent broadcast to newspaper editors and others:

"What has been the influence of the motion-picture on home and community life during the past ten years? Favorable—490. Unfavorable—122. Non-committal—107."

"Do picture-goers make a more efficient censorship authority than a politically controlled committee? Yes—501. No—106. Non-committal—97."

"Do screen plays with foreign settings and unfamiliar modes of life find vogue in your community? Yes—179. No—451. Non-committal—158."

"How do church men in your community view the motion picture? Favorably—414. Unfavorably—115. Non-committal—207."

"How do the school authorities view the motion picture? Favorably—526. Unfavorably—99. Non-committal—127."

"What type of pictures give the most entertainment for your evening at the movies? (Most popular listed first and following in same ratio). Editor's choice: Comedy-drama, Current News Events, and Cartoons, Travelogue, Educational, Comedy, Drama (Home), Drama (Love), Drama (Society), Spectacular, Drama (Crime). What editors believed to be the community's choice: Comedy-drama, Drama (Love), Comedy, Current News Events and Cartoons, Drama (Home), Spectacular, Drama (Society), Travelogue, Educational, Drama (Crime)."

"What is the criticism of the motion picture most often made? Too many sex pictures (large majority); not true to life; ideals and standards too low; vice and crime too prominent and attractive; cheapen sacredness of domestic relation; unreal standards of life and conduct; too much love; too much depiction of crime."

"What is meant by the perfect screen drama? A screen production that proves popular with the masses as well as the patrons who demand production of merit; one that shows life as it is; perfect screen drama must interpret some form of life as well as it is done in fiction or on the speaking stage; must measure up to drama in other forms; wholesome, entertaining and instructive pictures; leaving one better or happier; direction, story, photography and cast; one suitable for entire family; must be clean and have heart interest; any good spoken drama is good screen drama."

"Does the public want productions featuring star players or productions featuring the story? Story—368. Star—252. Non-committal—170."

Maud Ballington Booth Visits Roach Studio

Mrs. Maud Ballington Booth, head of the Volunteers of America, recently visited the Hal Roach Studios. In conjunction with a compliment for the clean character of Harold Lloyd's comedies, Mrs. Booth spoke briefly on the entertainment and educational mission of the motion-picture. Mrs. Booth is quoted as follows:

"You motion picture people have a great mission in life, for to me there is nothing like pictures to bring restfulness, joy and remove weariness from the brain while they are also highly educational. The world needs real true fun and needs optimists who are optimists all the time and what can be better than the comedies with the high standards Mr. Roach is making to accomplish a happier era.

M. P. Engineers to Convene in Boston, May 1st

The Society of Motion Picture Engineers has been very active in perfecting their plans for what is predicted will be the most enthusiastic and successful convention the Society has ever held. This spring's convention will be held at the Bellevue Hotel, Boston, Mass., on the dates set by the Board of Governors, May 1st, 2nd, 3rd and 4th.

The society now proudly boasts a membership consisting mainly of the most prominent persons in all phases of the motion picture industry.

Association Formed with Will Hays as Director

THE incorporation of the Motion Picture Producers and Distributors of America, Inc., including Will H. Hays as a member of its board of directors, was effected through the filing of papers in the Secretary of State's office at Albany on March 11. The association, formed under the membership corporations law of New York State, sets forth its objects as follows:

"To foster the common interest of those engaged in the motion picture industry in the United States by establishing and maintaining the highest possible moral and artistic standards in motion picture production, by developing the educational as well as the entertainment value and the general usefulness of the motion picture, by diffusing accurate and reliable information with reference to the industry, by reforming abuses relating to the industry, by securing freedom from unjust or unlawful exactions, and by other lawful and proper means."

The office of the corporation will be located in New York City. The board of directors include the following:

Will H. Hays, Sullivan, Ind.; David W. Griffith, Mamaroneck, N. Y.; Carl Laemmle, William Fox, Rufus S. Cole, Marcus Loew, J. Robert Rubin, Lewis J. Selznick, Adolph Zukor, Harry G. Koske, Siegfried F. Hartman, Frank J. Godsol, Philip G. Bartlett, Saul E. Rogers, George A. Skinner, all of New York City; Albert H. T. Banzhof, Brooklyn, Karl Kirchwey, Port Washington, L. I., and Benjamin P. DeWitt, of East Orange, N. J.

Successful Theatre Operation in 1,500 Town

By an Exhibitor Who Has Done It

f you were operating a theatre in a town of 1,500 inhabitants, what would you do to establish it on a solid and profitable basis? ould you set out to give your patrons the t in motion pictures, keeping abreast with first-run theatres in towns fifty times as s yours?

ould you give your theatre a policy of two features a week, two days each, with a s between each showing?

ere are plenty of exhibitors who will tell that it can't be done—that a theatre in a of fifteen hundred can't begin to give its ns the first-run entertainment that a re in a town of sixty or a hundred thousand give—that a two-day policy in such a com-ty is suicide.

e answer is this—E. W. Maugans has been g just this thing in Mechanicsburg, Ohio, nore than a year. He has not only done ccessfully, but to use his own words, "It roven the salvation of my business."

echanicsburg is a town of fifteen hundred bitants, E. W. Maugans operates the Prin-theatre there, and owns an Associated First onal franchise. An incidentaly proof of esteem in which he is held by the 1,499 citizens of Mechanicsburg may be found e fact that he was not long ago elected dent of the school board.

e thing Mr. Maugans has learned through s of experience—that the problems of the town exhibitor differ radically from those e city exhibitor, and that there is no com-on between the methods of getting busi-or conducting it, in either place.

Give them the latest releases you can lay hands on," is article number one of gan's small-town-exhibitor creed.

n the face of arguments to the contrary, ontention is that no small town theatre can ed unless up-to-the-minute pictures are n," says Mr. Maugans, "and while I will t that 'a picture is new until it has been n' it must also be acknowledged that a newspaper as well as magazines are new they have been read, but—the demand for papers and magazines comes principally the Salvation Army and other charitable utions as well as our still poorer relations, we are after patrons that have the money are willing to spend it to see productions have just had a New York showing or are 'Fresh from the studio.' To prove my nent just write to any banker, minister, tor, grocer or ordinary citizen of this little g' and listen to what they will tell you the pictures they see at this theatre.

found that may patrons were so human nothing pleased them so much as to be to say to friends in our near-by city of) people—WE SAW THAT PICTURE ECHANICSBURG TWO WEEKS AGO was immediately lifted out of the cate-of small town exhibitors who run fea-8 to 16 months old because they bought cheap.

s to rentals, there is no doubt about it. er film service, regardless of quality, will e your expenses during depressed business times, but, IT WILL ALSO REDUCE YOUR ATTENDANCE SO THAT YOUR LOSSES WILL BE GREATER than if you use the late releases for which you pay twice or thrice the rental, according to the records of facts and figures that authorizes me to either purchase that much needed gingham, or causes me to fail to recognize the grocer in broad day light."

To Maugans, the motion picture theatre in the small town is not merely a commercial enterprise, or an amusement palace. It can be made a local institution and it should be made one.

"Five years ago it dawned upon me that the small town theatre could be made a community affair and that the only way to get the public to take a deep and sincere interest in the affairs of the theatre, was for the management of the theatre to take a deep and sincere interest in the public and after giving a monthly benefit to schools, churches, fraternal organizations and needy individuals for about a year, the 'knocking and the tumult ceased' and the public was with me. One does not give such monies to charity—but—uses the theatre as a means of collecting money for a worthy purpose, thereby clinching the patronage and support of the best element in the community without which no business of any kind can hope to succeed.

"As an instance of what can be done in this respect, our school was withut playground apparatus and it looked very much like the school would continue to do without them as no funds were available. The writer selected a good First National feature and ran it two days and after paying all expenses turned over to the committee $109.00 with which the first apparatus was purchased. After its erection on our school grounds the swing functioned so satisfactorily that it was kept busy day and night—and now we have enough playground equipment to take care of the natural increase in the family for a good many years to come. Only a few days ago mention was made in the school notes in one of our daily papers—that 'It must not be forgotten that the first school playground equipment was purchased with Princess theatre benefit funds, etc.' Do you not think such advertising and appreciation pays?

"When 'Peck's Bad Boy' came to me it occured to me that many boys and girls in the school would not get to see this wonderful picture, so this theatre invited as its guests every child in the first to the fifth grades during the afternoon. Three times the theatre was filled to overflowing and as the kiddies marched in and out everybody in town either saw or heard them. During the remainder of its run this picture broke all records in paid attendance to a juvenile picture. It's my honest opinion that if censorship ever comes to vote in Mechanicsburg, or any other town where a theatre is operated along such lines, it'll be 'God Help the Reformers' for they will have a tough time of it.

"The writer is firm in the belief that we are clumsily steering the greatest educational instrument in the world and only half-heartidly appreciating the wonderful possibilities of visual education, but that within the next five years we shall have perfected practical methods of instruction that will revolutionize the teaching of mechanics, surgery, etc., as well as in the school room.

"The question of censorship and reform in the production end, as well as Sunday opening, worries me not at all as the great mass of right thinking Americans through the medium of the purse will indicate what they wish to see and it is an accepted fact that there have never yet assembled a unit of censorship appointees that has not demonstrated beyond a question of a doubt their incompetence to sit in judgment as to what is immoral and what is not. If there should be a house-cleaning among producers and stars it will come without question, for Americans will stand for nothing less than clean living and right thinking insofar as their conduct affects the welfare of the public. The reciprocating screen of Public Opinion is in constant action and will eventually 'shake down' the unfit.

"It is just possible that Sunday opening is necessary in the cities and if so they should have them, but viewing the proposition from a business and not a moral standpoint I should say that any business that must be conducted on Sunday in order to exist, is a DAMN POOR BUSINESS and the man conducting it does not need protection. He needs a GUARDIAN, has grown fat in the head over the question of money, a constant proof that armor-plate is still in active service.

"As to the methods of advertising and all kinds of exploitation stunt, much buncombe is being advocated as the question can only be solved by consistent expenditures. You are told to BILL LIKE A CIRCUS and all such rot while we small town guys know that the circus comes but once the year and we must open up our little made-over store rooms 200 or 300 times a year and when we do bill like a circus we wonder for weeks after when we're gonna' eat agin.

"My best results are shown with the use of 6, 3, and 1 sheets as well as photos and newspaper ads aggregating about 15% of my weekly receipts. The elimination of express and poster charges went far towards a profit at the end of the week and I believe my method of reducing the number of show days and lengthening runs to two days each will pay anywhere when you find that a daily change is unprofitable.

"Having lived in both city and village, my deduction is that from 20 to 30% of the homes in small towns are occupied by maiden ladies and widows and retired farmers who spend many sleepless nights figuring how to make an already overworked dollar do the work of six and I can safely say that this condition is not conducive to good show business anywhere.

"Many can attend only once a week and very few twice a week and my efforts are being directed towards getting in the greatest possible number of patrons to see a given picture rather than getting one patron to come four to six times a week to see as many different pictures. This enables me to pay a worth while price to the distributor for a good picture and saves in express and posters and operating expenses."

Offcers for Year Elected by Associated Exhibitors

THE first annual meeting of the stockholders of Associated Exhibitors since the organization of the company by Arthur S. Kane a year ago, was held at the Home Office of the concern, 35 West 45th Street, on Friday, March 10. A highly satisfactory report for the year was read, showing the consistent progress which the organization has made, and the following were elected to comprise the board of directors for the coming year: Roy Crawford, John C. Ragland, Harold B. Franklin, Elmer R. Pearson, John P. Fritts and Arthur S. Kane.

Immediately following the meeting of the stockholders, these directors met and elected the following officers for the coming fiscal year: Arthur S. Kane, president and chairman of the board of directors; Roy Crawford, vice-president and treasurer; John C. Ragland, secretary. These officials appointed an executive committee consisting of Arthur S. Kane, chairman; Mr. Crawford, Mr. Pearson and Mr. Ragland.

Hotel Disturbed by Naked Truth Dinner Rehearsal

Five hundred dinner guests at the Cafe Boulevard were thrown into a small-sized riot last Friday night by a series of unharmonious sounds that emanated from the basement of the hostelry. Timorous guests left their seats to run for cover while the more hardy ones followed the waiters in investigating the cause of the disturbance.

In the basement of the building they discovered a miniature chorus swaying to the rhythm of jazz and syncopating waltz time on dish pans, drums, electric light globes and any other object that met the specifications. Before a rapidly augmenting crowd of spectators the singers continued their gyrations, many of them obviously of male gender being attired in feminine garb.

"Aw, fishbones, it's only a Ziegfeld chorus being trained," one of the guests explained.

The supposition was borne out by the fact that the leader of the demonstration was Barney Randall who interpreted the part of Mr. Ziegfeld in a recent motion picture, "Polly of the Follies."

While one alarmed guest sent a call in for the reserves a search for the hotel manager revealed the fact that the outburst marked the first rehearsal of the A. M. P. A. theatricals for the Naked Truth dinner to be held at the Hotel Biltmore on March 25.

About eight acts will be presented at the A. M. P. A. dinner, varying from a home-made motion picture to a monologue by Nat Rothstein. Present indications point to at least 400 guests and changes have been made to hold the Naked Truth dinner in the big ballroom of the hotel instead of the smaller banquet room used last year, to accommodate all those who have asked for reservations. Front tables are being reserved in accordance with the purchase of tickets.

At the request of out of town guests at the dinner the first course will be served promptly at seven o'clock instead of eight.

Ring of Film Thieves in Cleveland Disclosed

A ring of film thieves, who have been operating in and around Cleveland for the past year and a half, has just been brought to light through the efforts of Paul Tessier, manager of the local Pathe exchange and Bill Frankel, manager of the Lande Film Distributing Company. In one day, sixty-two reels of stolen film were recovered. Thousands of dollars worth of other films are still missing, but the exchange managers expect soon to have a complete report on all the films that have been disappearing so mysteriously.

All of the re-claimed missing films were found in private homes in Lakewood a fashionable suburb of Cleveland. Many of Lakewood's wealthy sons have their own picture machines. No less than fifteen of them were unearthed by Fred A. Kintzler, of the Lakewood police force, who has given the exchange managers close co-operation.

Many of the films recovered by Detective Kintzler last Thursday in the home of certain prominent Lakewood families still bear the original address to which the films were directed. In most cases they have the original wrappers. A dozen of the boys using these films were questioned. All of them said they had rented or bought their films from L. Harrison, who gives his address as 224 High Avenue, Cleveland. Harrison says he has been in the habit of purchasing his film supply from someone in the film business at the rate of $25.00 for ten reels. However, he has not been able to identify the man whom he says sold him the films. He did, however, admit that he has been operating this private "social" exchange for the past year and a half.

The exchange managers are now looking for a man who was shipper at one of the exchanges, but who has been serving a term in the Mansfield Reformatory for forgery, it is stated. It is thought that this man may be able to throw light on a situation that has cost the film men of Cleveland many thousands of dollars. Detective Kintzler is quietly pursuing his search for more lost films. No arrests have been made at this time.

Anti-Blue Law League to Hold Big Conference

The Anti-Blue Law League of America, Inc., will hold a national conference in St. Louis on June 23, 24 and 25 for the discussion of ways and means of combatting the spread of "blue laws."

Prominent men from all walks of life will be invited to attend and address the gathering. It will be a gathering of the broadest minds of the universe, if present plans materialize.

Among those to whom invitations will be extended are Hudson Maxim, William Hays, Augustus Thomas, Rex Beach, James Montgomery Flagg and Galli-Curci.

A Surprise in Store fo Kansas Exhibitors

EXHIBITORS who attend the ni- annual convention of the M. P. T. O., Kansas, at the Hotel La en, Wichita, Kas., March 27 and 28, are ue for two big surprises, according to M. Van Praag, president of the state or ni- zation. The first and most impo nt revelation will deal with film rentals he stated.

"A large company has made the M P. T. O. K. a proposition that never be re has been equalled," Mr. Van Praag id. "This proposition will be put squ ly to the exhibitors for the first time at he convention. The benefit to be derive by exhibitors will be of untold value."

The second surprise will not be so e- what of a "shock," Mr. Van Praag n- nounced. It will deal with the expo re of certain tactics of a large distrib or and producer in the Middle West t i- tory and will open the eyes of hund ds of exhibitors, declares Mr. Van Pr g. For some time officials of the M. P. T O. K. have been gathering facts and dat on the situation, and no charge will be n de without just grounds, Mr. Van P ag said.

Many successful conventions lve been held in Kansas, but never be re have such elaborate plans been arra ed for a meeting as the one which is to be held this month. From Governor H ry Allen of Kansas down to minor and ss authoritative officials of the state, th 'll all be there, ready to "go to bat" and id all possible aid to the exhibitors. At r- ney-General Richard Hopkins, Assis nt Attorney-General Griffith and H. H. Motter of the Internal Revenue Dep t- ment will be among the princ al speakers.

Screen Writers' Guild o Censor Own Produc

To take motion picture censorshi ou of the hands of the censors and to es the power in those most compete t judge a production, is the objective f plan recently formulated and put n effect by the Independent Screen A st Guild of censoring the product of its m bers.

About fifty productions have been ub jected thus far to examination unde h plan. They formed the backbone o th national exhibition of the work of m bers of the Independent Screen A st Guild from February 18th to 25th, o ur ing simultaneously with the celebrati o First National Week. In a challeng is sued prior to the week, the Guild defie h censors to find one objectionable sce in any of the pictures. The Guild's pr ct tions were exhibited in nearly 6,000 a tres during the week, and reports fro h exhibitors declared that never before a they experienced such a profitable w

All the pictures made by the membe of the Guild are subjected to this "volu t censorship." In judging a picture, the its producer, its director, or anyone n nected with its making, is not allowe participate in the deliberations. The cisions of the "board" are final and l ing.

Would Make San Francisco Producing Center

Max Graf Points Out Advantages to Be Found in Northern California by Producers

N a statement recently issued by Max Graf through the San Francisco Chamber of Commerce, the well-wn producer points out what a devel-l motion-picture industry means for Francisco or for any community pos-ng natural scenic and climatic advan-s for film producing. Mr. Graf's state-t follows:

"I am a part of San Francisco in its vlopment and I am asking every busi-s man, every individual, and every or-rzation to talk motion pictures for San cisco.

"Let me show you in figures what it l mean to have the picture industry in is locality. The average special fea-r costs approximately $100,000 to pro-d and the classified expenditures are fllows:

"5.33 per cent for directors and staff.

"8.73 per cent for acting personnel, l ling extras.

".90 per cent for administrative office d xecutives.

"9.04 per cent for mechanics, elec-cs, carpenters and laborers.

"[illegible] per cent for story, property, ward-nd films.

"HE campaign launched by the Screen Writers Guild against villi-fying propaganda aimed at the mo-picture industry is being pushed vig-rously, according to word from the t headquarters of that organization. following appeal, under the caption A Call to Arms," has been addressed e Guild to the theatre-owners of the utry:

"The entire picture industry has been on the defensive by the vicious at-k in the press on the character of the le who are producing pictures in alifornia Studios. The vicious slan-r on Hollywood reflect upon every h of the industry and unless checked t serious menace to everyone who es a livelihood from the making and buting of pictures. A bureau has established on the coast to fight attacks, and spread broadcast the acts about Hollywood and the char-of the picture workers. This bu-is being operated under the auspices e Screen Writers' Guild of The rs' League of America, represent-very branch of the business. Every-can do his bit. In order to fight attacks successfully, it is necessary he Bureau know just what is being d and who is printing it. All ex-rs and exchange men are urged to the newspapers in their localities lip all comments on the film indus-hether favorable or unfavorable, and hem, with the name of the publica-nd the date, to the Screen Writers' 6716 Sunset Boulevard, Holly-California. This is the greatest e that can be rendered at the present and everybody is urged to co-op-to the greatest of their ability."

"Thus you will see a total of 61 per cent of cost expended as pay-roll on each production. Now, then, if there are ten concerns producing on an average of four pictures a year it would make forty productions or a pay-roll of $2,444,000 per year, which would be spent in San Francisco. Of the other 39 per cent going into the cost of making a picture, a great deal of it will be spent here.

"A rough estimate of the profits on the above forty high grade productions, made by legitimate producers, would be 300 per cent, which would come from the distributors all over the country and find its way back to be spent in the further development of the picture industry in San Francisco.

"Probably few business men or bankers appreciate how closely the motion picture industry parallels other industries in its main divisions. Its activities can be combined under the identical headings of any other big industry. For example, manfacture is called production; wholesaling is called distribution; retailing is exhibition; and exporting is the selling or rental of films throughout foreign countries. Production also includes the artistic end of the picture industry. At present it is centered in Los Angeles, where 85 per cent of all motion pictures produced in the United States is manufactured. Why does not San Francisco, which is known as an art center, have this?

"It is claimed that Los Angeles offers throughout the year the most consistent weather for exterior scenes. However, it has been recently proved through the government weather bureau that the peninsula territory of San Francisco offers more intense sunlight and more work days throughout the year than the present production center. Furthermore, in one of my recent articles, I stated that the northern California section offers the greatest variety of scenery-mountains, desert, seashore, foreign locale, etc.

"In a remarkably short time, from 1915 to 1921, the motion picture industry forged ahead until now it is ranked as fourth in the United States, and in the coming year it will develop into the second largest industry. John E. Barber of the First National Bank, Los Angeles, stated that the 1919 industrial census of the motion picture business showed a total investment on the production end of $500,000,000. This did not include money invested in allied businesses which have sprung up to supply the wants of the picture people. When to this $500,000,000 is added the amount invested in distributing companies, theatres, and in the manufacture of raw stock, as well as accessories, necessary for the production of pictures, the amount is estimated to be $1,250,000,000. The above figures were given out by Paul H. Cromelin in an address to the Eighth National Foreign Trade Convention, Cleveland, Ohio, in May, 1921.

The screen, we all acknowledge, is the most influential medium for creating public opinion, the greatest advertising medium the world has known. I, for one, have definitely decided that I am going to stay and produce in San Francisco. Every foot of my production will be made in its entirety here and will bear the trade mark 'Produced in its Entirety in San Francisco' in the main title of the production.

"There is still plenty of development to be made in the film business and no set of men or any one locality can control the brains that create motion pictures. Providing there are enough enterprising individuals to get behind this business, I know that a large number of the motion picture creators can be brought to San Francisco.

"Recently Clark Thomas, general manager of the Thomas H. Ince Studio, Los Angeles, made a statement at a luncheon at the St. Francis Hotel that it appeared that San Francisco was finally going to get started in the motion picture business. Recently I read a statement by Adolph Zukor in the San Francisco Examiner that he had noticed the propaganda for San Francisco and that if the present attitude for development in the motion picture industry was kept up, he could see the possibilities of a production center here. These are only two instances of the notice San Francisco is winning in motion picture circles."

Mr. Graf closes with an appeal for a concerted effort towards the development of San Francisco as a production center.

Writers' Club for Repeal of N. Y. Censorship Law

ANOTHER blow was struck last week for the repeal of censorship in the State of New York, when the Writers' Club, comprising some of the best known authors of the day, voted unanimously for a proposition expressing disapproval of the practice of censorship and asking the state legislature to support the Louis Culvilliers bill which provides for the repeal of censorship law in New York.

The petition, the full text of which is given elsewhere in this issue, was addressed to Joseph A. McGinnies, chairman of the Ways and Means Committee of the Assembly, and was endorsed by the entire membership in attendance at the meeting.

The officers of the club are: Herman Landon, president; George Jay Smith, vice-president; Arthur W. Courtney, secretary; and Eric A. Dine, treasurer. The board of governors include the above and Heather Benjamin, Frank Dorrance Hopley, F. A. Jones, Arthur Leeds, Arthur E. Scott, Hyacinth Stoddard Smith, and Benjamin Ogden Wilkins. The honorary vice-presidents are Ellis Parker Butler, George Allen England, Cleveland Moffett, Edward J. O'Brien, and W. Adolphe Roberts.

Virginia Censor Bill

(Continued from page 1721)

should not be printed in books, magazines and newspapers.

"It is a well-known fact that the columns of the daily press and other periodicals chronicle the scandals and the crimes of the day, and much of this printed matter is of a nature that is apt to corrupt the morals of youth and to incite acts of crime. Still there is no restraining hand of a censor to check the dissemination of such articles and stories.

"In the second place the literature of the screen has developed to such a degree that it has engaged the attention of the best known writers, authors and playwrights of the world. Many of these men and women are writing for motion pictures exclusively and they are dependent upon the films for their principal source of income. It will be impossible for these writers to give full expression to their thoughts and write about life as it is, while a censorship board has a strangle hold on their throats. Imagine what would result if a censor board were to dictate the kinds of stories that should appear in our magazines and books. Then literature would be doomed or it would be transformed into juvenile yarns or fairy tales.

"Unless the writers for the screen are permitted to give full expression to their thoughts, the silent drama will suffer decay and may become a lost art, thus robbing the public of the most interesting and economical medium of education and entertainment.

"In the third instance it must be admitted that in the past certain salacious, immoral and crime-inciting pictures have been shown on the screen and, of course, there is no excuse for the showing of such pictures. On the other hand, the motion picture industry has now become such an important factor in the lives of the people that producers cannot afford to trespass the lines of common decency. We have proof of this in the fact that the leading film companies and exhibitors do not want pictures featuring players who have been mixed up in murder cases and scandals which are a detriment to society. We believe that recognized producers of pictures are better able than a censorship board to determine what constitutes desirable motion pictures and fit to be seen by the public.

"To let a committee of, say, three persons determine what several million people should see, when they attend the motion picture shows is unreasonable, illogical, unjust and unconstitutional. One might as well expect three persons to tell what articles, poems and stories should be published in the newspapers, magazines and books in the State of New York. Such a move would start a rebellion in editorial offices.

"Sincerely hoping that the censorship law for the State of New York will be repealed during the preesnt session of the Legislature, we are

"Respectfully yours,

"The Writers' Club."

Scheduled Conventions of Exhibitor Organizations

Motion Picture Theatre Owners of Kentucky—March 15th and 16th at Lexington, Ky.

Motion Picture Theatre Owners of Western Pennsylvania—April 10th, 11th and 12th at Pittsburgh, Pa.

Motion Picture Theatre Owners of Minnesota—April 11th and 12th.

Recent Incorporations in New York State

Sixteen companies incorporated and entered the motion picture business in New York state during the past week, the aggregate amount of capitalization reaching $680,000. These companies, with their directors for the first year and amount of capitalization, include:

Lang Manufacturing Works, Olean, $100,000, C. J. Lang, W. H. Williamson, W. M. Troy, Olean; Telmar Amusement Corporation, $50,000, Hyman Rachmil, Samuel Rinzler, Brooklyn; Irene Levine, New York; Buck Mix Productions, $1,000, L. F. Scott, Jr., James E. McNally, New York; M. M. Epstein, Jersey City; Richmond Film Productions, $500, H. G. Kosch, Mildred Gerst, G. B. Garrison, New York; Phonofilm Corporation, $1,000, Edmund Wolcott, F. N. Rodman, F. G. Leubuscher, New York; Hoosier Motion Picture Company, $20,000, David Price, Dora Yager, New York; Leo Krawetz, Brooklyn; Medbury Screen Comedies, $5,000, J. P. Medbury, Phyllis Eltis, A. George Kelly, New York; Hollywood theatre, $20,000, M. C. and J. M. Schill, D. R. McDonald, Brooklyn; Florence Photo-Plays Corporation, $10,000, Mallie Mass, Benjamin Goldstein, Brooklyn; David Lisnow, New York; Sam Raymond's Theatres Corporation, $500, Sam and Lillian Raymond, Benjamin Halpern, New York; Strike Out King Company, $20,000, Joseph Quittner, Arnold Furst, New York; A. R. Callahan, Brooklyn; The Photoplast Leasing Corporation, $200,000, and the Photoplast Corporation of America, $100,000, Charles E. Schneider, Charles A. Satterlee, Alexander W. Krumm, New York; K. D. B. Photoplays, $1,000, Charles Kranz, New York; Donald I. Buchanan, Hackensack, N. J.; George M. Davidson, Harrison, N. Y.

Grand "Movie Ball" to Be Held by Kansas Exhibs

A "Movie Ball," a large banquet and the presence of some of the most well-known stars and big men of the motion picture industry—these will be some of the features of the semi-annual state convention of the M. P. T. O. Kansas March 27 and 28, at the Lassen Hotel in Wichita, Kans. Details for the arrangement of the convention program now are being worked out by M. Van Praag, president of the state organization, and the convention committee.

Dollar a Week Winners

(Continued from page 1720)

sas; Mr. Kessler, Alhambra, Canto Ohio.

Joe Burton, Star, Toccoa, Ga.; Joh Paxton, Musselman Theatre Interest Paris, Texas; Maurice F. Ban, Triano New Orleans, La.; Jack Holman, Lyri Burkburnett, Texas; H. Simons, Empres Shenandoah, Ia.; Ralph Blank, Garde Davenport, Ia.; Alfred Fottesman, Stran Shenandoah, Pa.; M. M. Rubens, Pri cess, Joliet, Ill.; H. Brady, Princess, Crar don, Wis.; J. C. Collins, Rex, Perry, Ia Chas. T. Sears, Grand, Brookfield, Mo Geo. Rea, Forum theatre, Hillsboro, O. H. J. Geiselman, City Opera House, Lou donville, O.; R. J. Morrison, Isis, Aspe Colo.; Nick McMahon, Jr., Marlow Ironton, Ohio; John Gillooley, Kentucky Louisville, Ky.; E. A. Keen, Oxford Criterion, Oxford, O.; C. T. Johnso Family, Milford, O.; A. Hurley, Princes Tuccumari, N. M.; Ole M. Nelson, Majes tic, Grand Junction, Colo.; W. E. Schae fer, Vaudette, West Point, Ga.; Frank A Lacey, Majestic, Portland, Ore.; Jo Bradtt, Peoples', Portland, Ore.; E George Woods, Columbia, Portland, Ore. Milton Grostein, Star, Portland, Ore. Wm. Freise, Majestic & Rivoli, La Cross Wis.; Jos. J. Jacobson, Strand, Marshall town, Ia.; F. W. Boll, Majestic, Stillwate Minn.; G. S. Carlson, Unique, Minneapo lis, Minn.

Capt. H. M. Livingstone, o Ottowa Is Dead

A sad occurrence in moving pictur circles of Canada was the sudden deat of Capt. H. M. Livingstone, manager o Allen's Regent theatre, Ottawa, o Thursday, March 9, of pneumonia. Cap Livingstone caught cold a few days be fore as a result of standing in the en trance to the theatre in order to direc the crowds seeking admission, it is sai and pleuro-pneumonia developed quickl The fact that he had been gassed durin the war is thought to have hastene death.

The funeral was held Friday evenin March 10, to the Ottawa Union Static under military auspices after which th remains were shipped to London, On tario, for burial. At London, the de ceased was accorded full military hono in the burial. Capt Livingtone was su vived by his wife.

Officers Chosen by Indian apolis Exchange Board

At a meeting held March 7th, of th Board of Motion Picture Exchange Ma agers of Indianapolis, the followin officers were elected for the ensuing yea

President, Augustin W. Carrick, Ro ertson-Cole Corp.; vice-president, No man Moray, Pathe Exchange, Inc.; trea urer, Floyd Brown, Associated Fir National.

PERSONAL APPEARANCES—
OPINIONS ON BOX OFFICE RESULTS OBTAINED

"All Wrong"

Personal appearances by motion picture stars are all wrong. They are harmful to the industry at large and the screen performers in particular.

These appearances would not be so bad if the real stars of the silversheet appeared, but in nine out of ten cases the players presented in person are no more entitled to the distinction of being called a star than I am, and I have never taken part in a film play in my life.

A little study of the box office statements of the theatres in Canada and the United States reveals the somewhat startling information that there are today less than a dozen names of screen performers that are really box office attractions. These players seldom appear in public. They know where their cakes come from and they are too smart to kill the noble goose that is laying the golden egg.

The show business—"it's a business"—always has been and always will be a great game of make believe. Every time you open your bag of tricks with a personal appearance you are destroying the glamor and mystery which the public loves. Why spoil the illusion?

I know of three personal appearances—successful ones, too—after which the popularity of the stars presented diminished so rapidly that in less than six months their pictures were of little value to the box office. And you would be surprised if I told you the names of these players.

It is true, the personal appearance will increase the gross receipts for a few days, but what of the aftermath?

Most of the motion picture players I have seen in person made a very disappointing appearance on the stage. They were for the silent drama and should have been kept silent. The crowds which came to see them were disappointed because the alluring atmosphere that surrounded the player on the screen was lacking in the personal appearance. Most of these so-called stars were unable to express themselves. Having been mere puppets in the skillful hands of the director, they were found wanting in initiative and ability when put on their own.

When the motion picture star is recruited from the legitimate stage he usually is able to put over a happy personal appearance. But the players that are chosen simply because they photograph well never should be permitted to appear in person. The people of the legitimate stage are trained to use their own wits to entertain the public, but with the screen player, most of the thinking seems to be done by the director.

There are screen players that are wonderful entertainers in public, but we seldom see them off the screen. The industry may thank these artists for having sense enough and sufficient pride in their profession to stay at home and let the public continue to love them as the public has learned to know them.

Another reason why the personal appearance has not helped the industry is because it usually is a hurry-up affair. The star is rushed into town, handed the key to the village, bustled up to the mayor's office, raced to a luncheon, dragged over to the show shop and shoved out on the stage, unprepared and unable to say anything except—"I arrived this morning and am glad I came. I think your city is wonderful and I hope you will like my next picture."

The best this star could hope to do, if it be a woman, was to create a furore with a display of beautiful gowns. If she didn't possess the togs, Heaven help her.

The personal appearance has been greatly overdone in the past year. Anyone who ever had anything to do around a studio could get an engagement to appear in person and at a good salary. The public was not slow to realize that something was radically wrong with the business when exhibitors had to take them behind the scenes and give up the secrets that in past years have kept the crowds coming. And the public just sat back and laughed.

When all is said and done, the picture is the thing and the director makes the picture, so of what importance are most of these so-called stars, anyway?

CHARLES G. BRANHAN,
Famous Players Canadian Corp., Ltd.

"Beware Disillusionment"

IF you are willing to take a chance with your box office value of your patrons idealization of their screen favorites book personal appearances. No one questions their drawing power.

But, if you appraise the patrons attitude towards the popular player at its true worth, that is to say, if you realize that that attitude is your credit foundation with your patrons during exhibition of pictures featuring the player in question—, then you will avoid personal appearances of that player in your theatre as you would avoid a cry of "Fire."

Basing our judgment upon what we regard as a fairly accurate diagnosis of what our public wants in this section of the country, rather than upon any considerable experience with personal appearances, we would strongly advocate elimination of the stars in a body from the picture theatres.

Our public, we have reasons to know, sets up a distinct ideal for each of its favorites, places them upon a pedestal with a halo about their heads, and laurels upon their brows. The picture star emanates his or her own refulgence, no calcium is required for the shadow actor, built before the publics view from the beams of light. Our public comes to our theatres now in a friendly cordial humor, eager to like what it sees, anxious to add another lifting stone to the pillar of acclamation that supports each of its preferred screen personalities. It looks uncritically with open mind. But merely announce that "She" will be present at the exhibition to the public gaze of her latest release, and watch the shift in sentiment, the dangerous alteration of attitude.

Behind this danger lies a condition probably too little appreciated at the studio. Our public in this section of the country, the great Central West, takes its screen entertainers as it takes a drink of water, the water must be clean, the lives of the players must be clean. Questionable crafts may sail over the waters from which the drink finds its way to their table, but when the glass is raised to the lips, it must contain clear water only.

"She" will pack your house to the mural decoration while she is in your city. Curiosity draws. Beware, lest disillusionment follows. Remember that under the arcs the voice is unimportant. Above and across the footlights, it instantly meets the competition of comparison with the star of the speaking stage who delighted the public the day before. The comparison is unfair to the screen player, but the screen player need not risk it. The average star of the speaking stage would cut but a poor figure on the silver sheet and the wise ones know it and refrain.

The defect that does not screen glares damagingly apparent under the calcium. Perhaps the charm of the characteristic sets an environments that accompany stars in the pictures plays a larger role in establishing them in their definite niches in public favor than has been credited. It is possible that the absence of this supporting element contributes to the disappointment of the public seeing its idols in the unfamiliar, unembellished, direct vision.

The bubble bursts, the ideal is shattered and the magnetism of lofty perspective fails to attract. The reaction sets in, if not at the next exhibition of a subsequent release, it is bound to follow after the public in general discusses the disappointment of the star.

With a hypercritical inquisition into the private lives of everyone even remotely associated with the industry now complying one hundred per cent of all discussion or conversation relative to the Motion Picture, as a result of recent dispatches from the West Coast, it would seem that no more unseasonable time could be selected for launching personal appearance tours.

Business here suffers a consequence of unpleasant film folk notoriety. It will recuperate more rapidly without the handicap of disillusionment certain to follow in the footsteps of the screen player seen in the flesh, therefore personal appearances I believe should be avoided at all times.

A. G. STOLTE,
Des Moines, Iowa.

Sadly Disappointing

I HAVE had quite a few stars that have made personal appearances in Kansas City, and I honestly believe in most cases the fans have been sadly disappointed for two reasons:

First, because they have had these stars as their hero or heroine and they expect a great deal from them, and you take the star who has not had any stage experience—they are naturally timid and cannot impress fans with their talk, consequently they are disappointed in them and it has a tendency to hurt them at the box office in their future pictures.

Secondly, the conduct of the stars must be unusually good both in meeting the patrons of the theatre and when they leave the theatre. They have to be one hundred per cent. perfect at the hotel, for they are constantly watched by everyone, and any move they make would be

(*Continued on following page*)

Personal Appearances

(Continued from preceding page)

magnified by the public and multiplied to such an extent that the industry is hurt a great deal more than anyone would think.

However, the star who has had stage experience and conducts himself properly can really do some good. I recall about six months ago we had Bryant Washburn appear at one of our theatres, and really I must say he gained thousands of friends. There was something about his personality that drew fans to him, and every day he was in Kansas City he became more popular and it seems before he left Kansas City he could have owned the town.

I would say that if a motion picture star wants to make a personal appearance he must have some accomplishments and stage personality; otherwise, it does more harm than good.

Very sincerely,
FRANK L. NEWMAN,
Newman Theatre,
Kansas City, Mo.

PERSONAL appearances by motion picture stars in moving picture houses have both their good and bad qualities. Almost invariably a good motion picture actor or actress can make a personal appearance that will do credit to him or herself and to the theatre. However, brother managers who have had experience in presenting these sensitive luminaries know that they are taking chances of ruining often some idealistic conceptions of the hero and heroine fostered by the audience as a result of seeing them on the silver sheet. In other words, by bringing the two, the star and the audience, together, Tessie Teacup, the diaphanous, drooping damsel of the celluloid world, may prove in the flesh to be a silly, brainless person. Nothing hurts a star more than creating the wrong impression in the minds of an audience. They are a sensitive lot, these audiences, and a little error by the stars, whom they want to believe are perfect, will shatter their ideals.

Perhaps at the outset I might say (at least these opinions are my own and founded largely on personal experience) that however bad an appearance a star makes, he or she cannot do as much harm to the theatre in which they are appearing as to themselves and to their future as movie stars.

While manager of the Park Theatre, Boston, Mass., I was perhaps instrumental in bringing the first motion picture stars to Boston for personal appearances. Alice Brady, then just raised to stardom, was one of the early luminaries to appear at the Park. Bushman and a few of the old-timers also appeared. Most of them, as I recall, made rather absurd and short speeches, looking anything but the dapper and debonair personages they usually represented in the films. This sort of business to my mind didn't do them any good. Alice Brady, of course, was an exception, because she can sing and has a good stage presence. Not all motion picture folk have good stage presences, and this type should be given a wide berth by the discriminating theatre managers. A short, silly speech, much bowing, is the usual routine. Personally I would not permit a star to follow this routine if she were exhibiting in my playhouse. If they can't sing, make them recite; but spare me the wooden actor or actress.

Perhaps from all this you will gather the impression that personal appearances by stars do not appeal to me very keenly. That is not exactly so. I think a personal appearance by a *real* star who does something when he appears on the stage, is worth while and beneficial to the theatre.

I do think that ordinary players and the alleged movie star as a personal attraction at a theatre, is a stupid and absurd piece of business. The public, fickle as it is, might forgive a really big star for the loss of some of its illusions about him or her when they meet face to face. But it will never forgive a mediocre star for spoiling what few good ideals they did have about them. Here in Lowell, Mass., at my Strand Theatre, I have experimented with stars of all magnitudes and constellations, and the foregoing is the fruit of my own bitter experience. I still exhibit (a very good word in this case) stars that have some genuine claim to this distinction, and I shall continue to do so, so don't let me create the idea that I am wholly a pessimist on the subject. I find the most ideal time to offer a personal appearance to my audience is in conjunction and simultaneously with a picture feature of the aforementioned star. It sort of whets the public's appetite for a sight of them. And so they go to "bury Caesar if not to praise him."

The greatest and most substantial argument for and against personal appearance of a star is the fluctuation, if any, that it makes in the box office. Here's what I find: The day or days on which the star appears personally, business is heavier, but falls below normal on those days when they do not appear. So ultimately the results aren't very different than if they had never appeared at all. Of course, there have been exceptions in my case to this, but they are the exception rather than the rule.

Incidentally, my brother managers do not need to be told that there are movie stars obtainable for personal appearances at even small community theatres, who would have shuddered at the thought a few years ago. This, of course, is due to the plethora of so-called moving picture "stars." We observe in the newspapers that every man who has had his face on a piece of celluloid is a "star," and so a great many men and women who would make better butchers and needle-women than actors and actresses are called upon to appear before a motion picture audience as stars and near stars.

Personally, I believe the acting business is slumping. People discriminate now; actor-folk who found plenty of employment in the well known halcyon days of the war time are today eager to fatten their thinning pocketbooks by personal appearances at so much per "appear." Some of them are even travelling with some sort of a sketch or dramatic act as an excuse to bask in the public eye.

At all events, there is no harm in trying out this personal appearance idea if you have not already done so. And from your first experience gain some idea of its advantages and disadvantages. Let good judgment be your guiding star.

Very truly yours,
THEODORE D. SORIERO,
General manager, Strand Theatre, Lowell, Mass.

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New Sales Plan Is Started by First National

A REVOLUTIONARY change in the sales machinery of Associated First National Pictures, Inc., has been effected by the division of the country into five sales districts, each under the supervision of a district manager, the company announces. Two district managers have been appointed thus far, and other details of the plan will be carried out immediately.

The five divisions will be known as the Eastern, Southern, Central, Mid-Western and Western. Roy C. Seery, manager of the Chicago exchange, has been appointed manager of the Mid-Western district by Floyd M. Brockell, supervisor of exchanges; and L. O. Lukan, in charge of the Seattle exchange, has been named as the district manager for the Western territory.

The Eastern district has not been partitioned completely, but as it now stands it will take in Boston, New Haven, Philadelphia and Washington.

The Southern district will include Charlotte, N. C., Atlanta, Louisville, Dallas, Oklahoma City and New Orleans. The district manager will be stationed in the latter city

The Central district will take in Pittsburgh, Cleveland, Indianapolis, Cincinnati and Detroit. The Mid-Western district is composed of Chicago, Milwaukee, Minneapolis, Des Moines, Omaha, Kansas City and St. Louis. In the Western district are Los Angeles, San Francisco, Denver, Salt Lake City, Seattle, Portland and Butte.

Wouldn't Be Without the News for Anything

THE exchange failed to supply press aids, but with the News at hand the necessary information was immediately available. But here's the story in the exhibitor's own words:

"Motion Picture News,
New York City, N. Y.
"Gentlemen:

"Once more I have found your journal worth all its costs me for a year—just in the matter of getting some advertising matter for two features I am running. The exchange failed to send me press sheets for two pictures, but in turning to back issues of the News I found the necessary information. Therefore, on those two subjects I claim I received good value for my year's subscription. I would not be without your valuable journal on any consideration. It is certainly a great help to have your calendar of releases and note dates of issue at a glance. We know the journal to subscribe to get all information that is necessary.

"Yours truly
"J. A. MORRISON,
"Meaford, Ontario."

In the Film Centers

Activities of Exchange Managers, Exhibitors, Salesmen and Others

Canada

E. H. BENSON, manager of the Walker Theatre, Winnipeg, Manitoba, has been appointed manager of the Empire Theatre, in Edmonton, Alberta.

Carl Weeks, brother of George Weeks, New York, recently appointed to a high post in the Famous-Lasky head office, has been made manager for Western Canada of the Famous-Lasky Film Service, Limited. Carl will conduct operations from the Winnipeg office.

Officers of the Film Managers' Association of Ontario for 1922 have been elected as follows: President, Leo Devaney, Ontario manager of the Fox Film Corporation; vice-president, Maurice Fisher, Toronto; secretary-treasurer, Major A. H. Arbuthnot.

Because of the delinquency of some exhibitors in payment of accounts, the Film Exchange Managers' Association of Quebec, with headquarters at Montreal, recently decided to enforce a rule providing for payment on delivery of films or in advance. Notice to this effect is now displayed prominently in each of the Montreal exchange offices. One local exchange manager admitted that he had a collection of worthless checks, the "face value" of which aggregated $4,000.

Maurice West, manager of the Imperial Theatre, St. John, N. B., and also identified with a Canadian syndicate for the importation of European films, has sailed for Paris to look over film offerings there.

Charles Stephenson, proprietor of Stephenson's Attractions, Ltd., Toronto, distributing independent pictures, has appointed Tom Dowbiggin sales manager of his company. Mr. Dowbigging has started out on a Coast to Coast trip in the Dominion.

Exchange managers in the Province of Quebec recently held a general meeting in the offices of the Famous-Lasky Film Service, Ltd., Montreal, when a general report on conditions throughout the Dominion was given by Colonel J. A. Cooper, representing the General-Managers' Association of Canada, with headquarters at Toronto. It was the feeling of the meeting that the new C. O. D. rules for film shipments to exhibitors throughout the Province of Quebec had proved to be effective and that the general result would be satisfactory for both exhibitors and exchanges.

Mr. Ed English of the Famous-Lasky was in the chair and others present included F. Meyers of Vitagraph, Mr. Watkins of Fox, Mr. Daubigan of Stephenson Attractions, J. P. O'Loghlin of Specialty Film Import, Phil Hazza of Standard Films, Mr. Sherlock of Educational Films, I. Sourkes of United Artists, J. Gorman of First National, Mr. Ben Davis of Regal Films, Arthur Larente of Specialty Film Import, Mr. Stewart of Equity, F. Leduc of Canadian Universal and Mr. Kaufman of Famous Players Film Service.

Norman Smith of Montreal has been appointed Western Canadian representative of Specialty Film Import, Ltd., Pathe distributors in Canada. Mr. Smith's headquarters are at Winnipeg.

W. F. Barrett of Toronto, Canadian general manager of Fox Film Corporation, has returned from a trip to Western Canada where he spent several days in conference with J. A. Wilson, of Winnipeg, the manager for Western Canada.

Pen Sketches

C. W. Anthony

C. W. Anthony is the successor to "Honest John" Kimberly at the Buffalo Vitagraph exchange. Mr. Anthony comes to the Queen City of the Lakes from Pittsburgh, where for five years he was connected with Vitagraph as salesman, special representative and assistant manager. He was promoted from the latter position to the head of the Buffalo exchange. Mr. Anthony has been in the motion picture business for 12 years. Inasmuch as he was at one time an exhibitor, he understands the problems at the exhibiting end of the industry. He has found this knowledge very valuable in his present position. While he is backward in admitting it, Mr. Anthony once operated a theatre in Claysville, Pa. He has lived this down, however. The new Vitagraph chief is "tickled to death" with Buffalo. He likes the exhibitors in the city because they never argue over the price of pictures. They have been known to commit murder, but they never argue. Just at present, Mr. Anthony is setting up new records on "The Sheik's Wife," which is being booked heavily throughout western New York. Mr. Anthony has a valuable aid in Harry T. Dixon, salesman de luxe.

M. H. Markowitz

M. H. Markowitz, manager of the Buffalo exchange of the United Artists' Pictures Corporation, buzzed into town from Jersey, where he was the star salesman for the Fox aggregation. He later held a similar honor with the United Artists. It is declared that no exhibitor ever got rid of Markowitz without signing on the dotted line. Since coming to Buffalo business has expanded to such an extent that larger quarters are needed. On May 1 the exchange will be moved to the second floor of the new Grand & Warner building at 265 Franklin street. Mr. Markowitz is a veteran in the "fillum" business. He has an unusually wide acquaintance in the trade in the east and since coming to Buffalo has put over a number of big contracts. While he has no official word on the subject, it is expected that the Buffalo office will soon be handling "Orphans of the Storm." Mr. Markowitz succeeded P. H. Smith as branch manager. Mr. Smith is now a sales representative.

Kansas City

J. J. MILLSTEIN, having resigned last week as manager of the Kansas City office of the W. W. Hodkinson Corporation, will leave for Denver, where he will become affiliated with Louis Levand in an organization controlling a large number of theatres. Mr. Millstein, although having been in Kansas City only a few months, was one of the most popular, as well as the youngest, exchange manager in the city. Phil Ryan, district manager for Hodkinson, has not yet decided upon Mr. Millstein's successor.

Fox branch managers from four cities attended a scales conference called by R. A. White, general sales manager for Fox, in Kansas City last week. Policies of the company, reports on business conditions and other matters of importance were discussed. Those in attendance were:

P. K. Johnson, Dallas; Ward Scott, Denver; Bert Edwards, Oklahoma City, and Sydney Meyer, Omaha.

Harmony and content now predominates among the Kansas City Universal office force for no other reason than the fact that Universal now is located in its new quarters at 1710 Wyandotte street. A well equipped projection room, making it possible for exhibitors to see any picture desired, and much more floor space has added about 30 per cent more efficiency to the office, C. Calvert, branch manager, has adopted the "open door" policy and has done away with the "private" offices, with one exception, that being his own, which seldom is used.

The Brooklyn theatre, Kansas City, has been purchased by G. E. Martin. Although it is his initial venture into the film game, Mr. Martin has outlined a policy where he believes he can "throw a broadside" into rumors of depressed business conditions.

"Take care of your patrons first—then look out for yourself," was his opening comment.

The idea of First National Week made such an impression on the management and patrons of the Cozy theatre, Lyons, Kans., that H. Edwards, who purchased the theatre a few weeks ago, has booked a solid month with First National.

C. W. Rodebough, formerly with Metro and United Artists Kansas City offices, has joined the sales force of the Kansas City Educational office. Although he did not

(*Continued on following page*)

In the Film Centers

(Continued)

return from his first trip with the usual arm load of contracts, he did have a pocket full. He will cover Western Missouri and Eastern Kansas.

J. A. Bertram, manager of the Salt Lake City Orpheum theatre, has been appointed manager of the Mainstreet theatre, Kansas City, a combination first run and vaudeville house. Mr. Bertram formerly was manager of the Orpheum theatre at Memphis, Tenn.

L. W. Dunn, Pathe representative in Northern Missouri, has resigned and will enter business for himself. He will be succeeded by Jack Springer, who now is covering Northern Kansas for Pathe, according to Harry Graham, branch manager.

Lost, strayed or stolen: One brand new Ford coupe belonging to E. C. Rhoden, manager of the Kansas City Associated First National office. Mr. Rhoden left the car "outside," as usual, while eating lunch last week, and when he emerged from the food emporium, "Henry" was absent.

"It beats all what these 'birds' are stealing these days," was the only comment on the loss.

Albany

H. S. VINEBERG, of Albany, has just been added to the sales force of the Merit exchange in that city.

The joint board of arbitration in Albany, N. Y., is proving itself more than a mere name these days in settling differences between exhibitors and exchanges. In three weeks, adjustments were made in over twenty-five cases. The board gets together every Monday afternoon at the Pathe exchange.

Miss Rosecan, who has just been added to the sales force of First National, working out of Albany, N. Y., has the distinction of being one of three women in the United States who are selling film these days. Miss Rosecan, however, is no novice in the game, having been with the Detroit branch of Paramount for some time. Last week was her first over the Albany territory, but she made good.

The new Strand theatres in Schenectady and Troy are said to be scheduled to open next November. Practically all steel construction work has been completed on the one in Schenectady.

J. M. Schine, of Gloversville, Mr. and Mrs. A. E. Milligan, of Schuylerville, and D. Regan, of Greenwich, were visitors at the Albany film exchanges last week.

Jack Sachs, who has been with Albany bureau of Pathe for the the last six years, starts out this week in handling the entire territory for short subjects for First National in Albany.

At the Strand in Schenectady, Manager Shirley is starting his week on Saturdays, something new for the Electric City, and which seems to be working out well.

H. C. Bissell has joined up with First National, in Albany, and is covering the territory from Poughkeepsie to Malone.

John D. Howard, one of the veterans in the exploitation business, and who has been with the Paramount offices in Albany since last November, received notice last week that he will hereafter look after similar work in Detroit. Mr. Howard will leave Albany on March 15. He has previously been located in Seattle, Portland and San Francisco. He is one of the live wire men of the Albany district.

N. I. Filkins, of Buffalo, manager of the Merit offices, was in Albany last Saturday. He reports business as being on the gain and is backing his statements by figures that can not be disputed.

H. E. Leonard is hustling through the Adirondack mountains these days, placing Merit productions.

Buffalo

H. L. TAYLOR, known in Filmdom as "Hub," has resigned from the Grand & Warner sales staff, to accept a position with Manager W. A. V. Mack, at Pathe. "Hub" is covering the jungles along the Southern Tier. His first trip into the wilds was productive of much business, as "Hub" is known to all the boys.

H. C. Bissell has left the Grand & Warner staff to peddle for Pathe in the Albany, Troy and Schenectady territory. Bissell is one of the best salesmen in the business. He has been with several Buffalo exchanges in the past few years.

A. W. Moses, manager of the R-C Pictures corporation exchange, made an advance in the Rochester, Syracuse and Utica sector last week and returned to Buffalo with the big Marmon loaded with contracts. Fenton Lawlor is now representing R-C in the Southern Tier. Al Barnett expects to spring a new suit on Film Row soon.

Sam Grand, of Federated Exchanges of America, Robert North, of North & Weber, exporters and owners of the Federated Exchange, and C. W. Bimick, visited Sydney Samson, local Grand & Warner manager last week. The party stopped off on the way from Chicago to Boston. Mr. Samson announces that contracts have been let for the new exchange building at 265 Franklin street, which will be ready for occupancy May 1. United Artists will have its headquarters on the second floor. Mr. Samson has closed all the key cities in the territory on "School Days." Harold B. Franklin has placed an order for 500 cut out slates, 500 dunce caps and 5,000 rubber tacks, which he will use in the schools to exploit "School Days," which opens at Shea's Hippodrome the week of March 19.

People and Pictures

(Continued from page 1719)

being shown. Not much better, but better, just the same. Will Hays has given his word that they shall continue to be better. The producers appear to be dead in earnest in their efforts to eliminate the comparatively few tyrants from their ranks.

"As to the personal character of the hundreds of young men and young women who earn their livelihood before the camera, there need be no special defense pleaded in their behalf. Girl for girl, we will back the photoplay actress against the school ma'am or the photoplay actor against the Great I Am of the Reform Movement."

* * *

EVER since the days of the nickelodeons moving picture theatre managers have burned the midnight mazda bulb figuring new tricks to induce the crowds to come to their theatres. Exploitation possibilities, advertising appeals and other angles of working up the popularity of a programme were carefully studied out.

But it remained for W. J. Miller of St. Louis to throw the entire process into reverse.

St. Louis boasts of the greatest union depot in the world, a place where thousands of travelers each day spend weary hours waiting between trains—especially trans-continental travelers.

Mr. Miller has closed a deal to open a picture show in the ladies' waiting room on the second floor of the big station.

Here's an idea that is worth considering in any one of a dozen cities of the country.

In connection with the wedding of Princess Mary, The Film Renter of London, in a leading article, raises the important question previously voiced in these columns, namely the preservation of negatives of historical value. The Film Renter suggests a government subsidy to make experts to investigate the problem of film preservation.

The matter is of the utmost importance. What are we to do in this country—the headquarters of production?

* * *

HUNTINGTON, Tenn. has attained the utmost in efficiency. Some towns, especially those of blue hue, resort to the courts to prevent moving pictures, but Huntington literally goes to court for its movies. And thereby hangs this tale.

Where the Carroll County, Tenn., Circuit Court by day grinds out justice a projection machine at night grinds out the latest feature, comedies, educational and news reels. The jury box at night holds the town band, and near the bench where the learned jurists of the circuit expound the law an electric piano pounds out the latest jazz bits.

When it was first suggested that a moving picture theatre be established in the court house it created a sensation throughout the county. Petitions for and against the plan poured into the magistrates. But they decided, with the wisdom of so many Solomons, that the movie comedians couldn't possibly be any worse than some of the lawyers they had to listen to by day, and voted to rent the court room for the movies.

Exhibitors' Service Bureau—Pages 1731-1750

Showing Greenman's Decorations on "Theodora"

Lobby decorations on "Theodora" when this picture played Fox's Liberty theatre, St. Louis

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

Thomas D. Sorlero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandnsky.
H. C. Horator, Alhambra theatre, Toledo.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
Leo A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
S. Barret McCormick, Managing Director, Allen theatre, Cleveland.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.
G. E. Brown, Managing Director, Loew's Palace theatre, Memphis, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
J. A. Partington, Imperial theatre, San Francisco.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Eugene H. Roth, California theatre, San Francisco.

Outstanding Features of This Week's Section

For something nifty in the way of lobby front on "The Old Oaken Bucket," see page 1732b.

If you like the contest idea and also want to get all the fond mamas and papas interested try out the contest singing described on page 1732 that Cleveland neighborhood houses are pulling.

Another "Go to Theatre Week" has been put over again this time at Seattle. Story and cuts on page 1734 and 1735 relating what was pulled off. Frank Burns of the Phillips theatre, Orlando, Fla., gives some lessons on how to build lobby displays, as related by the cut on page 1736, showing fronts on "The Old Nest," "Three Musketeers," and "Way Down East."

Oscar White of the Rex theatre, Sumter, S. C., comes through with something extra big in the lobby display on "Saturdav Night" described on page 1737.

An idea on how S. Barrett McCormick puts over one of his Jazz Weeks is related in the story appearing on page 1738.

There is a good window display on "Queen of Sheba" told by the cut on page 1739. Look it over.

Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Herbert J. Thatcher, Strand theatre, Salina, Kan.
Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.
L. W. Barclay, Managing Director, Nemo theatre, Johnstown, Pa.
Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
J. L. Johnston, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
C. C. Perry, Manager, Astor, Strand and Liberty theatres, St. Paul, Minn.
Nelson R. Bell, Publicity Director, Crandall's theatres, Washington, D. C.
L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.
Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
Samuel Sivitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.
Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
George Tooker, Manager, Regent theatre, Elmira, N. Y.
Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.
Phil Gersdorf, Supervisor, Southern Enterprises theatres, Macon, Ga.

This "Old Oaken Bucket" lobby front was used by Guy Kennimer, manager of the Imperial theatre, Jacksonville, Fla.

Schenectady Merchants Help Albany Theatre Put Over Picture

Striking window decoration constituted a big feature in the exploitation campaign for "Over the Hill," at the Albany theatre, Schenectady, N. Y.

Nearly every display effected a tie-up with the particular line of merchandise dealt in. In the window of an electric appliance distributor was placed a large electric washing machine, a chair and a clothes tub. The rear of the window was covered with a scene painted by a local poster artist, and represented an old lady walking over the hill to the poorhouse. Cards were placed attractively about the exhibit.

In one window, which was used in its entirety without allusion to any store article, the two sides and rear were decorated with large scenes from the production. In the foreground were placed a number of stills and placards.

An attractive hand-drawn lobby poster on "The Glorious Fool" as used by the Merrill theatre, Milwaukee, Wis.

Greenman Gets Woolworth Aid on "Theodora"

A BALLYHOO and lobby display was no small part of the exploitation devised for "Theodora" when this picture played Fox's Liberty theatre, St. Louis.

Harry Greenman, manager of the Liberty, dressed a man in a lion head, with gloves resembling lion's claws, and had him led through the principal business and residence streets by a woman gotten up to resemble the famed Empress who sacrificed her empire for a moment of love.

The lobby decorations explained by the accompanying cut were arranged under Mr. Greenman's supervision. A tie-up with a local Woolworth store gave the showing much publicity through a window display.

Grauman Uses Novelty Ballyhoo for "Moran"

Even Sid Grauman is not above using the good old reliable ballyhoo, as is evidenced by the exploitation stunt he put over for "Moran of the Lady Letty," playing an indefinite engagement at Grauman's Rialto theatre, Los Angeles.

In the back seat of the cab, in plain view of the passer-by, as there is no top covering the seat, sits a young woman with bobbed hair and wearing a tam, a middie, and boy's trousers—the attire of Dorothy Dalton in "Moran of the Lady Letty."

Inscribed in gilt on the glass door of the cab are the words—"Moran of the Lady Letty."

That is all. The name of the theatre is not mentioned. But the course of the ancient automobile through the streets departs from the beaten paths of similar advertising methods. The cab is not driven continuously and aimlessly. Where parking is permitted, the machine is halted beside the curb while "Moran" sits nonchalantly in the rear seat. Invariably a crowd collects. At other times, she, assisted by the footman, steps to the sidewalk, where she will stand for a few moments—besides, riding in a cab from morning until evening is tiresome. At other times she will make a brief excursion into a shop or drug-store while the cab awaits outside.

Cleveland Neighborhood House Promote Singing Contests

Exhibitors in Cleveland are bolstering u their Mondays in the neighborhood houses wit a simple little stunt that Manager Taylor starte out at the Doan theatre. It's a local singin contest for the neighborhood children. It ha been worked in several sections and in ever instance it has materially increased the cas box. Monday being the poorest day of th week, the contest is usually staged for tha day. A prize of a five-pound box of candy i usually awarded the winner of the contest. Th audience is the judge. They signify their pref erence by applause. The child that gets th loudest applause gets the candy. However, a the other contestants get a one-pound box o candy. Five dollars covers the cost of th whole thing, and it brings in many times fiv dollars in added admissions.

Effective lobby poster arranged from a cut-ou and illuminated by two green lights which show from the dog's eyes which H. M. Rouda, man ager of the Auditorium, Dayton, O., arrange for the showing of "The Silent Call"

Lobby front on "The Lure of Jade" arranged by Guy Kenimer, manager of the Imperial theatre, Jacksonville, Fla.

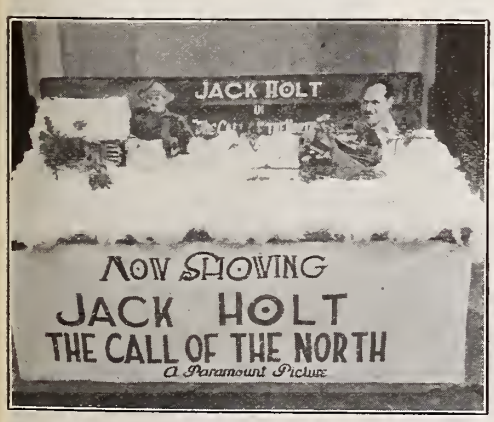
Cronk Uses Rival Attractions' Titles in Novel Ad.

For probably the first time, the manager of a theatre has used the titles of attractions at various rival theatres to attract interest to the feature which he, himself, is offering. An instance of this unique form of publicity occurred at Toronto, Ontario, during the week of February 27 when Manager Ben Cronk of the Allen theatre used the names of five other shows in newspaper advertisements to boost his own show, the feature of which was "What Do Men Want?" Two of the current show titles adapted were for road companies, including Frank Tinney's "Tickle Me" and William Gillette's "The Dream Maker." Other titles adapted were of pictures at opposition theatres and included "Dream Street" at the Regent theatre, "Silent Years" at Loew's theatre and "Rent Free" at the Strand theatre.

These captions were woven into a stunt advertisement which read as follows:

"TICKLE ME, said the DREAM MAKER of DREAM STREET but after living RENT FREE for SILENT YEARS, women are at last asking WHAT DO MEN WANT? They'll find the answer at the ALLEN THEATRE this week."

The publication of this display arrangement had the theatre-goers going over the whole amusement page of the newspapers.



This cut illustrates the accompanying story relative to the lobby display for "The Call of the North" arranged by Hugo Plath, manager of the Queen theatre, Abilene, Texas

Plath Builds Inexpensive Lobby Display

"THE CALL OF THE NORTH" stunt shown by the accompanying cut is another of the exploitation ideas of Hugo Plath of the Queen theatre, Abilene, Texas, and his capable house assistants, Jack Reed and Oscar Tuttle.

The cost of the whole display was $2.25, including the expense of the platform, cotton batting and artificial snow. A mirror furnished the "lake" shown, while the log cabin is an "Old Log Cabin" syrup advertisement made out of pasteboard and borrowed from a local grocer. The sign work is home talent and the trees were cedar tree branches stuck in the cotton.

Mother's Day Adapted to "Fool's Paradise" Showing

J. E. Madsen of the Idaho theatre, Twin Falls, Idaho, staged a "Mother's Day" stunt that interested everybody in town and helped put over "Fool's Paradise" with big receipts.

The idea was to admit free every newsboy escorting his mother to the show. The newsboys were interested through the circulation departments of the Twin Falls papers, and they came out 100 per cent. Each newspaper made up a set of admission cards, free of all cost to the theatre.

The stunt cost the Idaho theatre seventy-one passes and it was well repaid in business advertising and good will.

Beaver Board Pumpkin Exploits "Way Down East"

A seven-foot "pumpkin," made of beaver board and displayed from a third story window on a principal street, was the novel stunt which Manager H. Farley of the Empire Theatre, Montgomery, Ala., put over in exploiting his engagement of "Way Down East."

Mr. Farley also used an electric "pumpkin" under the marquee and an electric "Way Down East" sign across the strect under the theatre sign.

Heralds, window cards and door-knob hangers were also used.

Sea Going Gear Used for Lobby Decorations

"Moran of the Lady Letty," playing recently at the Plaza Theatre, St. Petersburg, Fla., was a picture for which Manager Richmond Dorman originated a lobby display which brought home the bacon.

Mr. Dorman tied up with one of the largest marine supply establishments in the state, to such good effect that the company loaned the theatre a truck load of such material as anchors, life rings, oars, rope in coils, fenders, steering gears, foghorns, bells, lights and other nautical material too numerous to mention.

The lobby was arranged in sea-going style. At night the port and starboard lights were lit, giving a splendid nautical effect to the display.

"The leading book store donated a window, in which Mr. Dorman arranged a display advertising the picture, giving the name of the theatre and play dates, as well as calling attention to the fact that the story of that thrilling tale of the sea from the pen of Frank Norris could be purchased inside.

"Mats were arranged so as to feature Valentino instead of Dalton."

The entire cost of exploitation on this subject totalled $2.50. This consisted of drayage of

Explaining by cut the prologue number for "Peter Ibbetson," presented by the Majestic theatre, Madison, Wis.

Jazz Week Idea Tried at Indianapolis

LOEW'S STATE theatre in Indianapolis is going after business opening up a bag full of tricks in each program. To begin wi each week is named. First it was Anniversary Week, then Gala Wee Jazz Week and Caruso Week. The name of the week is exemplifi not only on the screen and stage but also in the printed programs, adv tising and practically everything connected with the house.

For instance, there was Jazz Week. The screen feature was "T Connecticut Yankee in King Arthur's Court." This was augmented an exclusively jazz accompaniment and a wild musical feature in whi seven singers, a marimbaphone, a saxophone, a xylophone and Loew jazz porters figured. The jazz porters did the old sweeping to mus stunt as an encore.

In further development of the bizarre program a vote on the popularit of the jazz music in preference to the classical numbers was take Cards on which a voting space was provided were passed out to t theatre patrons for the week. The vote was twelve to one in favor the jazz program.

Manager Herb Jennings is working up a mailing list for his week program by passing out folders containing a return postal to all patron More than 150 names were received the first day the folders were giv out and the patrons had to pay their own postage at that.

Blue Mouse Ties Up with Dog Derby

ROWE AND SOBELMAN, owners and operators of the Blue Mouse theatre, Minneapolis, secured an effective tie-up in putting over "A Doll's House." This despite the fact that Minneapolis experienced the worst snows and blizzards in years that week.

Much interest has been created in dog derbys which was accentuated by the annual dog derby put on for kids by a Minneapolis paper. Rowe and Sobelman saw the possibilities of tying up with the paper and hired a cameraman to "shoot" the race. The film was shown at the Blue Mouse that evening and the paper in running the story of the derby gave considerable mention to the theatre.

However, to secure the greatest returns from their tie-up the Blue Mouse managers arranged a special matinee for the youthful "mushers" and had an attendance of 100. The kids assembled at the newspaper office and with large banners advertising the picture attracted a great deal of attention as they paraded to the theatre. There were few kids in Minneapolis that didn't have their team of dogs, ranging from the alley mutt to the highly bred collie and real Eskimo dog, and with grown-ups keenly interested, a stunt of this nature was bound to attract attention. During the special matinee one of the "musher's" dog teams was used as an effective ballyho in front of the theatre.

In putting over the picture the house played up Henrik Ibsen and the play the picture was adapted from and received splendid co-operation from the Swedish newspapers in the city. Good reviews were given, following a special showing. In advertising the film sixty 24 sheets were used in desirable stands about the city.

Showing three of the Seattle theatres floats appearing in the "Go to Theatre Week" parade as decribed on the following page

Lobby display for "Conflict" when this picture played Hoyt's De Luxe Picadilly theatre, Sydney, Australia

Seattle's "Go to Theatre Week"

Big Cooperative Campaign Brings Greatly Increased Attendance

APPROXIMATELY seventy-five thousand persons witnessed the gigantic theatrical parade staged in Seattle a few weeks ago the crowning feature of "Go to Theatre ek." The parade was held at noon in the ntown district, and was considered directly onsible for a large part of the great at- lance at the theatres during the special week. Go to Theatre Week" was held in conjunc- with "First National Week" and L. O. an, general manager of the Seattle First Na- al exchange was chairman of the "Go to atre Week" committee. During the week newspapers of the city devoted a great unt of space to the event, and the first class theatres all cooperated in using newspaper and billboard space.

Each day a special decorative half-page or page ad was used, with the combined ads of the various motion picture, vaudeville and stock houses. "Go to Theatre" posters were used on all the billboards, heralds were distributed in the streets and tied onto automobiles and other vehicles, and all the theatres on their screen and in their advertising emphasized the "Go to the Theatre" idea. Various city officials and prominent business men were quoted in all the newspapers.

All the motion picture houses cooperating in the week gave special all-star shows, with elaborate prologues, musical features, and highest quality pictures, emphasizing the height of the art of the theatre.

The parade was the biggest event of the week. Each theatre in the downtown business district had from one to seven autos and decorated floats in line.

Numerous and valuable cash prizes were given for the best amateur and professional stunts in the parade, and anyone was eligible to enter. The streets were filled with Charlie Chaplin, Jackie Coogan and other film star imitators.

All theatres entered floats characteristic of the picture or feature playing at their house during the week. Practically all of the motion picture houses had their entire staff of employees in line, either riding or walking. Among the judges of the parade and prize entries were John Hamrick, of the Blue Mouse theatre; William Cutts of the Columbia theatre; Frank Steffy of the Coliseum theatre; and L. O. Lukan, of the First National exchange.

The accompanying photographs show some of the floats entered by motion picture houses.

Altogether, the "Go-To-The-Theatre Week" exploitation by the various managers of entertainment houses in Seattle was one of the biggest "weeks" ever held in that city, and succeeded in bringing large attendance to all the theatres.

ambulance with "Sir Boss" inside was the lyhoo used for the showing of "A Con- ticut Yankee in King Arthur's Court" at the Rialto theatre, Oklahoma City, Okla.

Lobby decorations for "A Sailor Made Man" used by George Schade, manager of the Schade theatre. Sandusky, O.

Showing another of the pastel drawings by E. R. Rogers, managing director of the Tivoli theatre, Chattanooga, Tenn., as advance advertising for his showing of "Smilin' Thru"

Murray Uses Fiddlers for "Old King Cole"

C. E. Murray, house manager of the Vista theatre of East San Diego, Cal., pulled a good publicity stunt incident to the recent showing of "Old King Cole." He advertised for genuine "fiddlers," and offered a $5.00 gold piece for the one whom the audience should proclaim to be the best. The stunt stirred up the local artists of the bow and drew forth some really good talent besides giving the people of the town something to talk about in connection with the picture that was being shown.

Birthday Stunt Put Over Again

THE idea of sending a congratulatory card good for a free admission to people when their birthday comes around, described some time ago in these columns, as exploitation and institutional advertising, has been tried out with success by L. W. McCuan, manager of the Kozy theatre, Dresden, Tenn.

Mr. McCuan does not explain how he obtains the information necessary to put over this stunt, but we assume that it is through the birth certificate records, lodges, churches, etc., as has been explained previously.

Dancing in Lobby Lowell Strand Stunt

DANCING in the lobby of the theatre with music provided by the orchestra playing primarily for the pictures, as has been related a number of times in these columns, is being given a trial by Thomas D. Sororio, managing director of the Strand theatre, Lowell, Mass.

The carpets have been removed from the Strand lobby and corridors and the floors waxed for the dancers. The dancing will be allowed during the time the comedy pictures are running and the musical program for these periods will be selected with due regard for the lovers of terpsichore.

Allen Theatre, Winnipeg, Tries the Jazz Week Idea

A week's stunt that developed into a near riot was staged at the Allen theatre, Winnipeg, Manitoba, during the week of February 27 when an "All Jazz Week" was presented as a unique musical attraction. The special week was introduced to local fans in a unique newspaper advertisement which was, in itself, outstandingly attractive. This announcement told of the "35 Scintillating Stars of Syncopation in a Merry Melange of Mighty Melody and All Jazz Fiends," comprising "syncopaters" of the local Pals' Club. A feature of the week was the distribution of 20,000 kazoos among patrons and it was promised that "when they all get going, if they don't tickle your feet terpsichoreally, we'll miss our guess."

The jazz overture was presented with Charles Manning, the orchestra conductor, appearing in his shirt sleeves, the overture itself consisting of a medley of fox trots, jazz songs and "blues."

"She's going to be a mean week," read the advertisement. "See the Wild Drummer wickedly wielding a Weird Assortment of Tin Lizzies."

The spot-light man was also in on the game because he "jazzed" the shimmying spotlight during the musical and prologue numbers. There were "Dancers a la Frisco and Singers a la Sophie Tucker," the presiding artists giving impersonations of the famous comedians of music. In the "ad," the optiences were also exhorted to "See the Mad Musicians Mirthfully Mutilating the Melodious Classics."

The manager solemnly announced that "We teach you how to play the kazoo in one lesson."

Showing two of the attractive original lo posters used for the engagement of "Hail Woman" at the Circle theatre, Indianapoli

Simple Lobby Front Sells "Ladies Must Live"

The Stuart theatre, Wausau, Wis., v brightened up for the "Ladies Must Live" i through hand-drawn signs, cut-outs and boar

The box office was masked by six-sh frames decorated by mounted cut-outs and ha drawn art work. White and black were dominant tones of the three-sides marquee d play.

Penny Scramble Stunt to Exploit "White Horseman"

AS a means of getting crowded houses for the first episode of "The White Horseman" Manager Dudley of Dudley's opera house, Americus, Ga., threw 2,000 pennies out for a scramble and then with the help of his operator took pictures of the event to be shown on the screen the same day on which the serial opened.

The stunt went over in fine shape.

Three lobby displays which Frank Burns, manager of the Phillips theatre, Orlando, Fla., has recently originated. Left—Decorations on "The Old Nest." Center—Display for "The Three Musketeers." Right—Front for "Way Down East"

The cut shown above and the story appearing below will explain the "Saturday Night" lobby display arranged on this picture by the Rialto theatre, Macon, Ga.

rnival Idea Used to Exploit "Saturday Night"

ie carnival idea was the angle which Oscar te, manager of the Rex theatre, Sumter, ., employed in exploiting his showing of turday Night."

art of the devices used in the Carnival lay were made in the Rex workshop, in- ing the merry-go-round, ferris-wheel, n-wave and many smaller miniature repro- ions one would see at a carnival. The y-go-round, ferris-wheel and ocean-wave e electrically driven by small sewing ma- e motors, borrowed from local electric s. These were kept running all the time ng the performances and attracted much ition. Practically all the devices were made eaver board and painted attractive colors.

nall tents were made by means of making nall framework of a tent and covering it ticking. This brought out the midway t and made the whole display stand out. ll dolls were purchased from the ten cent e and placed in front of each side show and he electrically driven devices.

is miniature carnival display was made on of three tables 3 x 4 feet and covered with and placed directly in front of the box e. Every one that passed the Rex stopped gave it the once over, thus creating a crowd ront of the theatre and causing many to go This display proved very successful and eased business considerably.

ne of the local newspapers gave Mr. White ry good write-up.

Lobby decorations on "Headin' West" used by the Standard theatre, Cleveland

Deardourff Gets Fine Co-operation at Youngstown

C. C. DEARDOURFF, publicity director for the Metro Film Exchange in Ohio, put over a nice co-operative advertisement in Youngstown in connection with "Peacock Alley," which held a simultaneous initial Ohio release at the Stillman theatre, Cleveland; Valentine, Toledo, and Dome, Youngstown. Deardourff tied up with one of the biggest department stores of Youngstown. In their Sunday ad in the Youngstown Vindicator of January 22, they featured ready-to-wear gowns, and used a cut of Mae Murray in a "Peacock Alley" gown as the only art work in the ad. It was classy and helped put the picture over.

Princess Builds Nice Lobby Front at Small Expense

The accompanying cut and the text following will explain the exploitation stunt which the Princess theatre, Eastland, Texas, devised for the engagement of "Get Rick Quick Wallingford."

The large sack effect was obtained by the use of beaver board and a paint brush. The vault doors were also of beaver board painted to look like the real thing.

The money sacks were borrowed from a local bank. The two boys were hired to guard the "money."

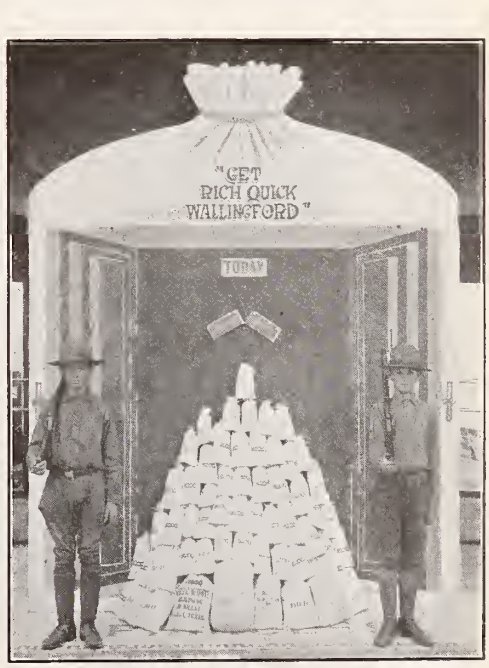
Cloakey Exploits "Three Live Ghosts" in Novel Way

Oral Cloakey of the Capitol theatre, Winnipeg, Manitoba, recently put over some exceptionally clever advertising for "Three Live Ghosts." Mr. Cloakey published an open letter over his own signature, in which he personally commended the feature and also ran special cartoon illustrations of three column size to attract attention. One illustration showed a small boy in high glee approaching his father with the exclamation, "Oh, Boy! I've just seen 'Three Live Ghosts' at th' Capitol."

"Over the Hill" Exploitation Tied Up With Municipal Election

Another new bit of exploitation for "Over the Hill," was introduced by the management of the Bijou theatre, Jamestown, N. Y., during a recent engagement.

The city elections were near at hand, so to more than five thousand potential patrons of the Bijou two cards were sent through the mails. One bore the following message: "Voters of Jamestown. I am a candidate for the title of 'the greatest mother in motion pictures.' After selecting your candidates at the Republican Primaries on Saturday you will be free to vote for an independent candidate. Ballots will be received Sunday at the opening of the Fox photoplay 'Over the Hill' at the Bijou theatre. Polls open from 1 to 11 p. m. Sincerely yours, Mary Carr." The other was in the form of a ballot.



Showing how the Princess theatre, Eastland, Texas, exploited "Get Rich Quick Wallingford"

Showing stage setting and characters appearing in a prologue for "Headin' West," presented by the Liberty theatre, Portland, Ore.

McCormick Ties-up Jazz Week Idea with "Alf's Button"

Part of the genius of good exploitation often demands that the exploiter should supply something that can stand exploitation — in other words, the idea.

S. Barrett McCormick of the Allen theatre, Cleveland, O., did something like this when he initiated a "jazz" week for his house. The feature chosen for the week was "Alf's Button" and the remainder of the program, a Toonerville trolley comedy and other short subjects, was built up to maintain the "jazz" atmosphere.

The idea was carried out by "The Jazz Symphony" which the orchestra of 30 pieces played during the week.

This provided the material for exploitation and was followed up in the first instance by unusual advertising in which large type was used and in which the name of the theatre a feature picture were set at an angle of 45 degrees.

Special tableau were used, painted by Zimmerer, an artistic blending of futurist styles to harmonize with the jazz idea. There were three in all, labelled respectively "The Isle of Silver," "The Dream of Ponce de Leon," and "Earth, Hell and Heaven." Jazz singers contributed to the show, including: Irving Clark, Christine Marson from the Follies Bergere, Frankie James, Perez and Martinez and Baby Alice May Willey.

Snipers were pasted all over the town and the unusual captions on these miniature bill posters aroused attention. They read: "Fifty People in Fun and Frolic"; "Give the Blues the Air"; "Start the Joy Week at the Allen." Cartoons of joys chasing the glooms away featured the drawings.

Kazoos were distributed by means of an exploitation tie up with the Wurlitzer Company, who exploited the picture through their store. As a result it was possible for the audience to join in the refrain of a popular number of the bill with the singers.

The jazz idea was spread to the retail merchants and restaurants who joined in heartily and tied up with the Allen theatre on it. The point to the whole successful stunt

Tooker Gets Window Display for "Saturday Night"

The largest bath accessories house in Elmira, N. Y., tied up with George Tooker's Regent theatre for co-operative window, in which the inescapable relation between the title and the actual act of ablution was emphasized—in other words "Saturday Night" and a bath.

A six-sheet, stills and window cards made up the display.

Freckled Faced Kid Stunt Used for "Penrod"

GUY L. WONDERS, manager of the Baltimore Rivoli, learned there were many freckle-faced boys in Baltimore when playing "Penrod," and also made young America in Baltimore talk that much more of the picture.

The method of accomplishing his end was by advertising that any boy having 50 or more freckles would be admitted free at any matinee. The very first day of the two-week run of "Penrod" 200 claimants put in their appearance.

Throughout the run freckle-faced boys continued to patronize the show and there were many seen in the audience who were too bashful to inquire for the manager and paid their way in.

Balsey Does Effective "Peacoc Alley" Exploitation

Lee D. Balsey, manager of the Wich theatre, Wichita, Kansas, put over an exc tionally effective exploitation campaign in exhibition of "Peacock Alley," during its rec run at his theatre.

A careful mail campaign and a lot of tea advertising preceded the opening. The open was made into a gala occasion, due to a spec lobby display and prologue and a "peac matinee" for women. Most of the lead stores of the city were tied up in the adver ing, especially the stores that display wome gowns, jewelry and luxurics of all sorts.

A neat advertising card in Tiffany type v sent to a select list of 1,000 homes on Thursday preceding the Monday opening.

On Monday morning a night lettergram v delivered to 1,600 shriners and 400 Knights Columbus and to 200 homes.

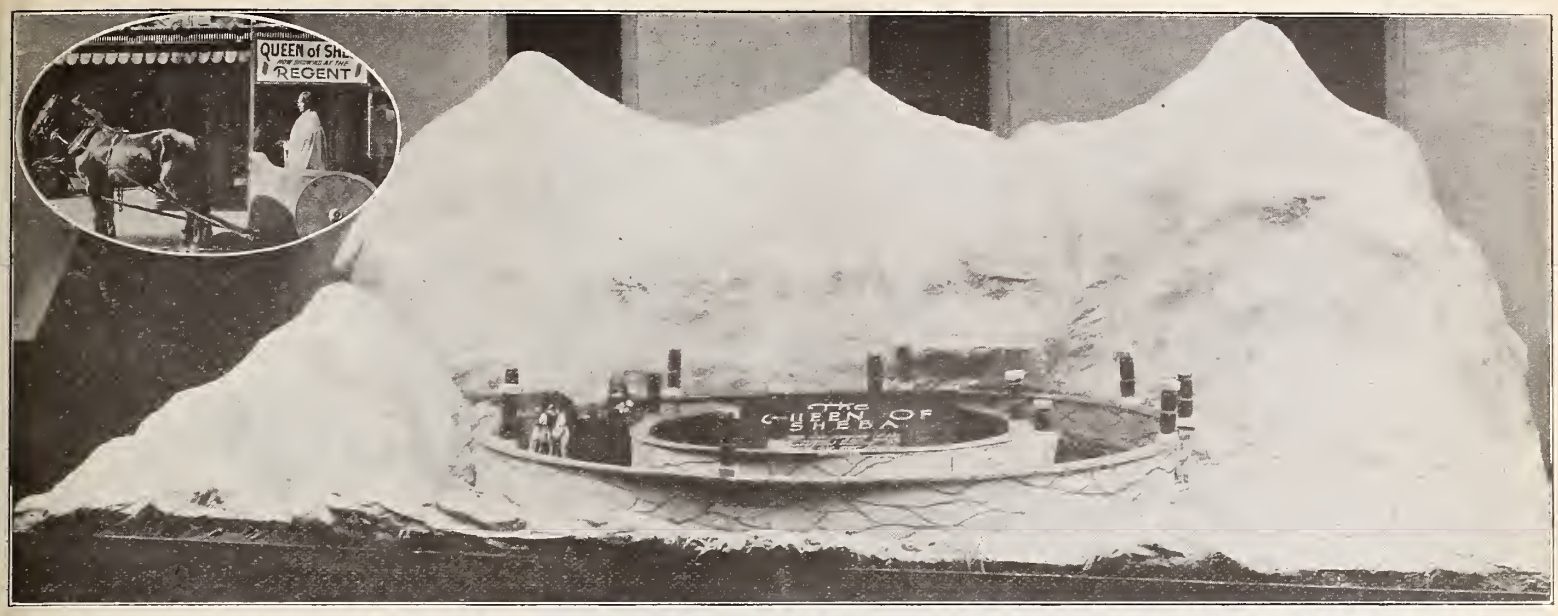
The merchants' tie-up was complete. Pict cut-outs taken from 24-sheets, 6-sheets and sheets were used, set on beaver board a shellacked. They stood out brilliantly in st windows. The shops advertised that they c ried gowns, jewelry, etc., of the sort worn Miss Murray in "Peacock Alley."

The most sensational tie-up was one with woman's gown store that supplied a model the theatre. The curtain was pulled, disclos a beautiful girl in a striking costume desig in the fashion of a frock worn by Miss Mur in the picture.

Another model, dressed in a gown desig from that worn by Miss Murray in the sc where she walks down Peacock Alley in picture, dominated a store window.

The peacock display was carried out in lobby and in the theatre.

Lobby decorations for "Cameron of the Royal Mounted" used by the Astor theatre, Minneapolis



Showing a window display and ballyhoo (insert) for "The Queen of Sheba" arranged for the run of this picture at the Regent theatre, Wichita, Kansas

Leaves Gloria's Calling Card with Regrets Expressed Thereon

Every residence in Dowagiac, Michigan, was visited by Gloria Swanson, who was sorry to find everybody out. However, she left her calling card with a little personal notation that read:

"Dropped in to see you, but you were out. See me in 'Don't Tell Everything' at the Century theatre, Monday.—Gloria."

The card was printed with fancy letters, so that it simulated an engraved calling card. The pen and ink notation was made at the theatre. Butchers and grocers helped the stunt along distributing the cards free. A few youngsters were bribed with passes to supplement this distribution.

Cumberland Theatre Presents "School Days" Prologue

The Crandall-Strand theatre of Cumberland, Maryland, tied up with the local schools in the presentation of "School Days."

Robert Sloth, local manager, put over a school playlet in connection with the regular show and had eight school children cast in speaking parts.

Town Hall Week "His Nibs" Stunt at the Allen, Cleveland

IN addition to an extensive exploitation campaign, S. Barrett McCormick, managing director of the Allen theatre, Cleveland, originated some presentation numbers that had no small part in the success of the recent engagement of "His Nibs" at the Allen.

McCormick featured the engagement as TOWN HALL WEEK. He had a regular rube prologue, with country dances, country costumes and country humor. All the ushers were dressed in calico aprons and sun bonnets. The doorman wore a loud checkered shirt, broad suspenders, wide, long trousers, and a wide-brimmed straw hat. In addition to a regular vaudeville show that lasted an hour, Louise Fazenda made a "personal appearance" in costume, which fitted right into the general scheme of things. The show ended with the chorus girls, the ushers and Miss Fazenda throwing popcorn balls to the audience from the aisles of the theatre. Over 12,000 popcorn balls were distributed free at each performance. The public ate the show up.

School Room Lobby Front for "Peck's Bad Boy"

IN exploiting "Peck's Bad Boy" at the Strand theatre, Gaffney S. C. Manager E. C. Kingman used a "policeman and boy" ballyhoo and built an attractive lobby display.

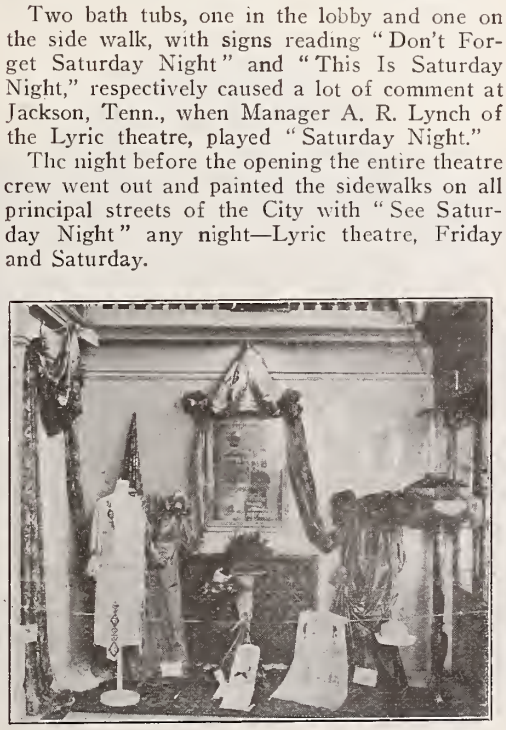
The front of the theatre was arranged to represent a school room, with desks, chairs, blackboards, books, windows and other school room fixtures. Across the top of the entrance hung a large sign with Coogan's name and the title of the picture spelled with the letters turned backwards.

Manager Kingman states that this stunt cost only $2.60 and put the picture over wonderfully. Practically all of the school room scenery had been used on a previous occasion and Manager Kingman thought it a good idea to use it in this instance.

"Saturday Night" Bathtub Cause Curious to Comments

Two bath tubs, one in the lobby and one on the side walk, with signs reading "Don't Forget Saturday Night" and "This Is Saturday Night," respectively caused a lot of comment at Jackson, Tenn., when Manager A. R. Lynch of the Lyric theatre, played "Saturday Night."

The night before the opening the entire theatre crew went out and painted the sidewalks on all principal streets of the City with "See Saturday Night" any night—Lyric theatre, Friday and Saturday.



Showing a style show display in the lobby of the Palace theatre, Hamilton, O., used as a prologue for "Peacock Alley"

Race Track Used for Street Ballyhoo for "Thunderclap"

A jockey astride a horse obtained from a near-by racing stable constituted the street ballyhoo used by the Terminal theatre, Newark, N. J., during the recent run of "Thunderclap."

On both sides of the horse, hanging from the saddle, were large banners announcing the date the production was scheduled for showing and the name of the theatre. The horse was permitted to show his speed as he was guided through the main thoroughfares of the city. The stunt drew large throngs wherever it was shown, and helped swell the coffers of the theatre during the run.

Johnson Used City Directory to Good Advantage

Manager Herb Johnson, in exploiting "The Lotus Eater" at the Luna theatre, Lafayette, Ind., for three days resorted to the old reliable City Directory and circular letters in putting the picture across. From the Directory he obtained the names of the active business men of the city. Then he prepared circular letters addressed to "The Tired Business Man."

Lollypops Solve the Noisy Boy Problem

A SIMPLE and inexpensive method of quieting the small boy element in his theatre during the showing of dramatic and thrilling scenes has been discovered by A. M. Small, manager of the New Franklin Theatre, Franklin, Ohio, as the result of an experiment he made during the showing of "The Forbidden Thing."

He purchased several gross of lollypops and presented each boy with one. It was a treat for the kids and Small soon found that the candy distribution was bringing him new business. When the stirring climax was flashed upon the screen, the usual noises of approbation were conspicuous by their absence. Instead of the loud hand-clapping and stamping of feet there emanated from the seats down front a chorus of suppressed and delighted gurgles.

The taffy-on-the-stick distribution now continues at Small's theatre each day. He figures that he has killed two birds with one stone.

"Playing With Fire" lobby decorations used by the Palace theatre, Macon, Ga.

"Sandwich Men" Idea for "A Sailor Made Man"

The unemployed sandwichman stunt which has been going the rounds has been used successfully by Manager L. T. Lester of the Rivoli theatre, Columbia, S. C.

The picture was "A Sailor-Made Man," and Manager Lester employed six men who had been out of work and were in desperate straits. He dressed them in the regulation uniform of the navy—blue blouses, and heavy "pea-jackets" which were quite appropriate on one of the coldest days of the season in Columbia.

These men carried a banner, dark blue and scarlet letters on a white back-ground, which advertised the picture, and carried the line that this exploitation stunt was "doing its bit" to help the unemployed.

Patrons Presented with Valentino Photos as Exploitation

The Grand theatre, Greensburg, Pa., had the right idea for popularizing Rudolph Valentino when it played "The Sheik." They distributed 1,500 still photographs of the artist as souvenirs.

Makes Jungle of Lobby Entrance for "Tarzan"

MANAGER C. S. TRAVIS of the York theatre, Chattanooga, Tenn., exploited the opening episodes of "The Adventures of Tarzan" by decorating the whole front of the theatre with canebrake, thus giving a very realistic jungle scene. Blue lights were used in the back of the display at night, giving a very beautiful appearance.

Ingenuity and Sixty-five Cents Produce Fine Lobby Display

The sales methods which Manager G. M. Phillips of the Rialto theatre, Columbus, Ga. employed for his showing of "The Law and the Woman" were economic to the nth degree.

At a cost of sixty-five cents, Mr. Phillips arranged a "scales of Justice" in his lobby. On one side of the scale pan was the cut-out of a woman. On the other, a law book was placed. The scale was so adjusted that the woman outweighed the law.

Overhead on a wire were cut-out letters announcing the star and the title of the picture.

Miller's "Homespun Vamp" Lobby Front

Manager Frank Miller, of the Rialto theatre, Augusta, Ga., made good use of the atmosphere suggested by the title, when he played "A Homespun Vamp" for a two-day run recently.

The lobby was transformed, by use of "canvas flats," into a grove of trees. These masked the entire lobby, leaving only a narrow entrance and exit on either side of the box-office.

At one side, down-stage, was an old well, the rope to the bucket much mended and showing signs of hard wear. The bucket itself was warped and worn. At the other side, an old wash-tub, half-filled with soapy water, and in which real clothes were soaking, occupied the center of a cleared space. A worn old rub-board, with a half-used cake of yellow laundry soap, stood in the tub. Beside it was an old-fashioned iron pot, such as is used in the country to boil clothes. This was perched on bricks and a fire laid, as if ready for lighting, beneath it.

Back of the well, a little to the upper left of the lobby, was an old-fashioned "saw-horse," holding half of a pine log, a saw leaning against it, saw-dust sprinkled beneath it, and an armful of wood, already split up for use, beside it.

Across the front of the lobby stretched a clothesline, and on it, hung to dry, were six garments flapping in the breeze. To each of these garments black cut-out letters had been fastened, spelling the words "May McAvoy in 'A Homespun Vamp.'"

Local Five-and-Ten Cooperates With Halloway

Manager I. C. Holloway, of the Palace theatre, Macon, Ga., used a scene from "Playing With Fire" for a lobby display idea when he played this picture.

He arranged his lobby to represent the music department of a 5 and 10 cent store, a neat tie-up resulting between the local 5 and 10 cent stores and the theatre management. The store furnished sheet music in large quantities, a cash register and a counter, also a piano for the display. The services of one of the young ladies from the store was also loaned to the theatre. This young lady was dressed to represent Gladys Walton. She played the piano and sold music in the lobby, similarly to the way in which Gladys Walton does in this picture.

Lobby decorations on "Saturday Night" arranged for the recent showing at the Rex theatre, Sumpter, S. C.

wo of a number of window displays on "A Connecticut Yankee" put over for the recent showing of this picture at the De Luxe theatre, Utica, N.Y.

Snipes Busses and Attracts Rural Residents

Every automobile bus that traveled over the rds around Canandaigua, N. Y., for a week b ore the run of "Over the Hill," at the Lib- ey theatre, carried large banners on both front a l rear, advertising the engagement.

More than twenty of these conveyances were d patched with signs, and in this way the man- gement of the theatre notified many patrons i neighboring communities of his coming at- t ction.

A banner about forty feet in length was sus- ended from posts erected on both sides of the s eet in front of the Liberty. This was easily v ible for blocks, and compelled all who passed t take notice. Being on the main thorough- fre of Canandiagua, every automobilist on his w y from one town to another was informed, v a the sign, of the advent of "Over the Hill."

A number of store windows were decorated w th placards and water-colored stills.

'Spoofy" Steps Out of Picture nd Does His Street Promenade

"Spoofy," the nut of "Three Live Ghosts" d his tricks on the streets of Toronto, when e picture played at Pantages.

He walked down the business streets pushing baby carriage and dragging a live sheep by enormous rope. He crossed the streets mid- ocks, dodged traffic and did everything to rry out his game of appearing to be out of s head. There was a sign on the sides of the ggy and he distributed little calling cards, th sides of which had the same text. It was: am Spoofy. One of the "Three Live Ghosts." eet me and the other two at Pantages theatre.

ffective "Connecticut Yankee" Campaign at Utica

A STREET parade and a series of special window displays featured the publicity campaign for "A Connecticut Yankee in King Arthur's Court," at the De Luxe theatre, Utica, N. Y.

The street bally-hoo consisted of four motorcycled "knights" each attired in imitation of "Sir Sagramore" of the picture and carrying banners and spears. The motorcycles were obtained through a tie-up with a local dealer and by running several slides advertising the motorcycles on the screen of the De Luxe.

Window displays were erected in drug stores, toggery shops and millinery stores.

Local Tie-ups One of Bain's Best Bets

D. M. BAIN, exploitation chief for the Howard-Wells Theatres in Wilmington, N. C., is working the merchant tie-up feature regularly these days, pulling one about every three weeks, using, of course, a different contest angle occasionally to keep the thing from growing stale.

The latest was pulled for "Fool's Paradise," ten merchants advertising copy appearing on a full page. In each individual advertising space was a thumb-nail scene from the picture with a couple of lines of seat-selling copy, making the page just as effective as an entire page ad. for the picture.

Bain gets two whacks at the public on each one, publishing the first Sunday the prize offers and sample ads., following up the next Sunday with the prize winning ads. (this one having been an ad-writing contest which developed some exceptionally clever copy). It only cost thirty-six tickets to put the whole thing over.

Ballyhoo for "Connecticut Yankee" put over for the showing at the Lyric theatre, Cincinnati

"Purps" Used as Lobby Display on "Nobody's Kids"

Manager L. M. Caddison of the Vance theatre, Asheville, N. C., demonstrated his knowledge of human nature when he arranged his lobby for the showing of "Nobody's Kid."

The center of the lobby was fenced in, leaving a narrow entrance and exit on either side. Inside this enclosure he had a bunch of six weeks old collie puppies, frisking and playing joyously.

Over this enclosure was a sign which read: "These puppies are nobody's kids, but think how everybody's kids would love them!"

Needless to say, since all the world loves a dog, apparently, the lobby attracted quite a bit of attention, and was crowded throughout the run—and business was very good.

"Golden Trail" Recalls Pre-Volstead Days

Manager Thomas Mousson, of the Rialto theatre, Nashville, Tenn., used a saloon display with good results on the "Golden Trail." Real whiskey bottles and old friendly labels caused much amusement, as did the lively card signs shown in the picture. And there were two real beer kegs. A dummy functioned well as bartender, with a wig and mask and old clothes. A big bearskin over the ticket booth added a northern touch.

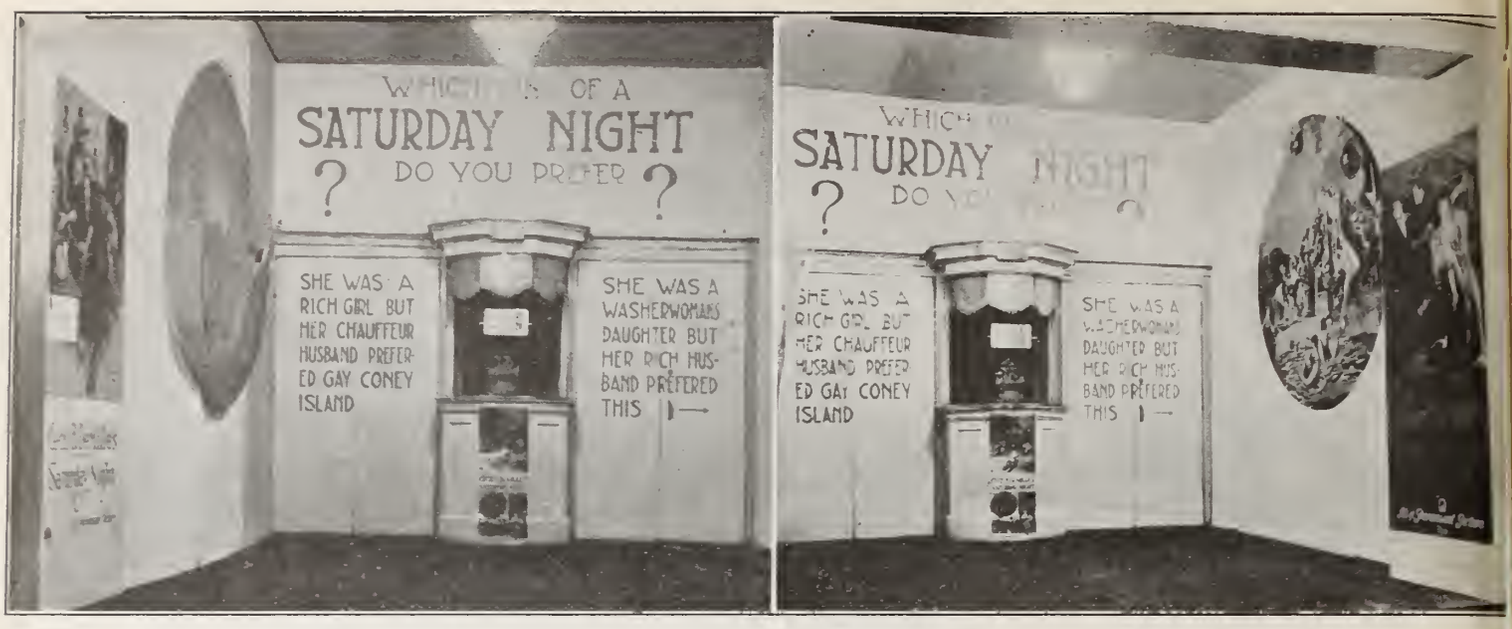
Mounted Knight for "Connecticut Yankee" Showing

THE management of the Lyric Theatre, Wichita, Kans., in exploiting "A Connecticut Yankee in King Arthur's Court," deviated a bit from the beaten path by using horses instead of motor-cycles for his street bally-hoo.

The campaign was inaugurated with a series of printed postcards mailed to more than 5,000 potential patrons and a cleverly planned teaser advertisement in the daily newspapers.

Into the street was sent a "knight of the Round Table," attired in a coat of mail, breast armor, and a helmet with a vizor covering the entire face. But instead of driving a motor-cycle—which most exhibitors have effectively utilized—the "knight" was carried about by a horse.

On the sides of the horse, suspended from the saddle, were two banners announcing the theatre and the production.


SATURDAY NIGHT
DO YOU PREFER
SHE WAS A RICH GIRL BUT HER CHAUFFEUR HUSBAND PREFERED GAY CONEY ISLAND
SHE WAS A WASHERWOMANS DAUGHTER BUT HER RICH HUSBAND PREFERED THIS
SATURDAY
SHE WAS A RICH GIRL BUT HER CHAUFFEUR HUSBAND PREFER ED GAY CONEY ISLAND

Showing the two sides and front of the lobby display which Floyd D. Marrow, manager of the Nelson theatre, Fairmount, W. Va., built for l engagement of "Saturday Night"

"What No Man Knows" Gets Novel Campaign in Texas

A contest, in which a page of coopcrative ads figured prominently was the scheme that E. J. Barnette, manager of the Victory theatre, Waco, Texas, evolved for his engagement of "What No Man Knows."

The local merchants worded their ads so as to answer an implied question suggested by the title of the picture.

Mr. Barnette invited Waco people to write a better answer concerning the various products advertised than had the creators of the displays. A prize of ten dollars and free passes to the Victory were awarded to the winners.

This Lobby Tells Everything About "Don't Tell Everything"

The Palace theatre, Racine, Wis., got out a wallboard lobby for "Don't Tell Everything" that is almost a model of non-atmospheric dress.

The scheme was huge panels of white, red, and black, the borders checkered. There were hand-drawn drawings of Gloria Swanson, and Wallace Reid and Elliott Dexter on the front. The interior walls were simply gigantic mounts for stills.

"The Sheik" was exploited in this manner when it played the Palace theatre, Muskogee, Okla., managed by Ollie Brownlee

Cooperative Ads Used on "One Glorious Day"

MANAGER W. A. DOSTER of the Strand Theatre, Montgomery, Ala., tied up with a number of local merchants in selling "One Glorious Day." A cooperative newspaper display carried the theatre's billing and the merchant's advertising under the heading of "One Glorious Day of Bargains."

The ad. was featured in the afternoon papers the day before the feature opened at the Strand.

Nice Lobby Decorations Help Sell "Theodora"

A herd of ten roaring lions, cut out of 24-sheet posters, mounted on cardboard were placed on top of the marquise of the Jackson theatre, York, Pa., as an exploitation stunt for "Theodora." At night the top of the marquise was flooded by three 200-watt red lights so that the stunt was just as valuable at night as in the day time.

The idea was originated by Saul Silver, sent by Goldwyn to York especially to exploit the screening of "Theodora." With the cooperation of Manager F. E. Barry a most effective theatre front display was provided, the lions above the marquise, a 25-foot banner beneath. In the entrance-way were frames of colored enlargements. A mounted cut-out head of Rita Jolivet was mounted at each end of the big banner.

A street stunt that was used on Saturday preceding the opening and on Monday, the first day of the screening, was an imitation lion cage. Mr. Silver and Mr. Barry got a motor truck and out of beaverboard constructed a cage, with bars painted on either side, and two small barred windows at the rear. On each side of the cage the head of a lion from the 6-sheet poster was pasted. A large banner was strung along either side. Inside the cage was a boy who drew a heavily resined cord across a tin pail with a hole in it, giving forth the deep bass roar of a lion. This "circus wagon" attracted all sorts of attention.

Window displays were obtained in six big windows in furniture and department stores.

Jack Holt Peeks from Cornin Taxi Window

Fred Gerber, the Corning (N. Y.) impr sario, got out a ballyhoo that had a beer pri and a champagne effect for "The Call of t North," playing at the Liberty theatre.

A Ford sedan was commandeered, and poster cut-out of Holt peeked from every wi dow. One-sheets on both sides of the car a a canvas banner got over the details of t run. Gerber got hold of an old-fashioned bea rug which he threw over the top of the c The ballyhoo was inelaborate and inexpensi but attracted attention, and that's what a ball hoo's for.

Auto Ballyhoo Used for "Th Idle Class"

To put over "The Idle Glass," George Re manager of the Forum theatre, Hillsboro, Ohi used an automobile street ballyhoo and distri uted heralds throughout the town and su rounding country. The lobby of his theatre w filled with large cut-outs of Chapin and R several days in advance of the showing.

This cut is explained by the accompanying sto relative to the window display on "Saturda Night" secured for the showing of this pictu at the Regent theatre, Elmira, N. Y.

Showing a view of the prologue number which E. R. Rogers, managing director of the Tivoli theatre, Chattanooga, Tenn., presented in connection with his showing of "School Days"

Norwich Introduced to Exploitation

Davis of Colonia Theatre Stirs Up York State Town

EXPLOITATION, the Colonia theatre and First National Week all went on the map in Norwich, N. Y., a town of 8,000, through a simple but intensive and effective campaign that introduced showmanship to the town and offered a new conception of the functions of a motion picture theatre to its community.

Prior to the advent of First National Week the town had been accustomed to choosing its amusements in haphazard fashion. Ben Davis, newly appointed manager of the Colonial, started interest by getting the co-operation of the local paper in organizing a local movie. "Go to the Colonia Week" was promptly organized through a popularity contest in which patrons had the right to vote for the elect feminine leading lady from the community.

Then First National Week came along. For perhaps the first time in the city's history billboard advertising was used. Davis found ten he wanted and obtained them. For the rest of his billboard advertising he pasted 24 sheets on the theatre's one truck and made that do service.

The programs for two weeks in advance of First National Week were printed on First National anniversary heralds, a unique, simple but effective method of announcing the coming event.

A "puddle jumper" was introduced for street ballyhoos, in other words, an Overland car, dressed up with music, posters and men who were adept at landing throwaways in people's arms. On the principal streets walked the town's Beau Brummel, dressed up in Prince Albert, cane, silk hat and rubbers—a regular sandwich man. He changed his garb daily to conform with the change of program.

Store tie ups constituted an important part of the exploitation. On "Jim the Penman" a tie up was arranged with a fountain pen store, on "Tol'able David" with a hardware store; on "The Golden Snare" with a sporting goods store selling skiis, snow shoes, etc. The tie up extended beyond window displays. Davis arranged on the first two days for Kandyland, the leading confectioner in the city, to give away candy to patrons as an advertising stunt for his business; on Wednesday pens, pencils and rulers were given away; on Thursday and Friday, a cash prize and on Saturday numerous articles of merchandise that had been contributed by retailers as an advertising stunt, were given away.

The important fact about the whole campaign was that, for its size, Norwich had never been giving its motion picture theatres the support they were entitled to. Davis' campaign not only put over First National Week, but also brought the lure of screen entertainment before the fans in a manner that is not likely to be forgotten for a long while to come.

"One Horse Sleigh" Ballyhoo

THE jingling bells of a one-horse sleigh announced to the inhabitants of Lewistown, Pa., that "A Connecticut Yankee in King Arthur's Court" was coming to the Pastime theatre for a four-day engagement.

On the driver's seat sat a man attired as the "Sir Boss" of the picture, with silk hat, moustache, rolled trousers, exposed garters, and bearing a long sceptre. Around the body of the horse and in the hands of the driver were the bells. Attached to the sides of the sleigh were large canvas signs identifying both picture and theatre.

The management of the Pastime, in addition to the novel variation of the old street ballyhoo, conducted a contest in conjunction with a local newspaper. Prizes of free tickets to the show were awarded to the newspaper readers who wrote the best 200-word essays on the life of Mark Twain.

Turns Lobby Into Junk Heap for "Idle Rich"

A method of exploitation for "The Idle Rich" has been devised by A. L. Selig, publicity director of the Odean Theatre, Savannah, Ga., that should appeal to every exhibitor who desires results at small expense—$1.00 in Mr. Selig's case.

Here is Mr. Selig's own account of the stunt, as he reported it to Lem Stewart, exploitation director for the Southern Enterprises houses:

"I had the porter of the theatre get out all the junk we had in the cellar, broken chairs, cast iron sides, old rubber hose, etc., and piled them in the lobby in a heap. I then had a one-sheet sign painted, reading, 'Come in and see how Bert Lytell made money out of Junk.'

"The fact that the always ornate and neat appearing Odean lobby was littered with this mass of junk at once attracted the passer-by and they stopped to find out the reason.

"The total cost of this little exploitation stunt was just the cost of having the sign made—about $1.00. And it brought the people into the theatre."

This cut shows the ballyhoo which the Pastime theatre, Lewistown, Pa., used to sell "A Connecticut Yankee" to the local fans

This ballyhoo was used to help sell "Wild Honey" at the Central theatre,

Miller Puts Over Fine Display on "Midnight"

Manager Frank Miller, of the Rialto theatre, Augusta, Ga., capitalized the title of his picture, and sought a means of arousing the interest and curiosity of his prospective customers, by building a huge "clock" in the main lobby, for his two-day run of "Midnight."

The face of the clock was of white pebbled art-cardboard, and the lettering, as well as the hands of the clock, were deep, rich blue. Beginning with the roman numerals of the clock, the face was lettered—or "figured"—like a clock of the "alarm" variety. Beneath each figure, was a still from the picture, with a word beneath it. Thus, "1 o'clock" was represented by the roman letter one, with a still showing a tense scene from the picture, beneath it the word "Action." "Two o'clock" was the figure, and a still of the love-scene with the word "Romance." And so it went around the clock-face, the eleven words from one o'clock to midnight, being "Action," "Romance," "Thrills," "Adventure," "Beauty," "Youth," "Suspense," "Doubt," "Intrigue," "Love," and "Excitement," the whole being summed up by the one word, "Entertainment," this word being beneath the figure "twelve," where the hands of the clock were locked, to signify "Midnight."

In the center of the clock's face, was a cut-out from a one sheet of the face of the star, Constance Binney, and the clock was big enough to fill the entire lobby, merely leaving a narrow entrance and exit on either side, and plainly visible on the opposite side of even one of the widest streets in America—Broad street, Augusta, Ga.

Gibson Entertains Old Folks' Home Inmates

Malcolm Gibson, manager of the Mozart theatre, Elmira, N. Y., showed "Forever" to a special audience composed of inmates of all the principal charitable institutes, such as the orphans' homes, homes for aged, and the city farm.

The public charges were treated with the utmost courtesy and appeals were issued through the newspapers for donations of automobiles to carry them to and from the theatre.

The orchestra and participants in the prologue, while not engaged for the morning showing, volunteered their services to give the guests a full-sized treat.

Such a stunt met with editorial endorsement and free reader space from the newspapers.

Clergymen Help Skinner on "Creation"

WHEN you can get ministers in the community to boost your show the millennium has about arrived, but that is just what Arthur L. Skinner, manager of the Victoria theatre in Buffalo, accomplished when he showed "Creation," the first of the stories founded on the Bible. Mr. Skinner made a personal call on the pastors in the district surrounding the Victoria and invited them to a special screening of the picture. Later he made another personal visit and asked them to mention the showing before their congregations. Sure enough they did and "Creation" got a boost from the pulpits on the same Sunday that it opened at the Victoria. Mr. Skinner is now making plans to show the second release, "Cain and Abel," which he will also screen for the ministers.

Beckerich Entertains Buffalo Newsies

AL BECKERICH, manager of the Loew State, Buffalo, has been unusually successful in putting on special shows in co-operation with the local newspapers. These shows not only bring the big house much valuable front page publicity, but aid in increasing the popularity of the theatre.

Last week, Miriam Battista appeared in person at the State in connection with "At the Stage Door," and one of the big exploitation stunts put on in advertising the attraction was the newsboys party arranged by Mr. Beckerich and the Buffalo Evening News with Miriam as the chief entertainer and "At the Stage Door," as the "Big Extry." Exactly 4,206 youngsters crowded into the theatre and it is an interesting fact to note that at the end of the show this waste kid army left through the 36 exits in 2½ minutes, which performance brought forth the congratulations of Fire Chief Murphy. The News used two column stories on page one every day during the week of the party, which was held Saturday morning so that those who attended school could get in on the event.

Mr. Beckerich has tied up with the newspapers on many other occasions. He recently gave a special performance for the benefit of the Buffalo Enquirer Cheer Fund. A free show was put on a few days ago for the inmates of the Crippled Children's Guild.

Plath Sponsors Another Novelty Lobby Ballyhoo

Way down in the little town of Abilene, Texas, Hugo Plath, a high powered showman at the helm of the Queen theatre, keeps pounding out new ideas and lobby stunts in miniature with such regularity that the people of the city have got into the habit of walking by the theatre every day to see what's new out in front of the box office. Recently it was a number of things on "The Sheik," "Way Down East" and then a miniature oil drill on "Get Rich Quick Wallingford" and a railway locomotive on "The Iron Trail," with sand paper wheels which revolved and gave a "chug chug" effect that attracted attention. The latest of Plath's tricks is the duplication of a whiskey still in miniature to call attention to the Educational comedy "Moonshine," which he played in addition to "The Call of the North." Mr. Plath is planning a big spring style show in conjunction with his showing of "Saturday Night" and expects to show the town the last word in local pomp and display when the big event comes off.

Has Street Parade on "Sailor Made Man"

In exploiting "A Sailor-Made Man" at the T. D. & L. Strand theatre of Pasadena, Calif., Manager William A. Haas, lined up a real old-fashioned street parade. First came the Pasadena High School military band of thirty pieces, followed by an auto containing the Strand's usherettes dressed as sailor girls, with impersonators of Harold Lloyd and Mildred Davis riding the hood of the car. Following were one hundred boys with the Harold Lloyd "Sailor-Made Man" white navy hats, an exploitation accessory put out by Associated Exhibitors and available at all Pathe Exchanges. Bringing up the rear was the Strand's press car, covered with lithos of Harold Lloyd. The line of march covered the principal business streets of Pasadena for an hour, counter marching from the Strand theatre, east and west.

Clanging Bell at Midnight Hour Prepares Town for Ray's Picture

The clanging of a bell at midnight disturbed the residents of one of the fashionable sections of Sandusky, recently. Men, women and children left their beds to gaze into the darkness.

The next night, at midnight, of course, similar clanging aroused the residents of another part of the city, and the next night, of still another part.

It was George Schade's advance exploitation for "A Midnight Bell," which was booked for the Schade theatre.

Mr. Schade had a signal bell, borrowed from the owner of a ferryboat at winter quarters in Sandusky Bay, set upon the rear seat of a Ford.

A moment or two before midnight the Ford was driven into the locality selected for the excitement. The midnight hour arrived and the bell clanged.

As soon as there were indications that the neighborhood had been aroused, or there was reason to believe that it was on the verge of being aroused, the auto would be driven away.

Not more than one locality was ever "worked" the same night.

The mysterious and more or less "spooky" midnight bell got to be the talk not only of Sandusky, but the country surrounding.

The Sandusky newspapers printed "mystery" yarns about it, all of which helped to fill the Schade when George finally announced the picture's title and dates.

Grocery Store Lobby Helps Contrell Sell "Peck's Bad Boy"

Manager Contrell, of the Rex theatre, Nashville, Tenn., used a grocery store lobby and a good ballyhoo on "Peck's Bad Boy," during his recent engagement. The lobby was effective with shelves of borrowed groceries and boy and cop cutouts. But more business was drawn by ballyhoo over the down-town streets, a big cop chasing a ragged urchin, both wearing announcement cards and the bluecoat shooting fireworks at the "bad boy" and making dire threats as to what he would do to him if caught. This diversion entertained the crowds of Xmas shoppers and drew good business to the Rex for three days.

Fine "Sheba" Lobby Used at Butte

BUTTE, Mont., was introduced to "Queen of Sheba," by means of one of the most attractively arranged lobby displays ever attempted by the management of the Ansonia theatre, where the picture played an extended engagement.

The lobby proper reflected the atmosphere of the drama, with its beaver-board covered ticket office, its luxuriant array of palms and ferns, and framed tills and pastels. The marquis was unique in design. Pillars of wood, painted to represent the architecture of the time of the story, were planted at the corners of the marquis as if in support. Large framed signs covered the sides and their lettering of the words "Queen of Sheba" were such as to carry the Babylonian suggestion.

Resting above the marquis and facing the street was a large oval cardboard cut-out of the chariot race in the big production.

PROGRAMS FOR THE WEEK OF MARCH 11TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Rialto Theatre—

Overture—"Irish Rhapsody," by Rialto Orchestra.
Current Events—Rialto Magazine.
Feature—Travelin' On—William S. Hart.
Added Attraction—The Mistress of the World—Number two—The Race for Life.

Rivoli Theatre—

Overture—"If I Were King," by Rivoli Orchestra.
Novelty—"The Yellow Girl"—Vitagraph.
Vocal—"Drinking Song" from "Hamlet," by George Richardson, baritone.
Feature—Bought and Paid For—Agnes Ayres and Jack Holt.
Instrumental—Original Piano Trio—Edgar Fairchild, Herbert Clair, George Dilworth, presenting "Bimini Bay" and "Chanson Dansante."
Added Attraction—The Mistress of the World—Number two—The Race for Life.

Mark Strand Theatre—

Overture—"Second Hungarian Rhapsody," by Strand Symphony Orchestra.
Scenic—Emerald Isle—Kineto.
Vocal—"That Little Town in the Old County Down," sung by Colin O'More.
Current Events—Mark Strand Topical Review.
Vocal Prologue—"Bells of the Sea" written especially for the Strand theatre by Alfred Solman, sung by Herbert Waterous, basso.
Feature—The Seventh Day—First National.
Comedy—Rolling Stone—Lloyd Hamilton.
Next Week—Fair Lady—Rex Beach.

SUPERBA
BROADWAY BET. 3RD & 4TH STS.
Carl Laemmle Offers
"HEADIN' WEST"
and going like a cyclone 10,000 feet in the air—that's
EDWARD GIBSON
and
Louise Lorraine
More genuine thrills—more breath holding suspense—more hair raising stunts than any picture ever created.
4 ACES
ON THE SAME BILL
ACE OF the Saddle—the Air—Comedians the prize ring—
LIEUT. BERT HALL
One of the world's foremost aces
IN PERSON
Fun in the Air
Now Playing
A Century Gloom Chaser
LEE MORAN
in
"UPPER and LOWER"
As an upper birth inspector Lee has the world chuckled
ROUND 3
of H.C. Witwer's famous Prize Ring romance
The LEATHER PUSHERS
They're Getting Faster Every Round

Here is the ad that the Superba theatre, Los Angeles, ran in advertising "Headin' West."

Capitol Theatre—

Current Events—Capitol News.
Danse—"Glow Worm," presented by Mlle. Gambarelli.
Added Attraction—Noah's Ark—Sacred Films.
Instrumental—Irish Rhapsody, by the Capitol Grand Orchestra.
Special—Irish Divertissements, including "Come Back to Erin," "Believe Me of All Those Endearing Young Charms," "A Little Bit of Heaven," "Macushla"; sung by Miss Marguerite Schuiling, Miss Caroline Andrews, William Robyn and Peter Harrower; dance numbers by Capitol Ballet Corps.
Feature—Come On Over—Goldwyn.
Next Week—The Glorious Fool—Goldwyn.

LOS ANGELES

California Theatre—

Current Events—International News and local events.
Educational—Goldwyn Review.
Orchestra—Concert with program from "Poet and Peasant," "Prelude," "Siciliana," "Memphis Blues," etc.

BUTTERFLY
HELD OVER THROUGH POPULAR DEMAND—THE PICTURE THAT HAS TAKEN ALL MILWAUKEE BY STORM
THE MOST FASCINATING SPECTACLE EVER CONCEIVED BY MAN
"FOOLISH WIVES"
VON STROHEIM
BY AND WITH
ERICH VON STROHEIM
"The Man You Will Love to Hate"
SEE:
MONTE CARLO—PARADISE OF THE ADVENTURESS—OF PRINCE AND PAUPER—OF RAKES, ROUES, GENTLEMEN AND GAMBLERS—OF IDLE HUSBANDS AND FOOLISH WIVES
Featuring MISS DUPONT WHOM VON STROHEIM CONSIDERS THE MOST BEAUTIFUL WOMAN ON THE SCREEN
IT TOOK TWO YEARS TO MAKE
IT COST $1,104,000
Superb—Artistic—Enthralling
Performances at 10, 12:20, 2, 2:40, 5, 7:15, 9:35
De Luxe Shows 2:40, 7:15, 9:35
ADMISSION
MATS.—Incld. Sat. and Sunday up to 6 P. M. 55c
NIGHTS—75c. Including Tax

The Butterfly theatre, Milwaukee, is sponsor for this display on "Foolish Wives"

California Theatre—

Novelty—Topics of the Day—Pathe.
Feature—Come On Over—Goldwyn.
Comedy—The Whirlwind—Joe Rock.
Next Week—Her Social Value.

Superba Theatre—

Overture—Symphony of India.
Current Events—International News.
Comedy—Little Miss Mischief—Century.
Feature—Wild Honey.

Kinema Theatre—

Novelty—Topics of the Day—Pathe.
Educational—From Dawn to Dusk in Egypt.
Current Events—International News and Kinograms.
Vocal—Wyoming Lullaby, soprano solo.
Comedy—Step This Way—White Educational.
Feature—The Seventh Day—Richard Barthelmas.

Loew's State Theatre—

Current Events—International News.
Feature—Eden and Return—Metro.
Five acts of vaudeville.

New Pantages Theatre—

Feature—The Sin of Martha Queed—Hodkinson.
Six acts of vaudeville.

Grauman's Theatre—

Current Events—Pathe News.
Organ—"Because."
Comedy—Peggy Behave—Century.
Personal appearance of Baby Peggy.
Feature—Travelin' On.
Presented with atmospheric prologue in which a vocalist mounted on a horse sings "The Storm." A forest stage setting is provided.

Grauman's Rialto Theatre—

Second week of "Fool's Paradise."

Symphony Theatre—

Second week of "Martin Johnson's Jungle Adventures."

Miller's Theatre—

Sixth week of "The Silent Call."

Mission Theatre—

Fourth week of "Foolish Wives."

Clune's Theatre—

Comedy—Stolen Glory—Educational.
Current Events—Kinograms.
Organ—A Little Bit of Heaven.
Feature—Midnight—Constance Binney.

SEATTLE

Coliseum Theatre—

Overture—Selections from "Eileen." With male quartette singing portions of the number.
Current Events—From Pathe and Kinograms.
Educational—Paramount Magazine.
Scenic—People of Bruges.
Feature—Enchantment.
Next week—Turn to the Right.

Columbia Theatre—

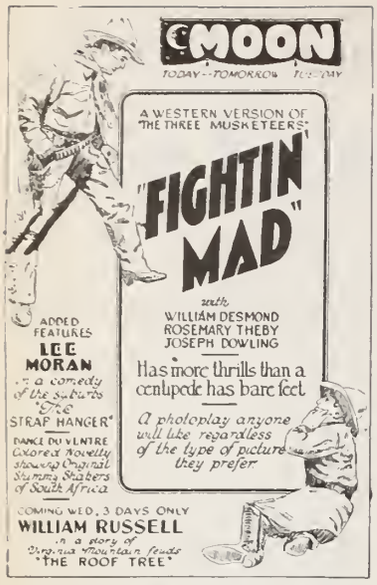
Overture—Selections from "Naughty Marietta" and "Oriele."
Current Events—International News.
Novelty—The Dark House.
Comedy—Peggy, Behave.
Added—Third issue of "The Leather Pushers," series.
Feature—The Wise Kid.
Next Week—Wild Honey.

Strand Theatre—

Overture—Selections from "The Only Girl."

Charles Ray
Today Starts Splashing Wild Dashs of Comedy on The America Screen in
"R. S. V. P."
By ROB WAGNER
A First National Attraction With Harry Myers and Jean Calhoun
Also
"SNOOKY'S FRESH HEIR"
And Universal Current Events
Dahl's Concert Orchestra
Admission, 30c
Denver's Finest—Most Artistic—Always Worth While
AMERICA

One from the America theatre, Denver, advertising the showing of "R. S. V. P."


MOON
TODAY—TOMORROW
A WESTERN VERSION OF THE THREE MUSKETEERS
"FIGHTIN' MAD"
with
WILLIAM DESMOND
ROSEMARY THEBY
JOSEPH DOWLING
Has more thrills than a centipede has bare feet
A photoplay anyone will like regardless of the type of picture they prefer
ADDED FEATURES
LEE MORAN
in a comedy of the suburbs
"THE STRAP HANGER"
DANCE DU VENTRE
Colored Novelty showing Original Stunny Shakers of South Africa
COMING WED. 3 DAYS ONLY
WILLIAM RUSSELL
in a story of Virginia Mountain feuds
"THE ROOF TREE"

This "Fightin' Mad" display was used by the Moon theatre, Omaha.

Current Events—Kinograms.
Comedy—Rainmakers.
Feature—Fool's Paradise.
Presented with a prologue in which Leon Monday, boy soprano, costumed as child go-go, sings "I'll Forget You" and "The Night Wind."

Liberty Theatre—
Overture—Popular medley.
Current Events—Selznick and Liberty News.
Educational—Pathe Review.
Comedy—Bow Wows.
Feature—Moran of the Lady Letty. Presented with a prologue in which songs of the sea are rendered by artists in costume before a stage setting showing a ship scene.
Next Week—A Man's Home and the Sawmill.

Blue Mouse Theatre—
Second week of "The Four Horsemen," for a return engagement.
Next Week—Grand Larceny.

CHICAGO

Chicago Theatre—
Overture—2nd Hungarian Rhapsody.
Specialty—Scarf dance. Ballet.
Scenic.
News Weekly.
Specialty—Bertram & Saxton, singing Irish melodies.
Literary Digest.
Organ Solo—"Stand Up and Sing for Your Father"—Jesse Crawford at the organ.
Feature—Wallace Reid in "The Champion."
Comedy—Ben Turpin in "Step Forward."
Coming Feature—Wesley Barry in "School Days."

Tivoli Theatre—
Overture—"Orpheus."
Literary Digest.
Scenic.
Specialty—Sudworth Frazier and Marjorie Dodge singing Irish melodies.
News Weekly.
Organ Solo—"Stand Up and Sing for Your Father." Milton Charles at the organ.
Specialty—"Honeymoon Express," Walter Pontius and Rebecca Scheibel, soloists.
Feature—"Saturday Night."
Comic Cartoon.
Coming Feature—Turn to the Right.

Great Northern—
Feature—Orphans of the Storm, featuring the Gish sisters. 7th week.

Roosevelt Theatre—
Sport Review—A week end with Rex Beach.
Specialty—Victor Downer, Irish tenor, singing "Macushla."
Roosevelt News and Views of the World.
Specialty—Harp solo by Janice O'Hara.
Feature—Come On Over, featuring Colleen Moore.
Added Attraction—No. 3 of "The Leather Pushers."
Coming Feature—A Fool's Paradise.

Ziegfeld Theatre—
Feature—The Ruling Passion, featuring George Arliss.
News Weekly.
Aesops Fables.
Literary Digest.
Coming Feature—Cardigan.

Randolph Theatre—
Feature—A Connecticut Yankee.
News Weekly.

Barbee's Theatre—
1st Feature — Irene Castle in "French Heels."
2nd Feature—Harold Lloyd in "A Sailor Made Man."
Coming Feature—The Man in a Million.

Pantheon Theatre—
Overture—An operatic fantasy.
Views of the World.
Literary Digest.
Specialty—Miss Marie Lightball, soloist, singing "Rose of Picardy."
Comedy — Eddie Lyons in "O Daddy."
Specialty—Xylophone solo by Mr. Kelly.
Feature—Anita Stewart in "A Question of Honor."
Coming Feature—Moran of the Lady Letty.

Woodlawn Theatre—
Organ Solo—"Tucky Home."
Woodlawn Novelty—Screen Snapshots.
Woodlawn News and Views.
Comedy—Hokas Pokas.
Overture—Potpurri of "Jewels of the Madonna."
Feature—Conway Tearle in "A Wide Open Town."
Intermission—Popular selections.
Coming Feature—Moran of the Lady Letty.

NEWARK

Branford Theatre—
Current Events—Branford Review

A novel little display on "Grand Larceny" used by the Liberty theatre, Kansas City.

Hand-drawn display on "The Glorious Fool" from the Granada theatre, San Francisco

(selected from best news services).
Topics of the Day.
Comedy—No Parking.
James Stephens, baritone, "Tell Her I Love Her So," and "I Passed by Your Window."
Feature—Saturday Night.
Next Week—Polly of the Follies—Constance Talmadge.

Newark Theatre—
Organ Solo—"Risluto."
Overture—"Ballet Egyptienne."
Current Events—Newark Theatre Pictorial News (selected).
Feature—The World's Champion—Wallace Reid, a Paramount.

William Fox Terminal Theatre—
Current Events—Fox News.
Comedy—Try and Get It.
Comedy—Mutt and Jeff.
Feature—The Heart of the North—Roy Stewart and Louise Lovely. Good Night Paul—Constance Talmadge.

Paramount Theatre—
Comedy—The Adviser—Ham Hamilton.
Feature—Fool's Paradise — Paramount.

Goodwin Theatre—
Goodwin Pictorial News.
Comedy—Dodge Your Debts—Gaylord Lloyd.
Review—Fortune Builders—Kineto.
Features—The 14th Lover—Viola Dana. The Girl from Porcupine—James Oliver Curwood.
Next Week—Foolish Wives.

Ascher's Halsey Theatre—
Feature—Judgment (held over for second week)—World Film Corporation. Victor Hugo.

BROOKLYN

Mark Strand Theatre—
1. Overture—"The Wearin' o' the Green." This overture dedicated to St. Patrick's Day and arranged by Managing Director Edward L. Hyman opened with orchestra in green playing snatches from "Come Back to Erin," "Rakes of Mallow," "The Wearin' o' the Green," "Garryowne," "St. Patrick's Day," "Killarney," "The Valley Lay Smiling Before Me," "Paddy Whack," "The Irish Washerwoman," "The Harp That Once Thru Tara's Halls." Curtains parted showing Irish set in green with suspended center piece of electrically illuminated shamrock. Man and woman dancer in Irish peasant dance then concluded number. Both wore Irish costume.
2. Mary Astor in "The Young Painter."
3. Mary Astor in personal appearance.
4. Mark Strand Topical Review.
5. Song group by Estelle Carey, soprano. (a)—Brahm's "I Passed by Your Window." (c)—"The Little Town in the Ould County Down" (Sanders).
6. Jazz Band Carnival—This was a prologue to feature. Jazz band played lively numbers, concluding with latest ballroom dances by Paul Oscard and Grace Eastman.
7. Featured Film—Constance Tal-

Three column ad for "Tol'able David" by the Palace theatre, Wichita, Kansas

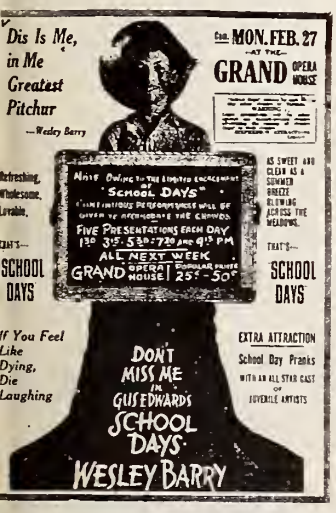
madge in "Folly of the Follies."
Organ Solo—"Les Syiphes" (Davis) John Hammond and George Crook.
Next Week—"Foolish Wives."

BUFFALO

ea's Hippodrome—
erture—Selections from "Make It Snappy."
cal—Selections by Eldora Stanford.
ecial—Personal appearance of Irene Castle, with company, in dancing act.
ature—"French Heels" — Irene Castle.
medy—"The Duck Hunters"—Sennett.
rrent Events—Hippodrome Review, including "Neighbor Nellie," a Prizma.
xt Week—"School Days"—Wesley Barry.

iterion—
ature—"Orphans of the Storm" —D. W. Griffith—Third Week.

oew's State—
erture—"Jolly Robbers"—Suppe.
rrent Events — Loew News (Pathe).
ature—"Peacock Alley" — Mae Murray.


'Dis Is Me, in Me Greatest Pitchur
—Wesley Barry
Eve. MON. FEB. 27
AT THE
GRAND OPERA HOUSE
Owing to the Limited Engagement of "SCHOOL DAYS"
Five Presentations Each Day
1:30 3:15 5:30 7:20 and 9:15 P.M.
ALL NEXT WEEK
GRAND OPERA HOUSE 25c - 50c
SCHOOL DAYS
SCHOOL DAYS
If You Feel Like Dying, Die Laughing
DON'T MISS ME IN GUS EDWARD'S SCHOOL DAYS
EXTRA ATTRACTION
School Day Pranks
WESLEY BARRY

his one on "School Days" comes om the Grand Opera House, Toronto

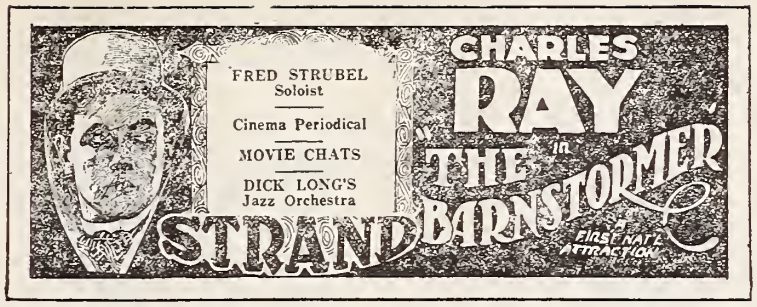
omedy—"Two Faces West"—Hallroom Boys.
artoon—"Mutt and Jeff" in "The Cashier."
ext Week—"The Foolish Matrons"—Hobart Bosworth.

afayette Square—
verture—Organ solo by C. Sharpe-Minor.
rrent Events—Selznick News.
eature—"A Stage Romance"—William Farnum.

ark-Strand—
verture—"Queen of Sheba"—special score.
rrent Events—Kinograms.
eature—"Queen of Sheba"—Betty Blythe.
ext Week—"Ten Nights in a Bar Room."

alace—
rrent Events — International News.
eature—"Wild Honey"—Priscilla Dean.
ecial—Pictures of winners of Palace-Times Beauty Contest.

cademy—
eature—"The Lone Wolf"—Bert Lytell.



This "The Barnstormer" ad is from the Strand theatre, Minneapolis

Shea's North Park—
Current Events—Fathe News.
Feature—"French Heels — Irene Castle.
Comedy—"The Duck Hunters"—Sennett.
Next Week—"School Days"—Wesley Barry.

MINNEAPOLIS

State Theatre—
Overture—"Tangerine," by Sanders.
State Digest—Composed of Pathe and International News Strips.
Comedy—Johnny Hines in "Torchy and Orange Blossoms."
Soloist—Roy Dietrich singing "I'm Always Chasing Rainbows" and "I Hear You Calling Yoo Hoo," by Al Jolson.
Organ Solo—Played by E. J. Dunstedter.
Noon Day Organ Recital—Played by Ralph M. Hix.

Strand—
Feature—Charles Ray in "The Barnstormer."
Soloist—Fred Strubel introducing popular hits.
Cinema Periodical—Composed of International and Pathe News strips.
Specialty—Movie Chats.
Musical—Dick Long's Jass Boys in repertoire of popular selections.

New Garrick—
Feature—Turn to the Right, with Alice Terry and Jack Mulhall.
Overture—"Raymond."
Organ Solo—Played by Leonard Leigh.
News Events — Kinograms and Pathe News and local topics.
Comedy—The Gumps.
Next Week—Foolish Wives.

PHILADELPHIA

Stanley—
News—Fox and Pathe.
Topics of the Day—Literary Digest —Pathe.
Movie Chats—Urban.
Feature—The World's Champion —Paramount.
Next Week—School Days—Independent.

Stanton—
Feature—Turn to the Right—Metro.
Next Week—Footfalls—Fox.

Aldine—
Feature—Foolish Wives—Universal.
Next Week—Same.

Karlton—
Feature—Her Husband's Trademark—Paramount.
Next Week—Bought and Paid For.

Arcadia—
News—Pathe.
Comedy—The White Mouse—Electric.
Screen Snapshots No. 21—Masterpiece.
Feature—Three Live Ghosts—Paramount.
Next Week—One Glorious Day—Paramount.

Regent—
Cartoon—The Cashier—M. & J—Fox.
Comedy—Hit Him Again—Pathe.
Feature—Jackie—Fox.
Next Week—Her First Love—Realart.

Palace—
News—Pathe.
Topics of the Day—Literary Digest —Pathe.
Feature — A Fool's Paradise — Paramount.

California THEATRE
STARTING TODAY
A Bubbling Comedy of Youth and Love. It Will Appeal to Every Person Who Ever Lived In or Visited a Small Town. Its Characters Are Real, Its Situations Unusual and Bubbles and Bubbles With Laughter
Goldwyn presents
Julien Josephson's New Hick Town Comedy,
Watch Your Step
With
CULLEN LANDIS
and
PATSY RUTH MILLER
Directed by William Beaudine
A Goldwyn Picture
A high-speed comedy that cuts the corners at 90 miles an hour on the high way of love.
Extra Laugh Feature
AL ST. JOHN
In His Latest Comedy Success
"STRAIGHT FROM THE FARM"
3rd Episode of Old Testament "Noah's Ark"
HEAR ELINOR'S 50 PIECE ORCHESTRA EVERY DAY IN THE WEEK

The California theatre, Los Angeles, advertised "Watch Your Step" with this quarter-page display

Next Week—Moran of the Lady Letty—Paramount.

Victoria—
News—Pathe.
Comedy-Feature—A Sailor Made Man—Pathe.
Scenic—The Four Seasons—Hodkinson.
Dramatic-Feature—Carmen — Condensed version—Paramount.
Next Week—Sky-High—Fox.

Capitol—
News—Kinograms—Electric.
Comedy—Stay Down East—De Luxe.
Short Subject—Winter Pep—Goldwyn.
Feature—The Fourteenth Lover—Metro.
Next Week—Three Live Ghosts—Paramount.

DALLAS

Palace Theatre—
Overture—"Cocoanut Dance."
Current Events—Palace News.
Cartoon—Aesops Fables—Pathe.
Special—In Old Madrid. Presented by a vocal quartette with string quartette accompaniment.
Feature—A Game Chicken—Bebe Daniels.

This "The Fox" ad comes from the Virginian theatre, Charlestown, W. Va.

Comedy—The Playhouse — Buster Keaton.
Exit March—"On the Gim, Gim Gimmy Shore."

BALTIMORE

Rivoli—
Overture—"Yelva"—Ressiger.
Current Events—Rivoli News.
Vocal—Ruth Lloyd Kinney, former soloist with Sousa.
Feature—My Boy—Jackie Coogan.
Comedy—Snooky's Home Run.

Century—
Overture—"I'll Guarany"—A. Carlos Gomez.
Current Events—Century News.
Novelty—Spanish dances and interpretations by Mlle. Marion and Martinez Randall.
Feature—Her Husband's Trademark—Gloria Swanson.
Comedy.

New Wizard—
Overture—Operatic Airs.
Current Events — New Wizard News.
Feature—A Wide Open Town—Conway Tearle.
Comedy—The Battle Royal—Sennett's.

This "The Seventh Day" ad is sponsored by the Rivoli theatre, Baltimore, Md.

New—
Feature—A Game Chicken—Bebe Daniels.

Parkway—
Feature—The Bride's Play—Marion Davies.

Academy—
Feature—Not Guilty—Sylvia Breamer.
Vaudeville.

Loew's Hippodrome—
Feature—A Stage Romance—William Farnum.

Picture Garden—
Feature—Ashes—Myrtle Stedman.

OMAHA

Strand Theatre—
Overture — Orchestral selections, Harry Silverman directing.
Current Events—Pathe News.
Feature—Fool's Paradise.

Sun Theatre—
Overture — Orchestral selections, Hugo Nordin directing.
Current Events — International Weekly.
Special—Prizma pictures.
Comedy—The Sawmill.
Feature — Why Announce Your Marriage?

Rialto Theatre—
Overture—Finale from F minor.
Kinograms.
Special — Organ solo by Julius Johnson, "My Mammy Knows.'
Sunshine Comedy.

Quarter page on "The Rosary" used by the Grand theatre, San Antonio, Texas

Comedy—The Rain Market.
Feature—Hail the Woman.

Moon Theatre—
Overture—Orchestral selections.
Current Events—Universal weekly.
Comedy—Circus Heroes.
Feature—Burn 'Em Up Barnes.

ST. LOUIS

Missouri Theatre—
Overture—Missouri Symphony Orchestra led by Creatore, famous bandmaster as guest conductor.
The Missouri News — Featuring complete and exclusive pictures of Princess Mary's wedding.
Vocal Solo—Miss Sherry Louise Marshall, coloratura soprano.
Selections by orchestra, led by Creatore.
Feature Film—Gloria Swanson in "Her Husband's Trademark."

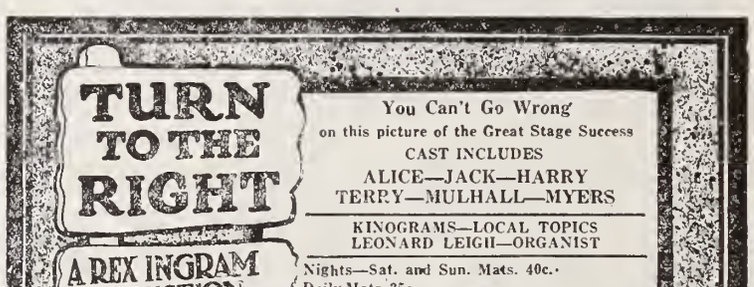
New Grand Central and West End Lyric—
Overture.
News and Views.
Organ Solo—Oscar H. Jost, organist.
Comedy—Johnny Hines in "Battling Torchy."
Special—"The Battle of Jutland."
Feature Film—Katherine MacDonald in "The Beautiful Liar."

William Fox Liberty—
Overture—Liberty concert orchestra.
Fox News.
Mutt and Jeff cartoon.
Specialty—"Bee" Palmer, from the Follies Bergere, New York, accompanied by Al Siegel. Original new songs and new dances.
Next Week—"The World's Champion"—Wallace Reid.

Allen—
Overture—"Aida," presented with vocal interpolations from the opera.
Current Events—Allenette—News events selected by S. Barrett McCormick.
Comedy—"A Rural Cinderella," featuring Louise Fazenda — Mack Sennett comedy.
Feature—"Conflict," starring Priscilla Dean.
Specialty—Ogden and Benson, singing and dancing team, with piano specialties. Held over for second week by popular request.
Next Week—"Come On Over."

Stillman—
Overture—"William Tell."
Cartoon—The Family Album.
Feature—Fool's Paradise.
Next Week—The Four Horsemen of the Apocalypse.

Park—
Overture — "Second Hungarian Rhapsody." On March 17th, "Echoes of Ireland," arranged by M. J. Spitalny, was substituted.
Current Events—Fox News.
Comedy—Kiss and Make Up—Educational comedy.



Sign Board "Turn to the Right" display used by the New Garrick theatre, Minneapolis

Feature—Tom Mix in "Chasing the Moon."

Criterion-Delmar and Congress Theatres—
Overture and organ recital.
Current news views.
Comedy reels.
Feature—Scssue Hayakawa in "Five Days to Live."

CLEVELAND

State—
Current Events—Pathe News—Pathe Review—Topics of the Day.
Cartoon—Mutt and Jeff in "Too Much Sap."
Scenic—"Goat Herding."
Prizma—"The Ruins of Ancor."
Feature—"Her Husband's Trade Mark"—Gloria Swanson.
Prologue—"A Trip to Ireland"—The Sherwood band and a company of singers and dancers in Irish setting painted by Arnold Englander. Prologue arranged and produced by Managing Director George H. Dumond.
Personal Appearance—Rex Beach.
Feature—The Iron Trail.
Next Week—Why Announce Your Marriage, starring Elaine Hammerstein.

Euclid—
Overture—"Merry Wives of Windsor."
Comedy—Watch Your Neighbor—Mack Sennett comedy.
Scenic—Burton Holmes Travelogue—Rural Java.
Feature—Mistress of the World—First six reels.
Next Week—Next five reels of "Mistress of the World."

Standard—
Current Events — International News.
Comedy—A One Horse Town, with Harry Sweet—Century Comedy.
Feature—The Wise Kid—Gladys Walton.
Next Week—The Dangerous Little Demon, with Marie Prevost.

KANSAS CITY

Liberty Theatre—
Overture—"Pique Dame" (Suppe).

Quarter page from the Termin theatre, Newark, for "Sky High"

News—Pathe.
Comedy—Aesop's Fables.
Short Subject — The Leathe Pushers—Serial.
Organ Selections—Miss Susie Go Bush and Miss Golden Eviston organists.
Special Number — "Little Gra Sweetheart of Minc"—Songs logue.
Feature — Woman Wake Up - Florence Vidor.
Next Week—Cameron of the Rova Mounted—Special cast.

Doric Theatre—
News—International.
Comedy — High Tide — Roli comedy.
Organ Selections—P. E. Stevens organist.
Feature—Back Pay—Special cast.
Next Week—The Bride's Play—Marion Davies.

Newman Theatre—
Overture—"Overture Americana" —M. L. Lake.
Current Events—Newman News and Views.
Comedy—For Land's Sake—Educational Mermaid comedy.
Organ Selections — Gerald F Baker and Q. Landwehr organists.
Special number—Lillian Crossman and Frank Ridge in vocal duet.
Feature—Moran of the Lady Letty —Dorothy Dalton.
Next Week—Fool's Paradise—Special cast.

This "Sea Lion" ad is from the Pantheon theatre, Toledo, O.

Royal Theatre—
Overture—Selections.
Current Events — Royal Screen Magazine.
Comedy—Kiss and Make Up—Christie Special Comedy.
Organ Selections — Harry Frank and Miss Ella McGorty, organists.
Feature—The Lane That Has No Turning—Agnes Ayres.
Next Week—Thunderclap—Special cast.

Twelfth Street Theatre—
Overture—Popular selections.
News—Screen Magazine.
Short Subject — Dangerous Dollars.
Organ Selections — Miss Hazel Webb and Miss Fay Shepherd, organists.
Feature — The Barnstormer — Charles Ray.
Next Week—Serenade — Miriam Cooper.

CINCINNATI

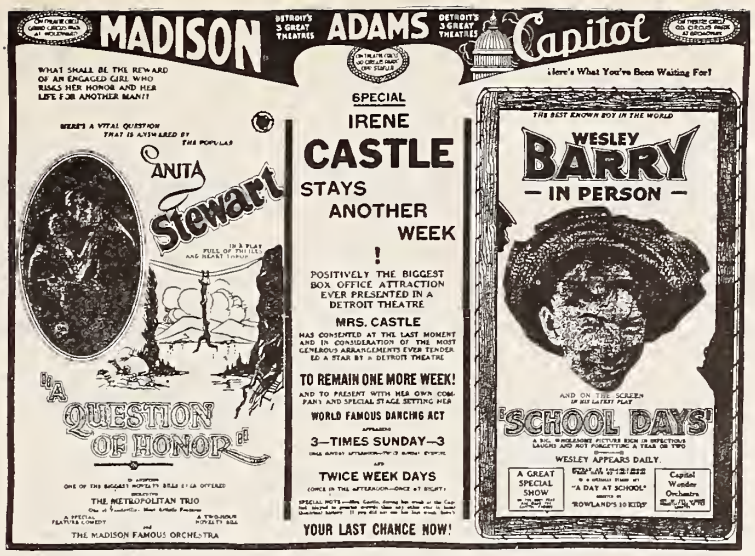
Walnut—
Current Events—Pathe 21.
Topics of the Day—Literary Digest.
Feature—Under the Lash.
Added Feature—One Glorious Day.
Next Week—Moran of the Laddy Letty.

Strand—
Current Events—Pathe 22.
Topics of the Day Literary Digest.
Feature—Fool's Paradise—(Second week.)
Next Week—My Boy.

Palace—
Current Events — International News.
Topics of the Day—Literary Digest.
Feature—Love's Boomerang.
Next Week—Back Pay.

Lyric—
Current Events—Fox News.

The Superba of Los Angeles ran this ad on "Tracked to Earth"



Half page from the Sunday Detroit papers showing the billing for "A Question of Honor" and "School Days," playing at the Madison and Capitol theatres, respectively

Comedy—Put and Take — Hall-Room Boys.
Feature — Thunderclap — (Second week.)
Next Week—The Silent Call.

Capitol—
Overture—Eileen—(Herbert).
Capitol News Events Novelty.
Musical Number—Jazz Medley—Capitol Jazz Unit.
Novelty—The Barefoot Boy.
Prologue to Feature—Soprano Solo—Irish lullabies.
Feature—Come on Over.
Comedy—The Skipper's Policy—"Toonerville" comedy.
Next Week—The Invisible Power.

ATLANTA

Howard—
Overture—"Raymond," by Thomas.
Howard News and Views.
Frisco—Extra attraction—eccentric jazz.
Feature—"Grand Larceny," Elliott Dexter.

Metropolitan—
Overture—Metropolitan Orchestra.
Kinograms.
Comedy—In for Life—Educational.
Feature—Charles Ray in "The Barnstormer."

Criterion—
Overture—Criterion Orchestra.
Kinograms.
Educational Comedy.
Feature—"Flower of the North"—Henry B. Walthall and Pauline Starke.

PITTSBURGH

Olympic—
Current Events—Pathe News.
Feature—Boomerang Bill.
Added Attraction—The Bottom of the World.
Comedy—Hold the Line.
Next Week—Fools Paradise.

Grand Theatre—
Current Events — Grand News Weekly.
Feature—A Man's Home—My Lady Friends.
Cartoon—Out of the Inkwell.
Novelty—Topics of the Day.
Next Week—Woman Wake Up—Her Mad Bargain.

Loew's Lyceum Theatre—
Current Events — Loew's News Weekly.
Feature—The Idle Rich.
Next Week—Little Eva Ascends.

Blackstone Theatre—
Current Events — International News.
Feature—Her Own Money.
Comedy—Peggy Behave.
Next Week—Not Announced.

State Theatre—
Current Events—Kinograms.
Feature—The Rosary.
Comedy—A Barnyard Cavalier.
Next Week—Queen of Sheba.

Liberty Theatre—
Current Events — International News.
Feature—School Days.
Added Attractions — Gardens of Normandy.
Next Week—Molly-O.

Regent Theatre—
Current Events—Kinograms.
Feature—My Lady Friends.
Comedy—A Barnyard Cavalier.
Next Week—Her Mad Bargain.

Savoy Theatre—
Current Events—Fox News.
Feature—Iron to Gold.
Comedy—A Dog's Life.
Next Week—Pardon My Nerve—The Broadway Peacock.

Cameraphone—
Current Events—Selznick News.
Feature—Come On Over.
Next Week—A Man's Home.

Alhambra Theatre—
Current Events—Pathe News.
Feature — The Law and the Woman.
Next Week—Not Announced.

Minerva Theatre—
Double Bill—Cameron of the Royal Mounted—The Servant in the House.

Duquesne Theatre—
Feature—Disraeli.

Aldine Theatre—
Current Events—Selznick News.
Feature—Who Am I?
Next Week—Not Announced.

WASHINGTON

Moore's Rialto—
Overture—Pagliaci — Rialto Symphony orchestra.
Current Events—Fox News.
Comedy — Orange Blossoms — Torchy.
Feature—The Last Trail—Fox.
Next Week—The Bride's Play—Paramount.
Concert Feature — "Mother Machree," played by Messrs. Sokolov, violin; Rogers, cello, and Miraglia, harp.

Loew's Palace—
Overture—"Stars and Stripes Forever"—Palace Symphony orchestra.
Current Events—Pathe News—Topics of the Day.
Comedy—A Studio Rube—Al St. John.
Feature—The World's Champion—Paramount.
Next Week—Molly-O (Associated Producers).

Loew's Colúmbia—
Feature—Fool's Paradise — Paramount—Continued.

MONTREAL

Allen Theatre—
Overture — "Merry Wives of Windsor."
Special — Wedding pictures of Princess Mary and Viscount Lascelles.
Musical—Concert of varied numbers by orchestra.
Comedy—The Playhouse — Buster Keaton.
Feature — Peacock Alley — Mae Murray.
Presented with an atmospheric prologue under the title of "The Spirit of Peacock Alley," in which musical numbers and dancing numbers are rendered in a cabaret scene set.
Next Week—Connecticut Yankee in King Arthur's Court.

PALACE
ENTERTAINMENT
Now!
TAKE IT from Connie—
THE LURE of the Footlights
EXPLAINS WHY girls leave home.
BUT WHEN you see her
DOING SIREN-OF-THE NILE stunts,
ROBED A LA Pola Negri
OR CLEOPATRA,
YOU'LL ALSO understand
WHY TIRED business men
NEVER GO HOME!
CONSTANCE TALMADGE
IN
"POLLY OF THE FOLLIES"
A FIRST NATIONAL ATTRACTION
Alone in the Big City
(Loud Sobs!)
No mother to guide her. No mother—no hungry that by the time she gets a job in the Follies a plate of pork and beans looks like a Bacchanalian feast.
"BATTLING TORCHY"
A New Torchy Comedy
FLATH at the Organ Playing "Angel Child"
KINOGRAMS—REVIEW
Another of the Palace theatre, Wichita, Kansas, displays for "Polly of the Follies"

EXHIBITORS' REPORTS ON NEW RELEASE

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATER

FAMOUS PLAYERS

Under the Lash—
Fair picture with mediocre business. (West.)

Saturday Night—
Two weeks' run went over just fair. (West.)

Moran of the Lady Letty—
Better picture than the average. We did very well with it. (Middle West.)

Good picture and good business. (East.)

The Lane That Had No Turning—
Very nice business My people were pleased and business picked up more and more each day. (East.)

Get-Rich-Quick Wallingford—
Very satisfactory business and it pleased them 100 per cent. (West.)

Forever—
One of the good pictures of the year. Drew Excellently. (Middle West.)

Miss Lulu Bett—
Fine picture and business very good. (East.)

Fool's Paradise—
Opinions are divided about this picture. Some like it a lot. Others think it trash. However, we did enough business during the first week's run to justify holding it over a second week. (Middle West.)

One of the best ever. Receipts fine. (East.)

DeMille's best, for it contained a worth while story; pulled big the first week. (Middle West.)

A beautiful well-acted picture which proved a big attraction. (Middle West.)

Patrons seemed to enjoy this picture in spite of its improbable plot. Business was good for the week. (East.)

Good crowds who were well satisfied. (Middle West.)

The Law and the Woman—
Good picture enough, though the Ohio Censor Board did recall it. Nobody could find anything objectionable in it. (Middle West.)

Fairly entertaining with fair business. (West.)

The Kinema theatre, Salt Lake City, ran this ad for "Don't Get Personal"

Back Pay—
Good feature which played to average business. (Middle West.)

Did very good business. Good box office picture. (Middle West.)

Her Husband's Trademark—
Gloria Swanson's popularity here is increasing in leaps and bounds. This picture did a lively week's business. (Middle West.)

Good box office attraction and went over big. (Middle West.)

Boomerang Bill—
A good drawing card which played to a satisfactory attendance for the week and pleased patrons. (Middle West.)

Travelin' On—
Bill Hart has a good folowing here, the picture playing to good crowds all week. (Middle West.)

Just Around the Corner—
Really a fine picture with deep human interest and strong appeal; played to good houses for week on extra exploitation. (Middle West.)

FIRST NATIONAL

Love's Redemption—
Miss Talmadge popular here and her admirers seemed to like the picture. Pulled good crowds. (Middle West.)

Not up to usual Talmadge standards. Business fair considering inclement weather. (Middle West.)

The Forbidden Thing—
Business far below normal because of bad weather. Story appealed to patrons. Capable cast does good work. (Middle West.)

Her Mad Bargain—
Fair. (Middle West.)

Penrod—
An excellent dramatization of the book. Pleased the audiences and drew well. (Middle West.)

The Seventh Day—
Fairly well liked. Went across with average receipts. (East.)

I Am Guilty—
Well received, both as regards receipts and spectators. (East.)

Jim, the Penman—
Business way off. Picture did not get by. (East.)

The Lotus Eater—
Despite unfavorable weather conditions this one did a good business for a week's run and pleased patrons. (Middle West.)

The Sea Lion—
Worthwhile for any audience. Nice crowds. (Middle West.)

The Kid—
Went dandy for second run. Kids and grown-ups liked it. (Middle West.)

METRO

Turn to the Right—
Went over overwhelmingly. One of the best pictures of the year. (East.)

Good picture, but business only fair. (East.)

The Golden Gift—
Mediocre picture and business fair. (East.)

The Idle Rich—
Pleasing comedy and a good box-office attraction. (Middle West.)

The Four Horsemen of the Apocalypse—
Return engagement for two weeks drew good business. (West.)

Peacock Alley—
Opened to good attendance which dropped because of bad weather. Patrons liked picture. (Middle West.)

FOX

Connecticut Yankee—
A rip-snorter. Excellent business getter. (Middle West.)

The Devil Within—
S. R. O. sign out at all performances. Picture fairly entertaining. Personal appearance of Charlie Murray was big box office magnet. (East.)

Perjury—
Story lacking in continued interest. Farnum losing favor. Picture did fair business for six days. (Middle West.)

Trailin'—
Flopped. Poor picture. (East.)

A Stage Romance—
Bad picture and business to match. (East.)

Thunderclap—
An exciting race horse drama which has been held for a second week. (Middle West.)

UNITED ARTISTS

A Doll's House—
Better than some of Nazimova's recent offerings and seemed to please our patrons. Business good. (Middle West.)

Way Down East—
D. W. Griffith excelled himself in this master production. It played its first run here months ago, which only served to increase its popularity. (Middle West.)

SELZNICK

Chivalrous Charlie—
Capacity business all week. Picture fair. Newness of house pulling them in. (East.)

The Way of a Maid—
Business good but not normal. One of Miss Hammerstein's best pictures. (Middle West.)

GOLDWYN

Grand Larceny—
This one did a good week's business despite the fact that Elliott Dexter is not well known here. (Middle West.)

From the Ground Up—
Fair business for a fair picture. Nothing particularly appealing about the pictures, but mildly amusing. (Middle West.)

Watch Your Step—
Good picture and good business. (West.)

HODKINSON

Cameron of the Royal Mounted—
Powerfully filmed with faithful attention to details of story. Business fair. (Middle West.)

A novelty ad on "The 14th Lover" used by Loew's State theatr Los Angeles

R-C PICTURES

Two Kinds of Women—
Business fair. Good plot, well film (Middle West.)

D. W. GRIFFITH

Orphans of the Storm—
Second week. Business was go first half of the week, because of p sonal appearance of Gish siste Flopped last half. Being held th week. (East.)

WID GUNNING

What Do Men Want?—
Ordinary. Did fair business for we (Middle West.)

Tracked to Earth—
Fair picture and fair busine (West.)

REALART

Nance From Nowhere—
Nice program picture. Fair crow (Middle West.)

¶ The Booking Guide is a service to Exhibitors never before offered. A help in booking and presentation.

New Issue out this month

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

W. W. Brumberg, popular First National salesman, has been made country sales manager of Associated First National's Chicago exchange, to fill the position made vacant by the promotion of E. J. Eichenlaub, who has been advanced to the branch managership of the Chicago exchange, succeeding R. C. Seery, promoted to manager of the Mid-western District. C. E. Bond will remain as city sales manager.

O. W. Bolle, of Famous Players-Lasky Corporation, has been elected president of the Chicago Film Board of Trade, vice C. E. Maberry, of the Goldwyn Distributing Corporation, who was compelled to resign, owing to his removal to New York. At the same time the number of directors was reduced from seven to five; those on the board now include Fred Aiken, of Superior Screen Service, chairman; Clyde Eckhardt, of Fox Film Corporation; Joe Friedman, of Celebrated Players; Carl Harthill, of National; and I. L. Leserman, of Universal Film Exchange.

Carl L. Casanave is now connected with Universal Chicago Exchange, and will sell Universal features in key towns for that organization. Mr. Casanave formerly was associated with Vitagraph in Chicago, and more recently has been located in Cincinnati. H. G. Finney is another recent addition to Universal's sales staff in this district.

H. A. Kariher and C. T. Wallace have sold their Park theatre at Urbana, Illinois, to G. H. Meyers.

Watterson R. Rothacker has left on a business trip to the coast. He will spend several weeks there, making his headquarters at the Rothacker-Aller Laboratory. Edward O. Blackburn, of the Rothacker organization, is making a short sojourn in a Chicago hospital, following a minor operation. A. K. Anderson has been transferred from the Chicago Rothacker Laboratory to the Los Angeles Rothacker-Aller plant, where he will be in the accounting department. At Chicago he had been an assistant to Treasurer H. J. Aldous.

Reginald Denny, star of the "Leather Pushers," Universal's popular series of two reelers, surprised both the management and patrons of the Roosevelt theatre by visiting it this week. Stopping off in Chicago en route to the coast, between trains, he paid his way into the Roosevelt and introduced himself to Manager McMullins, who induced him to make a short address to the audience. Mr. Denny proved he not only has a punch in both hands, but can put it over when it comes to speech making.

W. D. Burford has resigned as vice-president of the Illinois Motion Picture Theatre Owners, owing to increasing pressure of his personal business. He, however, retains his membership in the organization and has promised to do what he can towards its advancement as a private in the ranks. As an official, Mr. Burford has been one of the most loyal and hard working men ever connected with the exhibitor organization, and those interested in its welfare regret to learn of his being compelled to retire from office. Mr. Burford and Maurice Rubens have opened a booking office at 618 Century Building, where bookings for the Thelan Circuit and the various houses in which Messrs. Burford and Rubens are interested will be carried on.

Carl Leserman, of Universal, has recovered from an illness caused by ptomaine poisoning, after being confined to his home for two weeks, and is back on the job again.

Members of the Illinois Motion Picture Theatre Owners are cooperating with the Chambers of Commerce, Kiwanis Club, Rotary Clubs, and other civic organizations throughout the state, in arousing interest in Tree Week, the theatre men having been provided with slides announcing the week, which they are running on their screens. The Theatre Owners in this are carrying out their policy of cooperating with the people of various communities in every constructive move for the good of the citizens.

George D. Hopkinson, of the Hamlin theatre, made a tie-up last week, which brought him a lot of valuable publicity. "My Boy" was the feature at his house, and Proude, Bear & Proude, owners of a large store near the Hamlin, arranged for two free days, one for the boys and one for the girls. Needless to say, the theatre was packed at both matinee performances; in fact, it was necessary to call in extra police to handle the crowds. The band outside of the theatre helped make the occasion a lively one, and the youngsters all went home and told their grown-ups what a fine show it was. Results — exceptionally good business.

Carl Harthill, who has just taken over the managership of the Chicago office of the National Exchanges, Inc., has an unusual record in the film business. Not only is he one of the pioneers of the industry, but in the past fourteen years has only been connected with three concerns, which shows that Carl's reputation as a sticker and a fighter is well founded. In 1908 he started with the Standard Film Exchange, later assuming the management of the Union Film Company, and five years ago took over the Beehive Film Exchange when it was organized, became manager, and remained in that position when it became part of Reelcraft organization

Attractive use of cut-outs for a lobby display on "Foolish Wives" arranged for the recent showing of this picture at the Butterfly theatre, Milwaukee

Manager Carl Harthill, of Cosmopolitan National Exchange, Inc., has added George West to his sales force. Mr. West was one of Manager Harthill's salesmen at Reelcraft, and is widely known in this territory. He will cover the city.

Julius Singer, of the Pacific Film Company, was scheduled to arrive in Chicago this week, where he expects to establish an exchange for his concern. President John J. Hayes, of the Pacific Film Company, states that these offices will not be operated as a competitor to state right exchanges, but will be headquarters for the Pacific field forces, a permanent staff being assigned to the office to assist in the exploitation and sale of Pacific pictures.

The Art theatre, which opened a few days ago, after extensive repairs and decorating, has been closed, Lawrence E. Hendricks, of St. Paul, Minnesota, general manager, and R. H. Poore, house manager.

Clyde Wilson has purchased the Martz and Grand theatres at Tipton, Indiana, having recently sold the Paramount theatre at Rochester, Indiana, which he had been operating.

Maurie Salkin is now buying instead of selling films, having left the exchange game to become manager of the Owl theatre at Forty-seventh and State streets.

Prsident Frank Zambreno, of Progress Pictures and Unity Photoplay exchange, reports that he has added "Mother Eternal," the widely advertised Ivan Abramson picture, to his list of releases for this territory.

The amusement corporation, headed by Mr. Gregory, of Hammond, Indiana, has purchased the De Luxe theatre, of that city, which gives them control of all Hammond houses, with the exception of the Bijou theatre.

Carl Mueller, manager of the Elite theatre, Waukegan, has been confined to the hospital for several days, but it is hoped he will soon be about again.

Action Stills from Releases of the Week

Richard Barthelmess in "The Seventh Day," a First National picture

Bert Lytell in "The Face Between," a Metro picture

Shirley Mason, starring in "The Ragged Heiress," a William Fox production

Hoot Gibson in "The Bearcat," a Universal picture

"Come on Over," by Rupert Hughes, a Goldwyn picture

Anita Stewart in "A Question of Honor," First National

Alice Lake in "Kisses," a Metro picture

Reviews of Latest Short Subject Releases

"Vistas of the Holy Land"

(Kineto Review—One Reel)

SCENES showing the Holy Land are presumably always interesting. At least they turn up regularly in filmdom and seem to be well liked. This Urban film leads one through all the familiar spots such as the Wailing Wall, the Garden of Gethsemene, and the Tower of David, and then shows some of the types which crowd the streets of Jerusalem. Then there are scenes of the River Jordon at the spot where the Israelites are said to have crossed the Wilderness into the Promised Land; the Dead Sea, shepherds on the mountain-sides, tending their flocks, and the site of the Temple of Solomon and the Mosque of Omar.

There are some really pretty pictures in some of the scenic shots. It is fine for a church or school program, and a satisfactory filler for the theatre.—*MATTHEW A. TAYLOR.*

"Quaint Denizens of the Bronx Zoo"

(Kineto Review—One Reel)

MR. URBAN takes his audience through the Bronx Zoo in New York City in this Kineto Review. He does not attempt to show all the peculiar inhabitants of this animal city. Rather he concentrates on members of the monkey family. There is a Red Howler from Brazil, with a peculiar, human-like face. The best shot in the reel shows a monkey chewing gum. He strings it out with his paw in the manner ascribed to all New York shopgirls.

The second part of the reel is one of the "Modern Truths from Old Fables" series, recorded by Raymon L. Ditmars. "The Grasshopper and the Ant" is the title. This shows some interesting scenes of the beaver building his dam. Some fine shots of this industrious worker have been obtained. The moral is that it pays to work in the spring of life to store up supplies the cold days of winter. The ant illustrates the point and the beaver helps. The grasshopper is the wayward one. He hops around during the sunny summer and dies with the first chill wind of autumn.—*MATTHEW A. TAYLOR.*

"Table Steaks"

(Century Comedy—Universal—Two Reels)

THIS is a pleasant little comedy featuring the wonder dog, Brownie, and a youngster who lives up to the reputation of the mischievous brother who must be bribed to allow his sister complete freedom with her suitor. The action takes place in a country boarding house and Brownie is the center of attention.

"Table Steaks" is filled with first rate humor derived from an array of pleasing gags and it builds easily and surely with a sustained interest. The dog and the youngster see to that. A spectator might better drink embalming fluid and be done with it if he cannot find appeal with such a background.—*LAURENCE REID.*

"The Man in a Million"

(Produced by Charles R. Seeling for State Rights Distribution—Three Reels)

"THE MAN IN A MILLION" is a narrative recital of what is alleged to be true incidents in the lives of Ralph Obenchain and Madalynne Obenchain, his wife, now under indictment in California for the murder of a former admirer.

The picture presents Mr. Obenchain, his wife, certain Los Angeles officials and lawyers wh have actually been identified with the case in a series of sequences having to do with the courtship, marriage, martial troubles and the subsequent arrest of Mrs. Obenchain. Titles explain the scenes and carry the idea that Mrs. Obenchain is innocent.

There is nothing sensational or objectional about the production.

As drama it is lacking in climaxes, dramatic incident and suspense and has no semblance of a plot. The picture simply stops with Mrs. Obenchain being shown on trial.

Its reason for being made of course is that the principals have been given a great deal of publicity in connection with the murder of which Mrs. Obenchain is accused.—*J. S. DICKERSON.*

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FEATURE REVIEWS

"Lady Godiva"

Wstaria Productions, Inc.-Associated Exhibitors—5800 Feet

(Reviewed by Charles B. Larkin)

ENNYSON'S famous poem has been put in picture form. The poem was good. Te picture is fair. It's a costume play. It vs staged abroad with a cast of foreign srs, the names of whom are not even given h the film. It's just as well, as none of the aing stands out above the ordinary. The pducers have even been rather unfortunate i selecting the star role. Hedda Vernon's cef claim to fame is her long blonde tresses, vhich are used to advantage as she appears wapped in them and riding naked through te streets of Coventry. It might be said rht here that there is nothing to get excited er in this screen version of the much dissed ride. In fact, it's so delicately handled at it would not offend a deacon of the urch. As given to the screen "Lady odiva" is close to six reels in length. It n stand a lot of cutting. The action, such there is, needs speeding up.

The production follows Tennyson's poem irly well, quotations from the work being ed as subtitles. Some of the "big" scenes clude the coronation of Lady Godiva, the peal of the villagers to her for help, the cape of John Dryer, her lover; Godiva's ride rough the streets clad only in her blonde esses, and the destruction of the castle as er wicked husband and his playful comanions hold forth in merry mood.

"Lady Godiva" has been fairly well ounted, though there is a cheapness most oticeable in many of the sets. The alleged ene of sin and orgy shows nothing more an a group of eleventh century lounge zards and the aforementioned wicked husand listening to the court jester strum a icked air on the old guitar. The famous de in the nude does not come until the end the fifth reel. It's not worth waiting so ng for.

The picture's greatest value will be an eduational one. Students of literature and lovers Tennyson will undoubtedly be interested it. It should be a welcome addition to orks available for school use. Exhibitors, owever, should not throw out too many perlatives on this picture.

The Cast

dy Godiva.....Hedda Vernon

tory by Lord Alfred Tennyson. Directed by ubert Moest. Adapted by Marcelle Sonya. dited by Richard Fryer. Produced by Wisria Productions, Inc. Distributed by Associated Exhibitors through Pathe.

The Story: Leofric, a cruel earl of feudal ngland, forces Lady Godiva, a beautiful girl, marry him against her will. She suffers ingnities at hand because of her determination be a wife in name only. The people of oventry plead with her to intervene with her usband to lighten their taxes. She succeeds doing this but on condition that she ride, unad, on a white horse through the town. She oes this, but the earl has disregarded the mper of the people, for as he came forth in s palace, in honor of its completion, the edifice undermined and collapses killing all in it. ady Godiva, warned by the jester, escapes bere the catastrophe, and is reunited with her owed lover, who also escapes the headman.

Classification: Classical drama founded Tennyson's poem, approaching the melodramatic in spots, especially toward the end.

Drawing Power: Might go good in college mmunities, high class neighborhood houses d the smaller downtown theatres.

Exploitation Angles: The famous ride of Lady Godiva. Its literary value. Talk it up good to the schools of the city. Imitate the ride of Godiva through your own streets.

"The Face Between"

Metro—Six Reels

(Reviewed by Laurence Reid)

A SON'S sacrifice for his old roue father provides the theme of this drama, starring Bert Lytell. The premise upon which the story is founded does not always prove logical. There is no explanation of why a wronged husband should be able to banish a trespasser against his home and compel the latter to hide away in an isolated spot and not to return until the victim had expired. Such a novel twist provides a note of interest to this drama which entertains in spite of the plot shortcomings. Lytell plays a dual role—that of father and son. As the former he interprets a character with a good understanding and looks the part, except for a toupee which does not fit well.

The elder man, although in his dotage, has the spark of conquest in his system. He loves to dabble in romance. But he trespasses once too often and when the wronged husband enters his house it is the son who sacrifices his welfare—his love, to atone for his parent's sin. The honorable youth is banished to some out-of-the-way spot in the Blue Ridge mountains, where he is subjected to constant inconveniences. A native girl becomes enamored, but he accepts her love when she saves him from the night riders. She is shot from ambush and eventually the hero returns to New York, troubled with a conscience. He has also been wounded to the extent that his brain is affected. So he suffers hallucinations. The mountain girl is always appearing in the spirit and intruding into his happiness.

This is all highly improbable. In his effort to banish the wraith he plunges through a balustrade and meets with a serious injury. But the hallucinations disappear in time through the careful solicitation of his sweetheart, and romance triumphs. The picture is marked for good settings and first rate atmosphere. Overlooking the improbabilities, the average spectator is likely to be entertained. Too much is left to the imagination in certain phases of the story. It will be hard for the sticklers for logic to reconcile themselves to the conduct of the youth in sacrificing himself to save the honor of his father's name.

The Cast

Tommy Carteret, Sr.
Tommy Carteret, Jr. .....Bert Lytell
Sybil Eliot.....Andre Tourneur
Marianna Canfield.....Sylvia Breamer
Mr. Hartwell.....Hardee Kirkland
Mrs. Eliot.....Girard Alexander
Joe Borral.....Frank Brownlee
Jared.....Burwell Hamrick
Mr. Canfield.....Joel Day
The Doctor.....Dewitt Jennings

By Justus Miles Forman. Scenario by Lenore Coffee. Directed by Bayard Veiller. Photographed by Arthur Martinelli.

The Story—Treats of a son's sacrifice to save the honor of his father whose good name is in jeopardy. The youth gives up his own love—his home, everything, and suffers himself to be banished to an isolated mountain district to protect his father, and warned not to return until the victim is dead. There he meets a young mountain girl who saves him from the night riders. She is killed but her spirit returns to torture him. After a series of unpleasant experiences he returns to the city and is cured.

Classification—Story of self-sacrifice with dramatic moments interspersed with some romantic coloring. Star appears in dual role characterization. Reveals a psychic touch.

Production Highlights—Acting of star in dual role. Good support furnished by Andre Tourneur. Novelty of plot. First rate settings. Moment when son sacrifices career and love to protect his father. Double exposure.

Exploitation Angles—Lytell is the angle here to exploit. Plot is unusual and should not be detailed because of its novelty. Chance to interest spectators with psychic touch. Author is well known fictionist.

"Bought and Paid For"

Paramount—Five Reels

(Reviewed by Matthew A. Taylor)

GEORGE BROADHURST'S play is hardly more than a memory to the majority of younger picture patrons. It is revived only occasionally on stock. This fact will help the screen version of the play, for while the plot has been adhered to, the characters have been altered in some cases. Mr. De Mille probably believed that Walter Hiers would make a better "Jimmy Gilley" for screen purposes than someone who would approximate the "Jimmy" of the stage. And probably he was right, for Hiers wins some laughs in his role, besides making it a fairly true characterization.

Mr. De Mille has, of course, dressed up the production. Once he takes his characters into a life of affluence, it would be easy to guess that it was a De Mille production even were there no announcement of the fact. He works up to his climax in good fashion and puts it over in dramatic style. The young wife finds her drunken husband is not the same man she married. He turns from a god to a beast. When he tells her that he has "bought and paid for her," she leaves him. And the reconciliation episode which follows again proves the limitations of the screen in adapting a stage play. The picture ends comparatively weakly.

Agnes Ayres gives a satisfactory performance for screen purposes, and Holt's appearance is a fine point of appeal. His acting in the dramatic moments is satisfactory.

The Cast

Virginia Blaine.....Agnes Ayres
Robert Stafford .....Jack Holt
James Giley .....Walter Hiers
Fanny Blaine .....Leah Wyant
Oku .....George Kuwa
Maid .....Bernice Frank
Telegraph Girl .....Ethel Wales

From the Play by George Broadhurst. Scenario by Clara Beranger. Directed by William De Mille. Produced by Famous Players.

The Story—Virginia is a telephone girl whose beautp attracts the attention of Robert Stafford, a rich financier. Her sister and prospective brother-in-law persuade her to encourage his attentions, in order that they may be able to obtain enough money to marry in comfort. Virginia marries the rich man and in time learns to love him. The husbands only faut is a habit of excessive drinking. Intoxicated one night he forces himself upon her and declares that he has "bought and paid" for her. To preserve her self-respect, Virginia leaves him. Pride keeps him away until Virginia's brother manages to bring them together by a ruse. A reconciliation follows.

Classification—A domestic drama, with its appeal depending almost entirely up romance.

Production Highlights—The typical De Mille settings and the elaborate clothes worn by all the principals. The comedy scenes of Walter Hiers. Holt's scene with Agnes Ayres and its dramatic development. The final reconciliation.

Drawing Power—Not a picture for the thrill-lovers, but should be enjoyed by a higher class audience, both men and women. No appeal for children.

"The Isle of Zorda"

Pathe—Nine Reels

(Reviewed by Laurence Reid)

THIS foreign picture of French design may not carry a box-office value in its title and cast, and the author, Jules Verne, is not widely known on this side of the water, but if the exhibitor plays "The Isle of Zorda" it is almost certain that his audience will express complete satisfaction over the highly adventurous line of action which marks the subject from beginning to end. The outstanding feature is the pictorial appeal, coupled with the exceptional work of the players. The director has collected some genuinely picturesque locations and against these has fashioned a vivid melodrama which holds the interest through the rich vein of adventure.

You follow the plight of the revolutionists who are determined to overthrow the government. Inasmuch as they are the "underdog" you offer them the utmost sympathy. Particularly effective is the miraculous escape of the chief revolutionist, played with deep feeling by Romuald Joube. The prison is located high up on a rocky cliff, but the conspirator makes a thrilling getaway. "The Isle of Zorda" abounds in thrills which come real often and are filled with surprises. It is a story complete with every known ingredient identified with the melodramatic formula at its best. The plot is highly complicated, but nevertheless easy to follow because of the stressing detail and the careful spacing of every scene in a well arranged continuity.

Audiences will accept it as adventurous and they will be treated to an interpretation that its thoroughly in character. The thing is to get the crowd. And this should be done with a heavy exploitation concerning its abundant thrills, its fine suspense, and a sustained line of action. Being nine reels, the picture is too long. The story could be sacrificed in places without marring the sequences. At any rate, it is a novelty.

The Cast

Mathias Sandorf.....Romuald Joube
Sava.....Yvette Andreyor
Sarcany.....M. Vermoyal

Adapted from story, "Mathias Sandorf," by Jules Verne. Directed by Henri Fescourt. French production distributed by Pathe.

The Story: Adventurer gets possession of a secret code message and co-operates with unscrupulous banker with whom he gets position as secretary to wealthy man. He decodes messages and discovers plot against government. The two conspirators come into possession of enormous wealth. The three are imprisoned, but rich man escapes. Years elapse and Sandorf, the wealthy man, bobs up as wanderer over the Orient. Having become a healer he inherits Isle of Zorda left him by a man he has cured. His mission is to seek vengeance upon men who betrayed him. After many adventurous experiences he turns over conspirators to authorities and finds happiness with his daughter and her lover on the Isle of Zorda.

Classification: Adventurous, highly colorful melodrama which becomes involved through complications. Contains rich atmosphere and romance. Carries every known melodramatic ingredient.

Production Highlights: Picturesque exteriors. Fantastic adventure. Good suspense. Work of cast. Fine atmosphere for foreign picture.

Exploitation Angles: Opportunities here to play up a highly colorful and venturesome melodrama which carries the utmost in response. Being a foreign picture with French players the offering does not mean much from that angle. Should be exploited as being adaptation of Jule Verne's novel. Pictorial appeal should stimulate interest.

Drawing Power: It is a question whether this one will get over unless you exploit it properly. For one thing it is a foreign picture, the players being unknown in America. The steady patrons should be advised that it is highly colorful. Title is attractive and once in the patrons are certain to advertise among their friends that it is highly adventurous. Good where there is a daily change.

"A Quilty Conscience"

Vitagraph—Five Reels

(Reviewed by Charles Street)

TONY MORENO plays the part of a British East Indian official in this drama of a self-sacrificing husband, a plotting villain and an unjustly accused wife.

The picture has been developed with considerable detail, showing life in India. The hero, fever-stricken, seeks solace in the Bible. He reads of King David's schemes to obtain another's wife and is made suspicious by the similarity between the Bible story and incidents of his own domestic life. After developing the plot to a climax, the story is given a different twist by having the villain who has been plotting to obtain the hero's wife, become conscience-stricken, and of his own accord, cease his attentions to the woman and also sets the other wrongs right.

Mr. Moreno is a good type for his role and plays with skill and feeling. The picture lacks action and does not permit any great variety of incident, but it is rich in atmosphere and points a fine moral. It is the kind of a story that the average fan is inclined to accept as good entertainment, and as such should get by in the average theatre.

The star is supported by a good cast of types. Betty Francisco plays the role of the heroine, the persecuted and unjustly suspected wife of the English officer. Others who give splendid performances are H. Van Meter and L. MacFarlane.

The photography and settings are up to the mark and the direction by David Smith acceptable.

The Cast

Gilbert Thurstan, British civil employee.....Antonio Moreno
Emily Thurstan, wife of Gilbert.....Betty Francisco
Vincent Chalmers, British commissioner..H. Van Meter
Ida Seabury, matron friend of principals....Lilie Leslie
James Roberts, inspector.....J. MacFarlane
A doctor .....Unnamed

By George Cameron. Directed by David Smith. Scenario by Jay Pilcher. Photography by George Robinson.

The Story—Chalmers, as British Commissioner, sends Thurstan as magistrate to Kajra, India, where white men die of fever. Chalmers' aim is to court Thurstan's wife, Emily. Three times his present pay is the inducement offered Thurstan, who jumps at the offer because it'll enable him to send his wife to a health resort. While Chalmers pays attention to Mrs. Thurstan, Thurstan, fighting the fever, incurs enmity of fanatical Hindus, whom he quells alone. Mrs. Thurstan repels Chalmers, who, remose-stricken by visions of Thurstan dying, travels to Kajra and relieves Thurstan of appointment ahead of the wife, who had overheard talk of husband's condition.

Classification—Drama of intrigue based on British Commissioner's infatuation with subordinate's wnfe. Contains some good "Human interest" and ends happily.

Production Highlights—Splendid portrayal of sick man by Moreno. Scene of blood-thirsty Hindus rushing to attack Moreno, and his handling of them. Baby's birthday party. Clever "padding" of rescue race to Kirja. Van Meter's visions.

Exploitation Angles—Moreno risking life for love of wife. Hindu scenes, of which there are many. Van Meter's imaginary view of Moreno in India. Anxious wife bending over sick husband in hospital.

Drawing Power—Good enough for tasty theatres. Splendid for neighborhood houses and may take in some whose patrons want a nice theme handled in a genteel way way as a diversion.

The new Booking Guide is on the Press. It is an aid to exhibitors that none can afford to miss. Watch for it.

"Kisses"

Metro—Six Reels

(Reviewed by Laurence Reid)

THE good American pastime of adverti ing is exposed in this sparkling comed romance entitled "Kisses," adapted by Jun Mathis from May Tully's original story. It a pleasant reminder of "It Pays to Adve tise" and "The Fortune Hunter" in its d velopment, yet carries enough novelty to b called something out of the ordinary. Fo one thing there is a laugh in most every foo of the action. Harry Myers sees to tha Known as P. Barnum Bailey he is a gifte campaigner in putting over exploitation.

The humor begins accumulating aboard regular train with the heroine returning fro college and starting a flirtation with the irre pressible promoter in the adjoining seat. H has promised to help her out with his gift c speech at the forthcoming charity bazaa And equipped with a megaphone he enable her to win the prize for taking in most of th coin. Hers is the candy booth—the sweet being made fro mher own recipe. It is whe her father fails in business and unable to rais money enough to stave off disaster that th story picks up a dramatic thread. A stock holder in the father's company has refused a loan and the girl is forced to go to work She has the assistance of the promoter to floa her candy company on the market. And soor they are backing the rival to the wall. The scenes fairly sparkle with clever incident and high jinks. The romance keeps abreast with the action, and is not added in an arbitrary fashion.

There seems to be a reason for everything here—even to the recipe which is established through the heroine making her candy from goat's milk. And the animal is tied outside. Offices are maintained and things are brightening all around for the young people who eventually sell out to their grasping competitor at an immense figure. Just to keep the conflict moving a rival lover has his innings when the ring is returned to him. A smart, clever piece of construction in every department—well acted, staged with effective sets and breezing through with nary a skip in the plot. "Kisses" is one of the most delightful light comedy offerings of the season.

The Cast

Betty Ellen Estabrook.....Alice Lake
Bill Bailey.....Harry Myers
Thomas Estabrook.....Edward Connelly
John Maynard.....Edward Jobson
Norman Maynard.....Dana Todd
Bessie Neldon.....Mignon Anderson
Edward Neldon.....John MacKinnon
Gustave.....Eugene Pouyet

By May Tully. Scenario by June Mathis. Directed by Maxwell Karger. Photographed by Allan Siegler.

The Story—Comedy of youthful pluck and romance with rich girl returning from boarding school with a skill at making excellent candy. Her father fails in business, which necessitates the daughter going to work. She finds a good promoter in youth with whom she flirted on train and who subsequently exploited her candy at a bazaar and together they launch a successful enterprise, selling out to their competitors at a princely figure.

Classification—Light comedy-romance of resourceful girl whose receptive attitude toward youth wins his friendship and together they start a successful enterprise. Romantic moments highly dominant. Plenty of humor.

Production Highlights—Scene on train when girl flirts with youth and discovers him a skillful promoter and advertising man. Scene at charity bazaar when Harry Myers puts over good comedy. Scene in office when the partners are winning fame and fortune. Work of cast. Clever captions. Careful staging. Breezy comedy spirit.

Exploitation Angles—Since this is one of the best light comedies of the season the exhibitor should take special pains in putting it over. The title suggests opportunities to link up with candy dealers and distribute kisses to your patrons. Harry Myers in cast.

Drawing Power—Will get over well everywhere.

"Come on Over"

Goldwyn—Five Reels

(Reviewed by Laurence Reid)

UPERT HUGHES is the sponsor of this picture and since it is typically Irish in me, characterization and atmosphere, it ainly comes as a timely offering during week which harbors St. Patrick's Day. author has not scintillated so brilliantly e as in some other essays contributed to screen. His idea is old and obvious and ve in development. In fact it builds along exceedingly slight thread depending upon tic background and incident for its ngth. In fact the humor is entirely ned from the captions which are pic-sque in phrasing and truly "ould sod" in racter.

Come on Over" is really a three reeler ended to feature length through the em-yment of Irish color and atmosphere. And se qualities are manifested with an old-hioned reel, heart interest scenes between g separated relatives, and the eccentricities the figures. It is a well chosen cast, com-sing Kate Price who nearly walks away h first honors because of her ability to tray a familiar type of "biddy." There is o a character who suggests an old time sh burlesque type of comedian. Around promise to sign the pledge revolves the icate plot—a plot founded entirely upon nance and misunderstanding. The heroine eft in Ireland by her sweetheart. Arriving New York the youth has a tough time of making both ends meet. Before he is re-ted to the colleen much happens in the y of convenient incident. A successful shman returns to the native heath and ngs back his mother—a woman addicted smoking a clay pipe, and also the heroine. e latter misunderstands the situation and uses to entertain the youth until she learns t he is faithful after all. And she dis-vers her newfound romance at an old-hioned "shindig" held at the home of a osperous Irishman.

Atmosphere and local color? Indeed. Kate ice vows she can dance down the hostess. nd a door is brought into the room and nced upon as if it might be placed in a ld of clover. The picture ends with the sh jig. Colleen Moore lives up to her me and the others fit their roles. The pro-ction is first rate. It is a pleasing offering spite its frailties and is certain to succeed ost everywhere.

The Cast

yna Killiea	Colleen Moore
ane O'Mealia	Ralph Graves
chael Morahan	J. Farrell MacDonald
lia Morahan	Kate Price
rmody	James Marcus
ly Dugan	Kathleen O'Connor
dget Morahan	Florence Drew
le Morahan	Harold Holland
te Morahan	Mary Warren
s. Van Dusen	Elinor Hancock
gan	Monti Collins
rney	C. E. Mason
est	C. B. Leasure

Rupert Hughes. Directed by Alfred reene. Photographed by L. William O'Con-ll. Art director, Cedric Gibbons. Produced by Goldwyn.

The Story—Youth sails from Ireland for nerica promising to send for sweetheart as on as financial circumstances permit. He is able to keep his positions though doesn't give hope that his fiancee may some day join n. She is brought to America unbeknown hero and surprises him. She misunderstands e situation confronting her and believes him faithful. At Irish party she learns the truth d love triumphs.

Classification—Romantic love story carrying deal of adventure and wholesome character-ics of Irish people. Moments of humor.

Production Highlights—Humorous subtitles Rupert Hughes, the author of picture. Fine ckgrounds revealing true atmosphere. Ideal st, well selected, and contributing first rate rtrayals. Irish party which reveals old-shioned jigs and dances. Heart interest enes when long separated relatives are re-united. Humor of scene when colleen escapes from home of friends.

Exploitation Angles—The Irish background and characteristics of people revealed here. The story and titles by Rupert Hughes, responsible for "The Old Nest," and "Dangerous Curve Ahead." The cast. Love interest and highly dominant note of romance. Fine prologue opportunities with typical Irish fo songs, dances and music. Victor Herbert's "Irish Rhapsody" for overture and his "Eileen" score for musical interpretation coupled with old Irish songs.

Drawing Power—There is no question of this picture succeeding especially where Irish people are congregated. Great for St. Patrick's Day week. Good for most any locality. Prologue and exploitation values will draw them in.

"Yankee Doodle, Jr."

M. J. Burnside-State Rights—Five Reels

(Reviewed by Matthew A. Taylor)

A STORY that combines George M. Cohan with O. Henry, direction that never misses a high spot—and there are a dozen of them; and commendable acting characterize "Yankee Doodle Jr." It is the most delicious little comedy drama that the state right market has seen in some time. And it contains real ly big stuff.

The state right field has had some big pictures since the new year. But they have been melodrama, or kid stuff, or rural farce. Nothing quite like "Yankee Doodle Jr." has been seen. It is rollicking, never-ceasing, sure fire incident of the live and peppy Yankee boy who starts out to make good and does it with a vengeance. You know the character—good natured, daring, irresponsible, chivalrous. Put him in a mythical South American republic, such as O. Henry wrote about. There is a revolution every hour on the hour. The hero's job is to sell the fireworks his dad manufacturers. And sell them he does. For he sees the possibility by celebrating each new president or dictator with a grand pyrotechnic festival.

But it is not farce. The hero joins the forces of the lawful president and with Yankee nerve and daring succeeds in placing him back in the presidental chair. The president's daughter helps to supply the romance.

The production is lavish and carefully done, and is very colorful. His extras look their parts. And there is a "palace," presumably not a movie set, which is a wonder, and which, we believe, is making its debut in pictures. And for a climax Mr. Pratt stages a battle with the invading revolutionists repulsed by a barrage of skyrockets which will get every one in your audience under sixteen cheering and yelling, and those over sixteen feeling that way. Then there is the fireworks display, in color, which celebrates the restoration of the lawful government. It is a slam-bang finish for a slam-bang picture.

J. Franklin Glennon proves that he can register in light work. He fortunately does not overdo this part as the Yankee. His personality is pleasing and well suited for the part. He gets the spirit of the role without working it to death and burlesquing it. E. M. Kimball is the fireworks manufacturer who sends his son out as a salesman.

"Yankee Doodle, Jr." an exhibitor can exploit to the limit. And he can do it with a clear conscience and no worry. To sum it all up—they'll like it!

The Cast

John Arnold, Jr.	J. Frank Glennon
Senorita Zurra Gormarro	Zelma Margan
John Arnold, Sr.	E. M. Kimball
The President	Victor Sarno
Secret Service Chief	Sidney D'Allbrock
The Captain	Jack Pratt

Directed by Jack Pratt. Titles by Ralph Spence. Produced by Cineart.

The Story—John Arnold is a rich man's son. "Work!" says his dad. So he starts selling his father's fireworks. By chance he decides to cover the South American territory. He arrives in a mythical country, just after a revolution and convinces the brigand dictator that the people should celebrate with fireworks. But then he meets the ex-president's daughter and decides to hide armed men in the cases of fireworks. So the lawful ruler is returned. But another traitor starts a revolution and John and his fireworks take an active part in punishing them and rescuing the kidnapped maiden.

Classification—A rapid-fire comedy drama, colored with romance, and tinged with a bit of melodramatic action. Flag-waving in its theme.

Production Highlights—John's arrival in South America; the revolution and his ruse to sell the dictator fireworks; big mob scenes and big sets with excellent atmosphere; the recapture of the palace; the kidnapping of the president's daughter; her rescue; the storming of the jail by the revolutionists; their attack upon the palace and their repulse by an avalanche of fireworks; a beautiful fireworks display, in color—one of the most unusual things of its kind ever screened.

Exploitation Angles—All sorts and all varieties; circus staff will get over, street displays and ballyhoos; men dressed in fancy uniforms; tie-ups with various kinds of stores; prologue in garden set, with the singing of Neopolitan or Spanish love songs. Teasers with the title; slam-bang press copy.

Drawing Power — Everywhere — from the Broadway house down to the smallest theatre. They'll enjoy it; because it's entertainment.

"The Ragged Heiress"

Fox—4888 Feet

(Reviewed by Laurence Reid)

THERE is a faint touch of Cinderella in this story as its title indicates. It is of obvious design, the plot concerning an "orphan" who is reunited to her father—not through the medium of the locket or a baby picture, but through the photograph of the father's housekeeper who had brought up the girl as her own. The first part of the story carries several implausibilities. You see the father placing the child in the care of his vicious brother while he goes to serve a term in prison, stating that he does not want her to know his fall from grace. So far so good.

It is when the youngster strays from home and is picked up by her old nurse, the housekeeper for her father, and reared as the elderly woman's daughter that the plot develops a false note. Any child would carry a vivid memory of her unpleasant life particularly when she is tortured by her foster parents. And if this wasn't enough the little girl would surely remember the address of her former home. Anyway she grows up and when the housekeeper dies, the heroine, answering a "want add," returns to the house that meant so much trouble for her and becomes a domestic, with no memory of her erstwhile childhood. This is contrary to good logic. It is also smacking of the long arm of coincidence. The picture releases some good heart interest, a note or two of pathos and some piquant scenes are developed through the star's personality. After the father returns the action picks up and the offering closes with sufficient strength.

It is a mighty effective scene when the heroine's sweetheart informs her criminal father that he would marry her regardless of her antecedents. The romance is more or less arbitrarily introduced, the dominant note being the conflict of the girl with her foster parent. A fairly dramatic scene develops when the heroine refuses to hoodwink her own father any longer. He discovers the truth and compels his brother to pay in full for robbing him of money contributed toward her welfare. There is some local color and moments occur when pathos is admirably balanced with humor. The father's prison life might have been exposed with a scene or two. "The Ragged Heiress" because of its sure-fire appeal will send them forth satisfied.

The Cast

Lucia Moreton.....Shirley Mason
Glen Wharton.....John Harron
Sam Moreton.....Edwin Stevens
James Moreton.....Cecil Van Auker
Sylvia Moreton.....Claire McDowell
Nora Burke.....Aggie Herring
Lucia at age of 3.....Eileen O'Malley

By Jules Furthman. Directed by Harry Beaumont. Photographed by Lucien Andriot. Produced by Fox.

The Story—Orphan tale with heroine left in care of vicious relatives of her father who is sentenced to long term in prison. She runs away and is reared as daughter of her father's former housekeeper, later returning as young girl to home of her uncle to become a domestic. Her father is released from prison and comes to claim his child who is passed off as his own, the relatives thinking her a stranger to him. Scene develops dramatic conflict.

Classification—Heart interest story of orphan girl reunited to father after series of unhappy incidents. Carries dominant note of pathos well balanced with humor. Also contains adequate romance.

Production Highlights—Scene when little girl runs away and is brought up as housekeeper's child. Scene when she returns to former home and is compelled to masquerade as father's child while she believes herself no relative. The situation when young admirer informs father his intention to marry her despite unpleasant experiences in father's life. The acting of Cecil Van Auker as father, Edwin Stevens as uncle and Miss Mason as orphan.

Exploitation Angles—This is a sure-fire theme which always entertains because of heart interest. Should be exploited for its dominant heart appeal. Stills of star and announcements that story is rich in pathos and humor will help draw a crowd. Title is attractive.

Drawing Power—This will succeed because of its heart appeal. Not big enough for week run. Will please them on the daily change program. Title will help and customers will be satisfied. Best in family or the neighborhood houses.

"A Question of Honor"

Anita Stewart Productions-First National—6065 Feet

(Reviewed by Matthew A. Taylor)

IF we could understand the logic of the villain's villainy and comprehend the hero's reason for becoming insulted when an apparently legitimate business proposition is made him, we might enjoy this screen story a whole lot better. For the incident is good, the action is fine, but we never come to know what all the excitement is about.

The story deals with a battle for a right of way over a mountain in the West. The hero is building a dam and owns the right of way. The railroad company wants it and when the railroad president finds he cannot buy it (the hero feels the proposal is an insult to his honor) he tries to blow it up. Perhaps a lawyer specializing in franchise work will know how this will help him, but we do not think the average audience will.

If the audience will accept the action as such, without trying to find the reasons, the picture will go over very well. The picture has been filmed in a beautiful country and the scenes showing the construction of the big dam in the heart of the mountains are appealing. Miss Stewart also has an attractive role—that of a New York flirt who is transplanted to the Sierras where she finds a man who will not succumb to her charms. The society element is mingled with the appeal of the outdoors and the star by her excellent work, will make as many friends as in her more dramatic roles. She makes a delightful coquette without overdoing her work. Walt Whitman is also eligible for the acting honors. He is cast as a hoary old man of the mountains, an inveterate woman hater. He furnishes a splendid comedy relief all the way through the picture. Edward Hearn, the leading man, does satisfactory work.

Except for the fact that the story is not well "planted" in the beginning, "A Question of Honor" should be fine entertainment. Perhaps a few more explanatory sub-titles would bring a clearer understanding. Then the rising suspense and rapid action and good atmosphere and acting could be accepted with greater enjoyment. Incidently, the title-writer has done some high class work here.

The Cast

Anne Wilmot.....Anita Stewart
Bill Shannon.....Edward Hearn
Leon Morse.....Arthur Stuart Hull
Sheb.....Walt Whitman
Charles Burkthaler.....Bert Sprotee
Stephen Douglas.....Frank Beal
Mrs. Wilmot.....Adele Farrington
Mrs. Elton.....Mary Land
John Bretton.....Ed. Brady
Parsons.....Doc. Bytell

From the novel by Ruth Cross. Directed by Edwin Carewe. Scenario by Josephine Quirk. Photography by Robert B. Kurrle. Produced by Anita Stewart Productions, Inc.

The Story.—A railroad financier is trying to obtain the right of way over a mountain pass from an engineer who is building a dam. In order to make sure of it he travels to the Sierras himself, accompanied by a wealthy society young lady and her mother. The engineer is firm in his resolve not to sell the right of way. He becomes acquainted with the young lady. The romance develops. The railroad man tries to blow up the dam, but the girl warns her lover and the invaders are repulsed. The heroine is compromised by being found in the engineer's hut. A second attempt to blow up the dam is more successful, but its total destruction is prevented by the girl, who is injured. The happy ending results.

Classification.—A drama of the Sierras with good action and plenty of romance.

Production Highlights.—The scenes which build up the atmosphere of the construction camp; the characterization of Walt Whitman; the rescue of the heroine from the rushing stream, swelled by the loosed waters; the country dance scene; the blowing up of the dam; the heroine's ride on a hand car to give the warning; a virile, realistic fist fight between the hero and one of the heavies.

Exploitation Angles.—Watch for a possible tie-up with the title, "A Question of Honor," and some news story. Atmosphere and setting of the picture can be emphasized in press copy; the star's many admirers may be appealed to, and promised that their favorite has a distinct and new role.

Drawing Power.—Popular in all houses where Miss Stewart is popular; also will be liked in houses which like Western action.

"Rangeland"

Wm. Steiner Productions—Five Reels

(Reviewed by John Oscar)

A STRAIGHT-AWAY Western, built after a somewhat old-fashioned formula, this offering has an appeal to the followers of such a type of drama—if for no other reason than the back-ground against which it is pictured—the real Texas of wide plains, and winding back as far as the old lava-beds, of the southern part of the state, which form a most effective setting for most of the feature.

Neal Hart is quite evidently a cow-boy—he isn't much of an actor, but then acting scarcely goes to make up a large part of a typical Western picture such as "Rangeland." He has one or two excellent types in the cast, the photoplay is good, and, as has already been said, the scenery is great—a bit unusual and distinctly interesting.

The theme is that of the good Western hero, the forlorn little girl (played by Blanche McGarity, who is certainly a most pathetic, if not particularly attractive figure,) and the bold, bad villain disguised as a good character until, near the end of the story, he shows himself in his true colors.

Then there is a fight—not a very convincing fight, or one that will bring forth cheers of joy. And the love interest has been allowed to develop as it will—there's no stressing of it, which, perhaps, is just as well.

Taking it all in all, by and large, this is a Western that will please those who cr 'em—and those who don't like 'em woul like any other kind either. It is, to sun up, an average attraction, of average m

The Cast

Chuck Quigley.....Ben Co
Sheriff John Hampton.....Patrick Meg
Ned Williams, ex-cowboy and deputy.....Neal
Bud Spaugh.....Max W
Buck Kelley.....William Q
Betty Howard.....Blanche McG

Story and screen adaptation by Neal Hart Paul Hurst. Directed by Neal Hart. Ph graphed by Jacob Badaracco. Produced William Steiner Productions.

The Story—Ned Williams, ex-cowboy deputy sheriff, is the terror of all evil-dc He captures a couple of men who are tam ing with their neighbors' cattle, and thus curs the enmity of Bud Spaugh, their r leader. He is ordered to arrest "the ho steader who is stealing Brand-Diamond cattle," and finds the "rustler" to be a forl little girl who steals to keep her small brot and sisters from starving. She and Ned in love. Spaugh "frames up" a jail-deliv and a fake hold-up on Ned—and then kidn the girl. Ned rides for revenge, rescues girl, and in a fight in the old lava-beds, ma a prisoner of his enemy, and wins the girl.

Classification—Straight-away Western m drama. Average incident.

Production Highlights—Excellent phot raphy and a background that has not b photographed to death. The old lava-beds Texas, wide, sweeping plains, etc., are n effective.

Exploitation Angles—Uusual Western an —a "hard-ridin', hard-shootin' two-fisted man, who settles his arguments in a he-m way"—who, though he was an officer, fe ferred to fight like a man. Western atm phere good.

Drawing Power—Should go best in theatres catering particularly to men and b —those who are especially keen on Weste Might do in the neighborhood houses—but a ture that would hardly draw in the bigt houses catering to the more discriminat patrons.

"Don't Doubt Your Wife"

Associated Exhibitors—5000 Feet

(Reviewed by Charles B. Larkin)

THIS picture is going to surprise a lot f exhibitors. Its title might lead to the lief that it is just "one of those things," wh daily are added to the long list of average tures. We have had a flood of socall problem plays on the screen. The pul has just about been "fed up" on the ty. But, in spite of the title, this picture is an ceptionally high class production, approa ing 100 percent in entertainment value. has an interesting story to tell and sta right in to tell it—a point on which Direc James W. Horne is to be commended.

Leah Baird who wrote the story a scenario, is also the star. In the role of R Manning, the wife who is a victim of cumstantial evidence, Miss Baird contribu to screen literature an unusually fine bit characterization. She is attractive at times. Her gowns will appeal to the fe nine eye. She is ably supported by Edw Peil and Emory Johnson. Mr. Peil a veteran of the stage and screen and always be relied upon for some real acti Mr. Johnson, who has appeared oppos Betty Compson and other stars, works h and aids in putting snap into the action. has the role of "the other man" in "eternal triangle."

One of the features of the picture are settings. The interiors especially are go the cabaret scenes being quite lavish. Th is a realistic rain storm. The wedding se notable for attention to detail. It is h that we find Miss Baird looking her best a gorgeous bridal gown.

The photography is artistic througho The action flows smoothly from first to l scene with very little padding indicated. T

lot holds the interest right up to the final ideout. While the story points out a moral, is not preachy. Its lesson will strike home many families. Katherine Lewis and Iathilde Brundage are good in minor parts.

The Cast

ose Manning....Leah Baird
hn Manning....Edward Peil
erbert Olden....Emory Johnson
rs. Evanston....Mathilde Brundage
arie Braban....Katherine Lewis

roduced by Leah Baird Productions, Inc., for ssociated Exhibitors. Distributed by Pathe. irected by James W. Horne. Story and cenario by Leah Baird. Photographed by harles Stumar. Production supervised by Arthur F. Beck.

The Story—John Manning, jealous of his wife, aches the breaking point when she returns at late hour, part of her clothing missing and earing the coat of Herbert Olden, who has ways loved her. Manning will not believe the ife's story of being caught in a storm and opping in a roadhouse to dry her clothes, and unning away without her outer garments when ie place is raided by dry agents. He drives er from his home. A divorce is obtained. till loving her husband, the wife promises to arry Olden. However, on her wedding day ie learns that she is to become the mother f Manning's child. Olden, forcing Manning listen to an explanation of everything, puts side his own love for Rose, and affects a re- onciliation. The wedding that was to have een him wedded reunites Rose and Manning.

Production Highlights.—An interesting story ell told. Excellent characterizations by a nall but talented cast. High class exterior and terior settings. Some thrilling moments dur- g a realistic lightning storm, a raid on a ountry roadhouse and in scenes between hus- and and wife. Some fine shots of a Broad- ay cabaret.

Classification.—Domestic drama of society and arriage, tinted with some melodramatic spots.

Exploitation Angles—The title is the big ing to exploit in this picture. Flood the ty with it.

Drawing Power.—Should go well in most any ouse, especially in second class down-town rst run and neighborhood theatres.

"A Game Chicken"

Realart-Paramount—Five Reels

(Reviewed by Laurence Reid)

A SNAPPY title, a colorful line of incident carrying first rate comedy spirit, and a ar who fits the story as if it were written ith her in mind make "A Game Chicken" leasing entertainment for most any kind or atron. The sponsors have injected some ood red pepper which provides a piquant ressing for the action, and coupled with this ere is revealed an appropriate background. urthermore the story is a timely one since concerns rum-running or smuggling. The eme is established on an old foundation.

It revolves around a conflict between love nd duty—love of the heroine for the govern- ent agent determined to stop the rum-run- ers, a business with which her father is dentified, and duty toward the parent. Be- ore she is able to declare herself safe on the ide of romance the spectator is treated to ome snappy incident which places Miss Daniels in an attractive light. She is the ir- esponsible tomboy again—one who takes articular delight in teasing her father. The eroine is of Spanish caste and the agent appens along when trouble is brewing over cock fight which is attended by the young enorita. The star appears in masculine attire nd gets away with it. A jealous admirer obs up to heap hot coals on the conflict. He tells her that the agent is a hired spy en- aged to trap her father. This sounds plaus- ble to her and she scorns her newfound lover. The situation develops into a snappy climax hen the girl and the agent are carried out o sea by the rum-runners.. The sweethearts ake their escape in thrilling fashion. The tle is magnetic enough to attract attention. When the passerby recognizes that Bebe Daniels is the star he is certain to obey that impulse—go in and see her. He will not be disappointed. The cast is highly efficient. The director has kept it going at a good tempo, besides dressing it up with adequate incident and a colorful atmosphere.

The Cast

Inez Hastings....Bebe Daniels
Rush Thompson....Pat O'Malley
Joshua Hastings....James Gordon
Camilla Hastings....Martha Mattox
Senora Juanita Martinez....Gertrude Norman
Jose Maria Lavendera....Hugh Thompson
Jo-Jo....Max Weatherwax
Marietta....Mattie Peters
Captain Snodgrass....Charles Force
Hiram Proudfoot....Edwin Stevens

By Nina Wilcox Putnam. Scenario by Fred Myton. Directed by Chester Franklin. Photographed by George Folsey. Produced by Realart.

The Story—Treats of a girl living in Cuba with parents and grandmother—the girl growing up into an irresponsible tomboy. Inez, as she is known, delights in cock fights much to her father's disgust. An argument ensues at the exhibition and a U. S. government agent rescues her. His mission is to frustrate shipments of whiskey to the States—a business with which her father is identified. The girl later exposes the agent but goes to his aid when his life is threatened. Romance triumphs.

Classification—Adventurous romance containing highly colorful characterization. Timely story having to do with rum-running. Carries picturesque incident.

Production Highlights—Comedy spirit of story. Work of Bebe Daniels who has a colorful role ideal for her personality. Thrills ensuing aboard ship as girl and revenue agent are in danger, and their subsequent escape on an upturned lifeboat. Effective settings.

Exploitation Angles—The title and the fact that the picture serves as ideal vehicle for star the exhibitor should have no trouble in his exploitation campaign. Concentrating upon her personality will attract them. Opportunities for colorful teaser campaign. Stills of star and exploiting fact that she appears in manly attire will stimulate interest.

Drawing Power—Where Bebe Daniels is popular, picture should get over first rate. Comedy spirit will be appreciated by family audiences. Good for any house but the big ones.

"Shadows of the West"

National Exchanges (Standard)—5000 Feet

(Reviewed by Eugene Carlton)

"SHADOWS OF THE WEST" might properly be termed the 1922 edition of western dramas. It contains all the essentials that lend color to the old West, yet it includes a World War phase that stamps it as up-to-the-minute, as far the time period is involved. Yes, there is a plot, although the physical thrills bid for most of the honors of which they are deserving. The story is based on the Asiatic question in California and it sets forth with unusual clearness the existing conditions and inter-racial feeling. The theme in general abounds with opportunities for heroes and villains to prove their worth as actors and Lieut. Pat O'Brien is to be commended on his work in portraying the character of Jim Kern in one of the leading roles.

There is a 100 per cent American girl, a call to war, a peril into which the girl falls, then a thrilling rescue as a climax. A tender love story is interwoven in the plot, which gives it a human interest angle, discounting a possible monotony of physical thrills. However, these punch scenes are by no means sham. Ben Corbett, who plays one of the leading roles, long has been a master horseman and the catch line: "Anything that walks on four legs that can't be ridden by a cowboy is not worth riding," is vindicated by the picture. The photography is good.

The Cast

Mary Ward....Hedda Nova
Mrs. Ward, Mary's mother....Helen Wright
Jim Kern....Lieut. Pat O'Brien
Buck Randon....Ben Corbett
Frank Suki....Seymour Zeliff
Nitobe, Suki's assistant....Arno Marsh
Lucy Norton....Virginia Dale
Togo Lu....Arthur Jasmine
Suto Lu....Yvette Mitchell
Mrs. Kern....Jane Grandon

Produced by M. P. P. Company of America. Directed by Paul Hurst, under personal supervision of Charles Hickman.

The Story—Western girl, typical American, holds contempt for a band of outlaws and openly defies the leader. War is declared and young men of country enlist. In the absence of her sweetheart, the girl falls into the hands of the leader of the band, who plans clever trap for her, but the sweetheart appears upon the scene just in time to affect a thrilling rescue against big odds and Cupid performs his customary duty.

Classification.—All western, bordering upon the melodramatic at several stages.

Production Highlights.—Natural scenic beauty, melodramatic elements and rescue of girl by sweetheart.

Exploitation Angles.—Lieut. Pat O'Brien's war record offers good foundation for publicity; also the record of Ben Corbett as a "boss rider" of the West. Asiatic problem can be worked in well.

Drawing Power.—Should go great where physical thrills are popular, but does not have to rely upon this element alone, as there is plenty of love interest, suspense and human interest.

"Whispering Shadows"

Peacock-State Rights—5800 Feet

(Reviewed by Eugene Carlton)

REGARDLESS of spiritualistic beliefs which you may foster, you are forced to admit that "Whispering Shadows" is the possessor of a "kick," the kind of a "kick" which creeps through your veins when you are anticipating something unwelcome while enshrouded in darkness. Although the author has based his theme upon spiritualism, he has not advocated it—merely suggested it. The picture is so different from the average production, plunging into metaphysical science one minute and portraying a love story the next, that it is indeed unique. Suspense abound throughout the entire story, but enough human interest element, in the form of a scheming, unscrupulous young man, is injected to serve as a barrier against any possible monotony. The story leads up to a peak of interest, then breaks all at once.

A seance at which two lovers are present grips the interest of the audience at the very start. Then, in order that interest may not wane, the author has placed the hero in a position damaging to his character, but from which the hero emerges in glorifying triumph, thanks to some unknown power in which he did not believe, just in time to claim his sweetheart, who was about to become the wife of an unworthy foe. No attempted explanation of the harmonizing power which links hero and heroine, and causes the former to return just in the nick of time, is made by the author. That part of the picture is left entirely with the audience. The work of Lucy Cotton, especially her facial expression, is commendable.

The Cast

Helen Bransby....Lucy Cotton
Richard Bransby....Charles A. Stevenson
Stephen Pryde....Philip Merivale
Hugh Brook....Robert Barrat
Dr. Latham....George Cowl
Morton Grant....Alfred Dundas
Margaret Latham....Marion Rogers
Aunt Caroline Leavitt....Mabel Archdall
The Medium....Mrs. Celestine Saunders

Produced by Peerless Feature Producing Company. Story by Walter Hackett. Directed by Emil Chautard. Photography by Jacques Bizeul. Scene arrangements and subtitles by Harry Chandlee and William B. Loeb.

The Story.—Youth and sweetheart attend party at which a seance is given, both disbelieving in spiritualism. Girl joins circle to be sociable and is told to warn sweetheart some

one is trying to harm him. Warning is not taken seriously, but later it is discovered that unscrupulous member of firm where youth had worked is plotting to make it appear as though the latter had embezzled large sum of money. The unscrupulous one is foiled and forced to sign a statement, admitting he is guilty of the embezzlement. Father of girl places statement in book. Later father dies and statement is lost; the youth joins the army and the unscrupulous one is about to marry the girl when the youth is drawn to her, returns and finds the statement, and marries her.

Classification.—Suspense, love story and human interest predominate, spiced with scientific mysteries that lend unusual twist to story.

Production Highlights.—The seance scene, the departure of the lover, impositions by unworthy rival and the final climax when lover returns to expose his rival.

Exploitation Angles.—Play up fact that Mrs. Suanders is psychic medium for the Physical Research Society of America, or, a lobby display with persons reflecting shadows would go well.

Drawing Power.—Should be good in any theatre, especially in smaller towns. Excites curiosity in doubters and appeals strongly to believers in the "unseen forces." Needs wide advertising.

"The Seventh Day"

First National—5335 Feet

(Reviewed by J. S. Dickerson)

EVER since the Balboa days and the "Who Pays?" series, Henry King has been consistently of and in the picture game but until he came through with "Tol'able David" he had not been identified as a director of exceptional genius and imagination. "The Seventh Day" is not as good a picture as "Tol'able David" but it does reflect an equal amount of credit on Mr. King and his star, Mr. Barthelmess.

With a plot so thin that it could have been told in a single reel and devoid of dramatic situations, a picture has been evolved that holds attention by its scenic beauty, atmospheric details, bits of characterization and skillful handling of a fine cast of types.

Mr. King has taken his simple and not too plausible story about some idle rich young people who are forced to sojourn among the folks of a New England sea coast village for a week and developed it without melodrama, heroics or sickly sentiment. He pulls no shipwrecks, and the sailor boy hero doesn't rescue the fair heroine. The picture goes from one sequence to another tranquilly explaining how the honest fisherman won the Broadway flapper and how the lounge lizard, who was a pretty good scout at heart, fell for the simple miss of the little village. That is all. There isn't even a villain to the plot.

Richard Barthelmess as "John" from an acting standpoint is not entitled to any more credit for the picture's success than a half dozen of his supporting cast but he should have recognition for the fact that he has not tried to be a whole show and insisted on a lion's share of the scenes to what would undoubtedly been the ruination of the production. Among those who give fine characterizations in addition to what may be considered a masterpiece from the star, are Tammany Young, Patterson Dial, Louise Huff and Anne Cornwall.

In the matter of titling the picture might be improved somewhat. There is considerable "preachy" stuff and more or less an attempt to carry the idea that the city is all bad and the small town all good.

The Cast

John Alde, Jr. ..... Richard Barthelmess
Uncle Jim Alden ..... Frank Losee
Uncle Ned ..... Leslie Stowe
Donald Peabody ..... Tammany Young
Reggie Van Zandt ..... George Stewart
Monty Pell ..... Alfred Schmid
Aunt Abigail ..... Grace Barton
Betty Alden ..... Anne Cornwall
Katinka ..... Patterson Dial
"Billie" Blair ..... Teddie Gerard
Patricia Vane ..... Louise Huff

Produced by Inspiration Pictures, Inc. Directed by Henry King. Distributed by First National. Author, Porter Emerson Browne.

The Story.—A dozen or so rich young people on a yachting trip for the express purpose of having "some party" are forced to spend a week in a New England fishing village while the boat is repaired. One of the girls of the party flirts with a young man of the village and one of the young men gets interested in one of the village girls. At the end of the period the rich girl finds herself in love with the fisherman and the rich young man decides to marry the country lass.

Classification.—Character study of New England fishing town life with an occasional bit of comedy and showing some excellent bits of atmosphere.

Production Highlights.—The attention to detail, fine characterizations and scenic beauty of the picture.

Exploitation Angles.—The story from which it was adapted, the theme of the story, in some houses, the star and several members of the cast, the opportunity for fisherman ballyhoo stuff, etc.

"Beyond the Crossroads"

Pioneer—Five Reels

(Reviewed by Charles Street)

WHILE there is nothing about this picture to suggest any originality of theme or characterization—it being a variation of the well known eternal triangle with the revenge motif as the piece de resistance, yet all things considered it is corking good melodrama. During the development of the plot there is introduced a line of action which carries several errors insofar as linking events together. But this will be overlooked in the sample of healthy punch scenes which show the wronged husband triumphant over his adversary. The plot actually hinges upon a lucky charm worn by Alaskan gambler which identifies him eventually and brings about his ruin.

The wronged husband gives his rival a stiff dose of his own medicine. And the method of his revenge offers the picture a rather unusual twist. The action gets under way rapidly featuring the he-man hero chopping down a private gate bearing enemy's charm insignia. Where he gets his hatchet is lost sight of in the otherwise well sustained action. The gambler steals the wife of the gold hunter. This of course necessitates both men assuming different names—one to avoid the other, and the innocent man to hide his identity. Five years elapse before the gold hunter is successful. And his *coup d'etat* arrives when the gambler is ruined financially on his wedding eve. The hero wins the girl himself and reveals his true identity.

The production is first rate except for the paperish appearance of icicles which detract slightly from blizzard scenes. Ora Carew, the featured player, has moments when she appears self-conscious, otherwise her performance is adequate. Lawson Butt is good as the hero, while Melbourne MacDowell over-plays the role of the villain.

The Cast

Leila Wilkes ..... Ora Carew
John Pierce / James Fordham ..... W. Lawson Butt
Truman Breese / David Walton ..... Melbourne MacDowell
Charles Wilkes ..... Stuart Morris

By Bradley King. Scenario by Francis Powers. Directed by Lloyd B. Carlton.

The Story.—David Walton, gambler, steals wife of James Fordham, gold hunter, casting her back as she dies. Fordham, as Pierce, traces Walton, who becomes Breese, for revenge. He picks the trail by the latter's odd lucky charm. Pierce's health fails. Five years later the charm reveals Breese to Pierce in California. Pierce, falling in love with Leila Wilkes, whom Breese is courting, works into the latter's confidence and breaks him financially on his wedding eve, wining the girl himself and revealing his true identity.

Classification.—Adventurous melodrama with locale laid in Alaska.

Production Highlights.—Heroine's discovery of miner about to choke her lover. Dance at wedding announcement party. Miner's discovery of wife dying in snow. Villain scowling

Exploitation Angles.—Gambler's lucky charm Alaskan drama of remarkably little gun-pla but much tense action. He-man personality Lawson Butt, the hero. Swagger of MacDowel the gambler. Ora Carew, fashionably dresse

Drawing Power.—Due to the intense lo theme, based upon the undoing of a rasca story is likely to appeal to lovers of melodram. Title is a winner. Will draw best in neighbo hood houses and others which cater to work ing classes.

"The Invisible Fear"

First National—4900 Feet

(Reviewed by Eugene Carlton)

ANITA STEWART has appeared in som great productions, but in none is he work better than in this picture. Ordinar mystery plots slip into the realm of the com monplace in comparison with the manner i which the plot of "The Invisible Fear" ha been worked out. Many pages of a nove would be required to straighten out th tangled circumstances which are cleared up i a few feet of film in the picture. A beautifu girl, who has waited patiently for her sweet heart who is in the Army, to all outward ap pearances is a murderer. She is convince that she is responsible for the death of worthless man who attempted to abuse he She harbors an "invisible fear," from whenc the title is derived, until finally her sweethear returns and weds her.

With the return of the man whom the gi believes she has caused the death of, th climax of the story approaches and the pe plexing situation is worked out with splendi smoothness, wiping all stain from the charac ter of the girl and happily reinstating her wit her conscience. There is the tricky Jap se vant, the worthless nephew, and the trustin young husband, all of whom are well fitte to their roles in the story. A large numbe of gowns, constituting an unusual wardrob for the screen, are worn by Miss Stewart.

The Cast

Sylvia Langdon ..... Anita Stewa
Arthur Comstock ..... Walter McGra
Bentley Arnold ..... Alan Fore
Marshall Arnold ..... Hamilton Mor
Mrs. Marshall Arnold ..... Estelle Evar
John Randall ..... Ogden Crar
Nagi ..... George Kuw
Butler ..... Edward Hu

Produced by Louis B. Mayer, Anita Stewa Productions, Inc. Directed by Edwin Carew Story by Hampton Del Ruth. Scenario b Madge Tyrone. Photography by Robert Kurrle.

The Story.—Pretty girl, living with parent of fiance, while he is away on military duty is driven for refuge in lodge with nephew o fiance's father's business partner. She resent his advances and strikes him with heavy candle tick and flees. Later she sees lodge burn t ground and sees body of man in flames. He fiance returns and weds her. Then, the nephew whom she thinks she has killed, returns, bu a quarrel between the latter and a Jap butle who demands hush money, discloses that th nephew did not perish in the fire, but murdere his uncle, who came to the lodge house i search of him, to cover up the theft of will. The nephew then set fire to the lodg house. The girl at last is freed of her in visible fear.

Classification.—Mostly a murder mystery, in terwoven with a pleasing love story, full of sus pense and human interest.

Production Highlights.—Interior of fire scen with man's body enveloped in flames and th disclosure of the real murderer, affordin unique climax.

Exploitation Angles.—Good opportunity t play up the power of love vs. the power o fear; also the extensive wardrobe used b Miss Stewart in the picture.

Drawing Power.—Should go good in first ru houses of larger cities, especially houses tha cater to the more critical patrons, as them and technic of production affords real treat This fact should be featured in advertising

" The Forest King "

acific Film Co.-State Rights—5000 Feet

(Reviewed by Matthew A. Taylor)

ALTHOUGH its story is often theatrical in its twist and turns, and the continuity ometimes choppy, "The Forest King" will ffer average entertainment for the house iat is looking for a program feature. It as the advantage of being laid in a pictures- ue locale—the big lumber, or "tall timber" ountry, and it is attractive in that the action eeps moving along at a fair rate of speed.

The characters in the picture are never learly defined, and the first part of the picture ouses sympathy for characters who develop nto the "heavies" of the story later on. There ; a promise of real big things when the ac- on leaves the City, to unwind itself in the umber district. The exteriors selected here re quite good, and the sight of a majestic ing of the forest crashing to earth under the low of the axe is awesome. Lillian Hall plays he leading feminine role—that of a poor fac- ory girl who takes her ailing father into the North woods to save his life. The hero is nanagin~ the lumber camp of his prospective ather-in-law. His fiancee is jealous of the actory girl. The villain wants the fiancee nd the estate as well, and there is a camp oreman who wants all the money he can get or setting the forest on fire, kidnapping the irl and so forth. The action develops from his situation in a conventional way.

There is a forest fire sequence and later on good fist fight. Some dynamite is hidden nder a piece of flooring and the two nen fight over it, unaware of the danger. It nake fine suspense. The hero is lucky with iis feet, but when the two "heavies" start o battle among themselves they roll over he hidden explosive and go arm in arm into Kingdom Come.

Reed Chapman appears as the hero and gives a simple performance. Dahlia Pears he fiancee who turns out to be a villainess. There is a comedy character whom the sub- itles force to talk with an exaggerated Irish brogue, although she certainly appears o have seen the light of day in some Teu- onic country.

"The Forest King" keeps the suspense. Played up with "the great outdoors" exploita- ion it should bring in the crowds, and once hey are in the story moves swiftly enough o keep them content.

The Cast

Martin Webb	L. M. Wells
Mrs. Webb	Virginia Ware
Bob Lanier	Reed Chapman
Evelyn Webb	Dahlia Pears
Leslie Houston	Lillian Hall
Eugene Stratton	Arthur Mallette
Steve Hawkin	Joe Ray

Story by L. V. Jefferson. Directed by F. G. Hartman. Photographed by E. C. Peters. Produced by Pacific Film Company.

The Story—A rich lumber king misunder- tands the actions of a boy friend of his laughter's and believes the two are engaged. He ffers the boy half interest in his lumber mills, o be held in trust. The boy goes north and nakes good, but by accident learns of the plight f a little factory girl and to help her, brings er and the sick father into the north woods. The fiancee becomes jealous. A lawyer is try- ng to win control of the estate. He starts a orest fire. The jealous girl orders her rival idnapped. A final meeting of the two villains nd the hero ends in the death of both and his eunion with the factory girl.

Classification—A drama of the Northwest, vith a romantic strain.

Production Highlights—A few forest fire hots; the kidnapping of the girl; some good torm scenes; the final fist fight in the cabin; nd the blowing up of the cabin.

Exploitation Angles—Can be exploited as a rama of the Northwest, emphasizing the fact nat it is rich in thrills and action.

Drawing Power—Will satisfy by its action n any house where the thrill is preferred over rama. Small appeal for a sophisticated udience or the young people of the flapper type.

" Across the Divide "

Pathe—5500 Feet

(Reviewed by Eugene Carlton)

HERE'S a western drama that is actually western, not because it contains that proverbial "red-blooded" element, but because it has been directed and acted as a western picture should be. In fairness to the production, however, it should be said that it contains the vivid qualities, plenty of them, but it also contains a far greater asset in that it is entirely lacking of the improbable angles that so frequently creep into a western story. No critic could dispute the plausibility of the theme.

The story which abounds in plot and counterplot, is one of love and affection of a half-breed for his white brother. A two-fold love tale, the efforts of a disreputable father to cheat his son out of an inherited ranch and the truly western character portrayed by Rex Ballard, are interwoven in such a manner as to make the picture a good drawing card in any theatre. With few exceptions, all of the scenes are out of doors, lending a natural atmosphere and color to the offering.

Rosemary Theby, as a high-tempered dance hall girl, is unusually well fitted to her role and her acting is a real treat, leaving an impression that the story must have been written especially for her. The " hip-hip-hooray " atmosphere, which much too often makes a burlesque out of a western, is absent, being supplanted by human interest incidents that have been given a clever twist. The supporting cast is good; in fact, much better than the average.

The Cast

Kenneth (Buck) Layson	Rex Ballard
Rosa	Rosemary Theby
Wallace Layson	Ralph Fee McCullough
Dago	Thomas Delmar
Newton	Gilbert Clayton
Helen	Dorothy Manners
White Flower	Florence Hollister

Produced by G. and J. Photoplay Company. Scenario by Beatrice Frederick. Directed by John Holloway. Photographed by A. Quarrier Thompson.

The Story.—Wallace Layson, left by his mother when she was on her death bed, in care of Buck, a half-breed, had no knowledge as to his actual identity. Layson's father returns to cheat his own son out of a ranch which the latter will inherit on his twenty-first birthday, but Buck proves himself a diplomat. Layson's father induces Rosa, a dance hall girl, to persuade young Layson to marry her. Buck tells young Layson the real heir has died, making it appear necessary for the latter to become an imposter, of which he soon tires. Buck agrees to clear matters up if young Layson drops Rosa and returns to Helen, whom he loves. Then Buck tells them both of his little trick, mounts his horse and departs in the direction of the setting sun without young Layson ever knowing that Buck was his half-brother.

Classification.—Romance spiced with human interest, centering about a typical western character.

Production Highlights.—Suspense in the revelation of the actual identity of leading characters, work of Rex Ballard and Rosemary Theby, photography and complexity of plot.

Exploitation Angles.—Rosemary Theby, as star of "A Connecticut Yankee," should be a good drawing power, while Rex Ballard's debut as new star should attract interest.

Drawing Power.—Should go great, either in large or small towns, wherever western pictures are popular.

¶ The First Booking Guide Proved its Value.

¶ Can You Afford to Miss the New Issue?

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" Iron to Gold "

Fox—4500 Feet

(Reviewed by Laurence Reid)

THE formula of the westerner who becomes an innocent outlaw because of the vicious activities of his enemies and who later rescues the sorrowful wife of his scoundrel partner is held up to the public gaze in Dustin Farnum's newest release, " Iron to Gold." As westerns go the picture is not satisfactory because of the draggy action—which in reality is not action as one has usually identified it with this type of plot. The theme rests upon the abduction of the heroine by two genuine oulaws and it is up to Farnum to go to her rescue in as heroic a manner as possible.

The main situations are exceeding old and because of their dragged-out development the picture suffers in keeping the interest sustained. The plot is so easy to penetrate—so easy to guess in denouncment that the mystery element never becomes dominant. The woman's life being one of constant distress, she shows her gratitude toward her benefactor in giving him her love. He doesn't send her home but keeps her as his captive until it is time to stress the romantic quality. This arrives when he offers her freedom and accompanies her to the nearest road where he is shot by his enemies. Which of course offers the woman a chance to show her unbounded faith. She helps him to his cabin and nurses him back to health. But before the conclusion is reached the story falters because of the careful spacing of every incident and scene.

The players are guided through their situations in a deliberate manner. They hesitate and hold up the action. The ending arrives when the husband's treachery is discovered and he is eliminated by gunplay. "Iron to Gold" is not a good vehicle for Farnum. He needs them rugged and full of action. There is some clever character work contributed by a few members of the cast and the star does his best with the material.

The Cast

Tom Curtis	Dustin Farnum
Anne Kirby	Marguerite Marsh
George Kirby	William Conklin
Bat Piper	William Elmer
Sheriff	Lionel Belmore
Sloan	Glen Cavender
Creel	Robert Perry
Lem Baldwin	Dan Mason

By George Owen Baxter. Scenario by Jack Strumwasser. Directed by Bernard Durning. Produced by Fox.

The Story—Western in characterization, plot and locale with hero being hounded by the law and forced to seek safety. He is made to appear as a murderer and outlaw. The heroine is abducted by two genuine outlaws but is rescued by the hero. This results in a warm friendship which culminates in romance when she saves him from his enemies and nurses him back to health. The heroine's vicious husband is killed.

Classification—Western story marked more for its characterization and its elements of pathos and heart interest than its action. Contains satisfactory romance.

Production Highlights—Appropriate backgrounds and work of star, Lionel Belmore. William Conklin, William Elmer and Marguerite Marsh. Scene when heroine rescues hero from assassins and nurses him back to health. Some thrills.

Exploitation Angles—Dustin Farnum has had some first rate pictures since returning to screen. This is up to average though not sufficient in action if that is what public expects when they see him. Should provide opportunities for exhibitors to stress the heart interest and pathos. Star and his leading lady are the best angles for advertising the feature.

Drawing Power—Will be liked best in communities which cater to regular patronage—particularly where westerns are enjoyed. Those who expect action will be disappointed. Should get over with star's popularity. Good for family trade and houses situated in downtown districts.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Marion Davies in "Beauty's Worth," a forthcoming Cosmopolitan-Paramount picture

"Beauty's Worth" Given Pre-Release

Robert G. Vignola's second special Cosmopolitan production with Marion Davies in the star role, entitled "Beauty's Worth," will be shown to the public for the first time at the Rivoli Theatre, New York, the week of April 2. This is the production to make which Mr. Vignola went to California. It is now complete in every detail and it is the consensus of opinion that it is a bigger production than "Enchantment," Mr. Vignola's first production with Miss Davies which has scored such a nation-wide hit.

Several unusual phases of production methods utilized for the first time by Mr. Vignola are among the many features that characterize this picture. Besides a novel way of introducing the various characters, Mr. Vignola has conceived some extraordinary lighting effects and groupings that are said to be remarkable.

"Beauty's Worth," a Sophie Kerr story of a beautiful little Quaker maid whose charms are dimmed by her austere dress, appeared in Cosmopolitan Magazine some time ago. The role seemed to fit Miss Davies perfectly and the story was obtained especially for her.

Assoc. Exhib. Films at Loew's Boston House

Associated Exhibitors' attractions hold places of honor in the opening weeks of Marcus Loew's new State theatre in Boston. The theatre opened March 13th. For the second week, the period when a big house just opened usually begins to assemble its regular permanent patronage, "Woman Wake Up," starring Florence Vidor, has been selected. For the third week, "A Sailor-Made Man," starring Harold Lloyd, has been booked.

Universal's April Releases

Three Features With Popular Stars Announced for Next Month Schedule

UNIVERSAL announces a strong schedule of releases for April. Three five-reel features, made by Hoot Gibson, Herbert Rawlinson and Miss du Pont, respectively, now are ready for the exhibitor and will be placed in the hands of the Universal exchanges within the next few days. These are the first new pictures that come within the scope of Universal's tenth anniversary celebration.

Hoot Gibson's picture is "The Bearcat," a lively screen adaptation of F. R. Buckley's popular western story, which appeared in the Western Magazine as "Sou' West." This picture was made at Universal City under the working title of "The Singing Kid." It is said to be a worthy addition to the string of action—westerns made by Gibson since he was elevated to stardom on the Universal.

"The Bearcat" was directed by Edward Sedwick, a brother of Eileen Sedgwick, the popular serial star, formerly featured in Universal pictures. It is Sedgwick's first picture for Universal. He acted in Universal pictures several years ago, however, and since then he had directed for Fox.

Hoot Gibson's supporting cast in "The Bearcat," includes such well known screen names as Lillian Rich, Harold Goodwin, Fontaine LaRue, Charles French, Joe Harris, Alfred Hollingsworth, William Buckley, Jim Alamo, W. J. Allen, Stanley Fitz, Joe LaCruz and Sam Polo. "The Bearcat" will be released April 3.

What is said to be one of the most unique pictures ever made will be released by Universal on April 20. It is called "The Man Under Cover," and stars Herbert Rawlinson. It was written under the title "Peterman" by Louis Victor Eytinge, one of the most famous prisoners in America. He is a "lifer" in the Arizona State Penitentiary.

For the direction of this story, Universal picked Tod Browning, who directed "Outside the Law," one of the best crook melodramas ever screened. Browning is reputed to have made a master-piece of the Eytinge story. Rawlinson is supported by such players as Barbara Bedford, George Hernandez, William Courtwright, Willis Marks, George Webb, Ed. Tilton, Gerald Pring, Helen Stone and Betty Eliason.

Universal's third April release will be "A Wonderful Wife," starring Miss du Pont, who now is making a hit in the chief supporting roles of "Foolish Wives." This latest du Pont picture is adapted from "The Rat Trap," a novel by Wolfe Wyllards.

Goldwyn Signs Tourneur

Well-Known Director Is Engaged to Film "The Christian" Abroad

GOLDWYN has engaged Maurice Tourneur to direct its screen version of Sir Hall Caine's novel, "The Christian." Mr. Tourneur will take a company abroad in April to photograph many scenes in London and on the Isle of Man where much of the action of the novel takes place. The company will remain abroad about two months. Most of the cast and technical staff will be engaged in America. J. J. Cohn, studio production manager, will accompany "The Christian" staff and cast as business-manager. A scenario built on the novel was prepared by Sir Hall Caine personally, and from this scenario J. G. Hawks prepared the continuity for the production. A statement issued this week from the Goldwyn home-office follows in part:

"The story lends itself to spectacular and dramatic treatment on the screen. The race course at Epsom Downs, many scenes in London streets and points of historic interest will be photographed.

"The studio officials believe that the time is particularly opportune for the filming of "The Christian" inasmuch as the World War aroused an intense interest in spiritual progress. The story of "The Christian," it will be recalled, is the struggle of a man to live the life of Christ under modern conditions. This idea is found in several recent notable literary works, showing the present interest in the theme.

"Considerable interest attaches to the selection of the cast, as it will mean high honor to the players chosen. The Goldwyn company now has under consideration stellar names which have been submitted from the stage and motion picture world, but no definite selections have been made."

Shirley Mason, as she appears in "Little Miss Smiles," a new Fox release

Extended Runs Secured for Metro Specials

In Indianapolis arrangements have been completed with Frank Coulter to show Rex Ingram's "The Four Horsemen of the Apocalypse" for an extended run; and later to follow with "Turn to the Right" at the Ohio Theatre. Similar agreements have been made with Southern Enterprises for the exhibition of Nazimova's "Camille" Mae Murray in "Peacock Alley", Rex Ingram's "The Conquering Power", and "Fightin' Mad," in this company's principal theatres. In Atlanta Sid Samuels and Colonel Patterson have booked "The Four Horsemen of the Apocalypse" and "Turn to the Right" for extended periods at the Criterion and Metropolitan theatres.

Jack Holt-Bebe Daniels Vehicle Is Titled

"North of the Rio Grande" is the permanent title of the Paramount picture now being completed by Rollin Sturgeon and starring Jack Holt and Bebe Daniels. The picture was filmed under the original title of the story, "Val of Paradise," by Vingie E. Roe. Will M. Ritchey wrote the scenario and most of the picture was filmed in the Arizona desert.

James Kirkwood in Cast of "Under Two Flags"

The first selection in the cast which will support Priscilla Dean in "Under Two Flags" is James Kirkwood. Mr. Kirkwood is one of the very oldest screen players and directors.

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A WEEKLY ONE REEL RELEASE

Pathépicture

Paramount's Releases for March 19th

CECIL B. DEMILLE'S "Fool's Paradise," "The City of Gold," the third of the U. F. A. series, "The Mistress of the World," and Mary Miles Minter in "The Heart Specialist," are the features scheduled for release by Famous Players-Lasky, March 19.

"Fool's Paradise" goes to the first-run houses of the country following a successful five-weeks' run at the Criterion, New York. Cecil DeMille directed from a story by Beulah Marie Dix and Sada M. Cowan. The story was suggested by Leonard Merrick's novel, "The Laurels and the Lady." The cast includes Dorothy Dalton, Mildred Harris, Conrad Nagel, Theodore Kosloff, John Davidson and Julia Faye.

Mary Miles Minter is surrounded by a notable cast in her Realart picture, "The Heart Specialist." Allen Forrest is leading man and the supporting cast includes Roy Atwell, former star of musical comedy; Noah Beery, James Neill, Jack Matheis and Carmen Phillips. Frank Urson directed. Mary Morrison is the author of "The Heart Specialist." Harvey Thew wrote the scenario.

Brady Ready to Produce His Plays for Screen

An announcement from the William A. Brady offices states that the well-known theatrical producer is ready to produce any of his plays for the screen if assured proper distribution and financial arrangements. The production of four to six pictures a year is part of Mr. Brady's offer contingent upon the presentation of proper inducements.

A number of successful pictures have already been made from plays produced by William A. Brady, including "Way Down East," "The Whip," "Little Women," "Life," "The Shepherd King" (now in production for the screen by William Fox), and "Bought and Paid For" (already made by World Film and now again presented by Paramount with Jack Holt and Agnes Ayres). Mr. Brady is part owner of the Paragon Studios at Fort Lee, N. J.

Royal Wedding Reaches Screen in Fast Time

Pathe News claims a two-hour lead in getting views of Princess Mary's wedding to the screens of the Broadway theatres. The Olympic, bearing negatives of the ceremonies for Pathe News, arrived at 6:45 P. M. on Wednesday of last week; and through anticipatory arrangements, prints picturing the events were on their way to the Broadway houses in an hour's time, declares the Pathe News office. Prints left New York for Chicago at 11:45 Wednesday evening.

Would Exploit One-Reeler

Educational Suggests Series of Stunts for "How to Grow Thin"

EDUCATIONAL announced from its home office this week that a new type of one-reel special, titled "How to Grow Thin" was being rushed so that prints of this release would be available at the various branches and ready for bookings through the United States and Canada by April 16, the start of Educational Pictures Week. The picture is a one-reel production and contains within tis thousand feet both humor and instruction.

In a statement from the Educational Films home-office the following suggestions are given for the exploitation of the picture:

"In every town in the country this picture will attract the women especially. Women have a horror of getting stout. A good exhibitor stunt would be to have a self-weighing scales in the lobby and advertise that you will give a free admission to every person weighing over 225 pounds. Then get a fat man and if possible a fat woman weighing upwards of 225 pounds and have them casually come up to the lobby at various times during your performance, step on the scales, get a free admission, and in turn induce others to try the scales.

"Many people will take advantage of your scales just to see what they weigh. In your advertising, you can state frankly that this is the greatest screen visualization of the greatest destroyer of maidenly beauty, Fat; that the picture will show every man and woman how Mrs. Ima Gobbler took off forty-two pounds in five months.

"You can get every bakery in your town that puts out a good loaf of whole-wheat bread to link up to your efforts and advertise to its people and also your audience the fact that the greatest fat producer is white flour, and urge people to eat home spun whole-wheat bread and learn how to grow thin.

"And the lobby stunt is to secure one of those distorting mirrors that make a slim person look fat, and a fat person fatter, place it alongside your self-weighing scales, then hang out a sign reading, Just Look At Yourself—Then Come Inside and Learn How to Grow Thin."

Fox News Series Endorsed

Professor of Spokane University Lauds "Face to Face With Japan"

PROFESSOR J. B. GRENNAN, a member of the faculty of Gonzaga University, Spokane, Washington, is among the prominent educators expressing satisfaction and praise for the Fox News series "Face to Face With Japan." Not only does Professor Grennan believe that the idea of introducing into Fox News such topics as "Face to Face With Japan" is an excellent one, but he states in his communication to Fox Film Corporation that he strongly advocates the use of subjects of this nature in schools and colleges.

Professor Grennan's communication to Fox reads in part as follows:

"We are particularly interested in the idea that you are now using in your news reels of introducing data on topics of the day such as the Japanese question and a recent one on the effect of the Volstead act. If it could be arranged that schools could use this matter, the educational value could be great."

Professor Grennan's attitude is typical of the country's educators, who have been sending commendatory statements to Fox exhibitors and Fox exchange managers concerning "Face to Face With Japan," declares a statement from the Fox Film headquarters. Teachers and college instructors have been quick to note and praise the educational advantages of the series, and follow up their laudations with the question as to when it will be possible for them to use this series in their class rooms.

In answer to demands from educators all over the country who have been following this series with interest and with a view to using it as a classroom material, a statement has been issued by Fox Film Corporation to the effect that, following its conclusion as a news feature, "Face to Face With Japan" will be released through the Educational Division. Educational, religious and private institutions will then be able to make use of the feature.

Bert Adler Back from Nation-Wide Tour

Bert Adler, special representative for Distinctive Productions, Inc., starring George Arliss, has returned from a four weeks' trip in which he visited Chicago, Minneapolis, St. Paul, Seattle, Portland, San Francisco, Los Angeles, Salt Lake City, Denver and Omaha. Mr. Adler called at United Artists exchanges distributing the Arliss pictures, and also exhibitors who are showing this product.

Mr. Adler said he found a real demand for high-class comedy such as the current Arliss release, "The Ruling Passion," and heard from exhibitors that the public is trying to forget the recent business depression and want to get back to a normal state. The Pacific coast theatres, Mr. Adler said, have made the most return to normal conditions of any in the country.

Marguerite Marsh in Dustin Farnum Cast

Marguerite Marsh will be leading woman for Dustin Farnum in his latest picture, "Iron to Gold," to be made on the West coast under the direction of Bernard Durning.

Harry Carey Signed b R-C Pictures

HARRY CAREY has been signed by R-C Pictures and will be starred by that company in forthcoming special productions. This announcement was issued early this week by the R-C Pictures home office.

The statement from the R-C headquarters declared that elaborate and ambitious plans are being laid for the presentation of its new star in his R-C productions. Negotiations are reported to be under way with well-known directors with a view to assigning one of them to the direction of Mr. Carey. The R-C scenario department is also stated to be searching the story market for a fitting vehicle to introduce Mr. Carey as an R-C Pictures star.

Harry Carey is credited with more than thirty five-reelers made under the auspices of Universal Film. Among the most notable of these is "The Fox," directed by R. T. Thornby, which has achieved unusual success. Mr. Carey was in the earlier days with the old Biograph Company under D. W. Griffith.

Three More Stories for Marie Prevost

With her current release, "The Dangerous Little Demon," Marie Prevost is within sight of the completion of her first eight Special Attraction pictures for Universal. This story by Mildred Considine, directed by Clarence Badger, is the star's sixth feature.

Three pictures in addition are either completed or purchased for her use, one of which will undoubtedly be transferred to next year's program. "Kissed" by Arthur Somers Roche, which appeared in the Saturday Evening Post, has been completed and cut at Universal City under the direction of King Baggot. In this attraction, which will be released in May Miss Prevost is supported by Frank Glendon, Lillian Langdon, Arthur Hoyt, Harold Miller, Marie Crisp, Harold Goodwin and Percy Challenger. The two which are awaiting her are "Her Night of Nights," a Snappy Stories novelette from the pen of C. S. Montayne; and "Never Mind Tomorrow," an original story by Bernard Hyman.

"Topics" Aiding Better Business Campaign

"Topics of the Day," released by Pathe Exchange, Inc., is taking active part in the national Better Business Campaign. A weekly award of $100 is being given for the best fifty-word answers to the question: "How can business be improved for the manufacturer, merchant, working man and woman?" The prize winner is to be announced each week on the screen. Several hundred newspapers are reported by the Pathe office to be co-operating in the publication of the best answers submitted.

Mae Murray in one of the scene of her latest starring vehicle for the Metro program, "Fascination"

Gunning Series in Demand

First-Run Bookings for Ten Films of Entertainment Series Reported

A NUMBER of bookings in first-run houses throughout the country are reported for The Entertainment Series of ten box-office pictures, distributed through the Gunning Organization, although the books on the series have just been opened. It is stated from the home office of the Gunning Organization that the business already done on the new series of moderate-rental features has smashed all similar sales records in the history of the company.

Pantages Theatre, in Kansas City, was one of the first big houses to grab off an Entertainment Series picture for a first-run showing. "The Madness of Love," one of the March releases in the series, will begin a special engagement at that important playhouse, starting March 25. It was the first picture of the series viewed by the theatre management and was booked immediately.

"The Fire Bride," another March release, played to crowded houses at the Keith-Moss Broadway Theatre, New York City, the week of March 13. The management reported exceptionally large attendance, and stated that audiences were entertained and interested by the unusual plot strange South Sea atmosphere and beautiful photography of the picture, which was made in Tahiti, the South Sea island, with a cast headed by Ruth Reneck, Edward Hearn, Walt Whitman and Fred Stanton.

Ricord Gradwell, Managing Director of the Gunning Organization, stated that he had received numerous comments from exhibitors in every state, to the effect that the new series of entertainment pictures, with good box-office titles and at moderate rentals, were filling a need felt for some time by motion-picture showmen.

The next two pictures in the series, the release date on which has been fixed for April 1, are, "Alias Phil Kennedy," a new type of Western, with Bill Patton and Dixie Lamont, and "The Blonde Vampire," presented by Allan Rock, and featuring De Sacia Mooers, noted as "America's most beautiful blonde."

"Alias Phil Kennedy" is a story of mystery, thrills and wild riding, with stunts which have not been equalled recently in pictures, it is declared. There is a rescue of the girl by Patton, the cowboy star, at the brink of a waterfall, which has not been approached for gaps since the ice-rescue scene in "Way Down East." In addition, Patton rides like a demon, and fights like a Dempsey. "Alias Phil Kennedy" was produced by the Long Beach Motion Picture Company and directed by William Bertram.

"The Blonde Vampire" is a starring vehicle for De Sacia Mooers, who was featured over the continent in Hearst Sunday Magazine feature articles, discussing the relative merits and qualities of blondes and brunettes.

Tourneur to Film Two More Famous Books

"Lorna Doone," Maurice Tourneur's screen version of R. D. Blackmore's noted novel which is nearing completion, will be followed on the producer's schedule by two more adaptations of famous books according to present plans. Four widely-read works are now being outlined by Wyndham Gittens, who assisted Mr. Tourneur in the adaptation of "Lorna Doone," and their possibilities carefully considered.

"Lorna Doone," when finished, will be personally edited by Mr. Tourneur and hurried through to meet an early release date. Madge Bellamy, Frank Keenan and John Bowers head the all-star cast.

"Seven reels of vivid, forceful acting."—

Exhibitors Herald on "The Sheik's Wife" Vitagraph Special

No Rush at Cost of Merit

Mae Murray Productions Not to Be Hurried, Says Wm. E. Atkinson

IN a statement issued this week by William E. Atkinson, vice-president and general manager of the Metro Pictures Corporation, notice is served, in response to numerous inquiries from exhibitors, that a strictly "non-rush" policy is being adopted in the production of Mae Murray starring vehicles. "These specials cannot be hurried at the expense of their quality" is the tenor of Mr. Atkinson's announcement. Miss Murray's first release through Metro, "Peacock Alley," is said to be doing fine business everywhere, and "Fascination," scheduled for March 27th is being awaited eagerly according to word from the Metro offices. Said Mr. Atkinson:

"The making of pictures follows the same principles as that suggested by the man who said, of writing, that easy writing usually makes very hard reading. In other words, the chances are that things can't be done excellently and in a rush. The exhibitor seeing, naturally enough, his side of the matter, does not realize that the very taking of elaborate pains in the making of Miss Murray's pictures, is the very thing which, after it has been reflected by big boxoffice returns, implants the desire that they come along one right after another, in quick succession.

"He does not realize the amount of research, for instance, necessary to the accurate design of settings; the fact for every new production Miss Murray plans more than a score of new gowns—whose cost alone, by the way, equals that of a whole motion picture of a different grade.

"Miss Murray's pictures could be rushed, but if machine-like methods came into their making, they would cease to be what they now stand for: gorgeously staged, vividly presented photoplays of the highest type."

Vitagraph President Is Back at Hollywood

Albert E. Smith, president of Vitagraph, is back at the company's West Coast studios in Hollywood after a coast to coast trip via the Panama Canal. Immediately upon the arrival of the Vitagraph president, W. S. Smith, general manager of Vitagraph's Hollywood studio, conferred with the executive on several proposed productions which were held in abeyance pending the arrival of the company's chief. Work on these subjects will begin at once. Among the new films about to be started is "The Magnificent Ambersons," adapted from Booth Tarkington's novel. Jean Paige will be starred.

Productions completed recently include "The Silent Vow," co-starring William Duncan and Edith Johnson; "The Man from Downing Street," starring Earle Williams; and "The Angel of Crooked Street," starring Alice Calhoun. "My Wild Irish Rose," featuring Pauline Starke and Pat O'Malley, will be shortly shipped East.

First-Run Houses Booking Bruce Series

The Educational home-office reports a growing demand among firstrun houses for Robert C. Bruce's new series of "Wilderness Tales." The Capitol theatre, New York, where the first of the series, "And Women Must Weep," was shown recently, has booked the entire series; and "Missing Men," the second of the series will be presented in this house in the near future.

Scene from "The Isle of Zorda," distributed by Pathe Exchange, Inc.

R-C Signs Up R. T. Thornby

Will Direct Six Productions for R-C Release; Had Extensive Career

R-C PICTURES announces the engagement of R. T. Thornby to direct six pictures for release on the R-C schedule. The pictures will be known as the Robert T. Thornby productions.

Mr. Thornby's last contract was with Universal where he directed Harry Carey in some of his most successful pictures, including "The Fox." Among his latest Universal productions are "The Magnificent Brute," with Frank Mayo, and "Half a Chance," with Lon Chaney, the latter picture having been completed just before his change to Robertson-Cole.

In a statement issued during the week, R-C Pictures gives the following sketch of Mr. Thornby's career in the film industry:

"Mr. Thornby, who has been in the motion picture game since the earliest days of the industry, is one of its best known directors. He was born and educated in New York where he also embarked upon his stage career. After extensive dramatic experience he began his screen career with the old Vitagraph Company as an actor, displaying his versatility by playing heroic and villainous roles with equal success. He remained with Vitagraph four years, turning from acting to directing and proving his directorial genius with the first production directed by him.

"After leaving Vitagraph he turned to comedies, directing first for Sennett-Keystone, and later wielding the megaphone for the Sterling Kid comedies. Then turning to more serious production again, he connected with World Film, where he directed feature productions, among these being Broken Chains and Code of the Mountains. After severing with World, he directed Lasky productions for one year. The Barbarian and The Hostage, are two of the many successful pictures directed by him at this time. From Lasky he went to Pathe, directing the J. D. Hampton productions, The Prince and Betty, Cressy, The Deadlier Sex, Girl in the Web, Felix O'Day, Half a Chance, That Girl Montanna, and many others. Before signing with Universal he produced his own pictures for a while."

GYPSY PASSION
ADAPTED FROM JEAN RICHEPIN'S FAMOUS GYPSY STORY
MIARKA
The Child of the Bear
COMING TO THE
MARK STRAND
A NATIONAL INSTITUTION
BROADWAY & 47th STREET
Sunday, March 26

"Thunderclap" Opens New Buffalo House

"Thunderclap," the Fox special production featuring Mary Carr of "Over the Hill" fame, was the picture shown at the opening of the new Lafayette theatre, Buffalo, recently completed at what is reported to be a cost of $3,000,000.

At the request of Messrs. Slotkin and Jacobson, owners of the new theatre, Mrs. Carr made a special trip from New York to be present at the formal opening. She appeared in person at several of the showings.

Hopper to Direct Kyne Story for Goldwyn

Goldwyn has engaged E. Mason Hopper to direct the making of the film version of Peter B. Kyne's story, "Brothers Under the Skin," in which an all-star cast will appear.

Pathe's March 26 Releases

"The Angel Factory" With Helene Chadwick and Moreno Heads List

ANNOUNCEMENT comes from the Pathe Exchange, Inc., that the strong array of short subject features and the one serial episode scheduled for release the week of March 26th, will be fortified by the latest Pathe Playlet, "The Angel Factory," starring Helene Chadwick and Antonio Moreno.

"The Clash of the Clans" is the thirteenth episode of the new Pathe serial, "White Eagle," starring Ruth Roland. "Hit Him Again" is the current re-issued one - reel comedy starring Harold Lloyd. The spectacled comedian assumes the role of a prize-fighter. The ring scenes give Harold Lloyd full opportunity to exhibit his prowess as an acrobatic comedian.

"Hot Off the Press" is the title of the latest Hal Roach comedy featuring "Snub" Pollard. The offering is a comedy of a newspape plant with Pollard in the role c general utility man in the pres rooms. "The Dissatisfied Cobbler is the latest animated cartoon of th series of "Aesop's Film Fables."

Pathe Review No. 148 leads o with "Getting Them In," a thrillin fishing trip in the South Seas wit Lord Waldorf Astor and Eltinge F Warner, of "Field and Stream. Other subjects included are: "Th Business of Art," a camera inter view with Richard E. Miller, of th National Academy; "The Vanishe Border," views of the Canadian American border, the world' greatest object lesson in the Art o Peace; "The Mysteries of Silk," i which the camera visits a great sill mill; and "The Stork Towns o Alsace," a Pathecolor presentation

Prizma Adds to Office Space in Jersey City

Prizma, Incorporated, producers of Prizma Master Pictures in color, has purchased the building at 3191 Hudson Boulevard, Jersey City, adjoining the laboratory at No. 3193-3195 Hudson Boulevard, to provide additional office accommodations for its Jersey City force.

Offices are being provided in this building for Wm. V. D. Kelley, technical advisor; H. R. Leroy, plant manager; and B. S. Hall, treasurer, and their assistant.

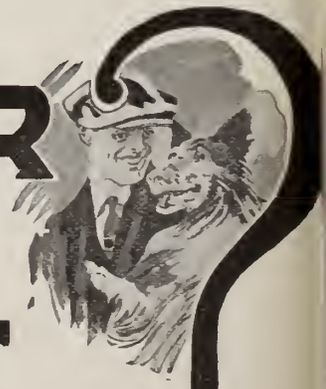
Bray Productions in Old Realart Exchange

The Bray Productions have purchased the equipment of the former Realart Exchange, located at 130 West 46th street, New York City, and the setting up in the same location of a non-theatrical exchange.

"Robinson Crusoe" to Be Released Soon

"THE ADVENTURES OF ROBINSON CRUSOE," an eighteen episode chapter-picture being made by Universal, with Harry Myers in the role of "Crusoe," will soon be ready for release, it is announced at the Universal home office. Three chapters of two reels each already have been received in the East, and the production company at Universal City, Cal., is well into the middle of the serial.

It is expected that "The Adventures of Robinson Crusoe" will be released March 27.

Is your Dog
"YOUR

BEST
FRIEND"

First National Stars Busy

Production Work Vigorously Pursued at All of Company's Studios

INDEPENDENT stars and producers releasing through Associated First National Pictures, Inc., encouraged by the receptions their productions are meeting everywhere, are busier at the present time than ever before in the history of the organization. In none of the studios is there any slackening of work, and a large number of pictures are now in the process of production.

Katherine MacDonald has completed work on "Heroes and Husbands," and is now engaged in making "The Woman Conquers." The story of "Heroes and Husbands," is by Charles A. Logue, and was directed by Chet Withey. The cast includes Nigel Barrie, Charles Gerrard, Charles Clary, Mona Kingsley, Ethel Kay.

"The Woman Conquers" will have an exceptional cast, with such well known players as Bryant Washburn, June Elvidge and Mitchel Lewis supporting the star. Tom Forman is directing.

Mabel Normand resumed work at the Sennett studios on "Suzanna," under the direction of F. Richard Jones.

Constance Talmadge has returned to United Studios, to start another production. Sidney Franklin, who recently completed "The Primitive Lover" with Miss Talmadge, is wielding the megaphone again.

Maurice Tourneur and his "Lorna Doone" Company have returned from a week's location trip on the upper San Gabriel river. The "Lorna Doone" company spent a week in Santa Anita Canyon. Mr. Tourneur has been taking advantage of the heavy snow in the mountains and the high water in the river to film some thrilling scenes.

Beginning last September a score of producers making photoplays for First National release commenced their productions about the same time. And in the last three weeks most of these photoplays have been brought to completion as far as camera-work is concerned. Now some of them are in laboratory and some in the editing rooms.

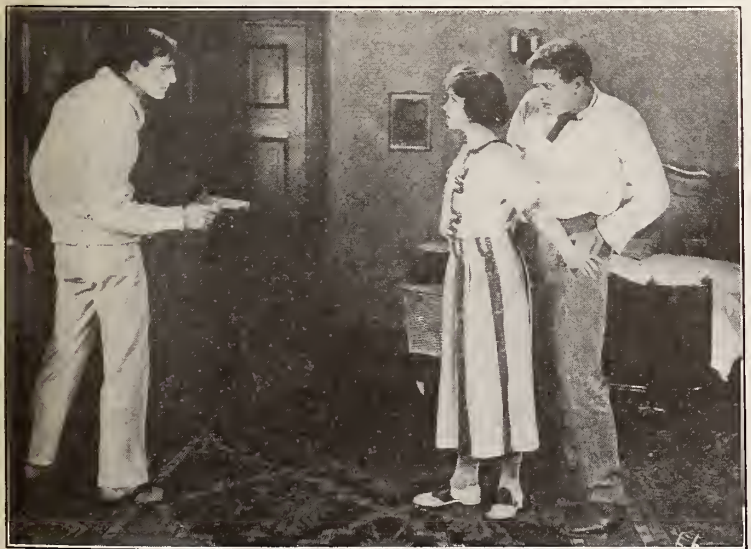
Here are a few future First National attractions now being edited: Norma Talmadge's "The Duchess of Langeais"; Anita Stewart's "Rose 'O The Sea"; J. L. Frothingham's "The Man Who Smiled"; John M. Stahl's "One Clear Call"; Marshall Neilan's "Fools First"; Thomas H. Inces' "Jim"; "Bellboy 13," and "The Hottentot"; Richard Walton Tully's "The Masquerader"; Ben Turpin's "Step Forward"; Hope Hampton's "The Light in the Dark," and Richard Barthelmess' "Sonny."

"The Sheik" Smashing Australian Records

Cable advices from Sydney, Australia, tell of the opening of "The Sheik," George Melford's Paramount special, to record-breaking audiences in Sydney and Melbourne. Managing Director John W. Hicks, Jr., of Feature Films, Ltd., Paramount distributors, reports that the box-office records recently established by "The Affairs of Anatol" in the two Australian cities, were smashed on the opening day of "The Sheik," and that every indication pointed to extended runs for the picture in the larger cities of Australia and New Zealand.

Six Releases Named by Fox for March

WILLIAM FOX will release six pictures during March. The schedule is headed by William Farnum in "A Stage Romance." Others are: Charles Jones in "Pardon My Nerve!"; Dustin Farnum in "Iron to Gold," which is said to be the best picture he ever made; Shirley Mason in "A Ragged Heiress"; John Gilbert in a virile drama of the north woods; and Johnnie Walker and Edna Murphy in "Extra! Extra!" a newspaper story.



Florence Vidor is starred in "Women Wake Up," released by Associated Exhibitors through Pathe exchanges

Scene from "The Infidel," Katherine MacDonald's next vehicle for First National release

For Policy of Clean Films

The Pick of Independent Product, Wholly Clean, Sought by A. S. Kane

"TO obtain and release the pick of all independently-produced features, is the policy of Associated Exhibitors," declared Arthur S. Kane, the recently-elected president, at the close of his first week in the active management of that organization. "Insistence will be placed always on the selection of absolutely clean pictures, not alone because of the unyielding preference of the Associated Exhibitors officials for the clean and the decent, but also because of the proven superior box-office value of films of this character. This is our advice to the independent producers: Make clean pictures.

"Associated Exhibitors is determined to give the public the very cream of independently-produced features," said Mr. Kane. "Our first concern, of course, regards the entertainment value of the productions we select. The primary mission of the motion picture is, of course, to entertain, and we have gladly assumed the responsibility of placing before the people the offerings which make the strongest appeal to them.

"I cannot emphasize too strongly our preference for films which are of good moral value. It is one of the most gratifying signs of the times that the public is turning more strongly all the time to character. The productions of greatest entertainment value are those whose moral effect is unquestioned, hence in confining ourselves scrupulously to this type, we are influenced by our business sense as well as our natural inclinations.

"Of this wholesome type is Harold Lloyd, the Associated Exhibitors star, who is high on the pedestal of popular favor as a comedian and whose wonderful comedies are gaining new friends for him daily. And now comes Associated Exhibitors newest star, Florence Vidor, who embodies all that is admirable and lovable in womanhood. A devoted wife and mother, cultured and refined, and an artiste who was acclaimed a star by the public even before official recognition was given her. She literally exemplifies all that is best in pictured entertainment."

D. A. Levy Named Sales Manager

David A. Levy has been appointed Sales Manager of the New York Exchange of the Educational Films Corporation with headquarters in the Godrey building at 729 Seventh Avenue, New York City. During the sixteen months that Mr. Levy has been associated with Educational Films Corporation, he has been one of the most conspicuously successful salesmen in the trade and has built up a reputation for integrity and square dealing which has won him a host of followers among metropolitan exhibitors. His advancement to the head of the sales force of the New York Exchange is in recognition of his fine achievements. Mr. Levy's experience before joining Educational was quite extensive. He has been highly successful as an organizer and executive and was at one time connected with the Famous Players-Lasky Corp.

All Star Cast Named for Kyne Story

Goldwyn announces an all-star cast for Peter B. Kyne's story, "Brothers Under Their Skin," which is now in production. It includes Helene Chadwick, Richard Dix, Norman Kerry, Claire Windsor and Mae Burch.

"Seven reels of vivid, forceful acting."—

Exhibitors Herald on "The Sheik's Wife" Vitagraph Special

New Hodkinson Release Scheduled for April

THE home-office of the W. W. Hodkinson Corporation announces that it has completed distributing arrangements for the Outlook production, "Free Air," made under the direction of E. H. Griffith; and that two more pictures will shortly be put in production for release on the Hodkinson schedule. These are "Don't Weaken," a story by Charles K. Harris, in which Irene Castle will be starred; and "Pattering Feet," which will be made by Hugo Ballin from an original screen story.

"Free Air" is adapted from the story by Sinclair Lewis, which ran serially in the Saturday Evening Post. Marjorie Seaman, a promising young screen player, is seen in the leading role. The subtitles were written by Katherine Hilliker. The picture will be released in April.

"Hope," based on the famous painting by Watts, will be started next week with Mary Astor. This will be the fourth of the Triart Great Masterpiece pictures. "A Spinner in the Sun," adapted from the story by Myrtle Reed, is to be started this week by Renco Film. Lloyd Ingraham will be the director.

Seven Paramount Re-Issues

Will Be Released in Block for Week's Program; Open at Rialto

PARAMOUNT announces the re-issue of seven of its successes, all of which were originally released prior to November, 1920. These pictures, all of which are to be shown by Hugo Riesenfeld at the Rialto Theatre, New York, during the week of April 9, are George Loane Tucker's "The Miracle Man," John Barrymore in "Dr. Jekyl and Mr. Hyde," Cecil B. DeMille's "Old Wives for New," George Fitzmaurice's "On with the Dance," Cecil B. DeMille's "Why Change Your Wife?" George Melford's "Behold My Wife," and Cecil B. DeMille's "Male and Female."

These pictures will be released in block, forming a complete week's feature program, to be used just as Mr. Riesenfeld is using them, in successive showings. New prints have been ordered and the various Paramount exchanges will be ready in a few days to accommodate the block bookings, it is announced.

George Loane Tucker's "The Miracle Man" was adapted from the story by Frank L. Packard and the play by George M. Cohan. It features an all-star cast headed by Betty Compson and Thomas Meighan and including Joseph Dowling, Lon Chaney, J. M. Dumont, Elinor Fair and W. Lawson Butt.

"Dr. Jekyl and Mr. Hyde," starring John Barrymore, was produced by John S. Robertson from the scenario by Clara Beranger. Martha Mansfield plays opposite Mr. Barrymore.

"Old Wives for New" produced by Cecil B. DeMille was the first of his series dealing with the problems of married life. It was adapted by Jeanie Macpherson from the novel by David Graham Phillips and features in its cast Elliott Dexter, Sylvia Ashton, Wanda Hawley, Theodore Roberts, Florence Vidor, Helen Jerome Eddy, and Tully Marshall.

"On with the Dance," written by Ouida Bergere, was the first of George Fitzmaurice's series of special productions for Paramount. Mae Murray and David Powell are featured.

"Why Change Your Wife?" is the second of the Cecil DeMille series introduced by "Old Wives for New." William DeMille wrote the story, and the all-star cast includes Gloria Swanson, Thomas Meighan, Bebe Daniels and Theodore Kosloff.

"Behold My Wife," scenarized by Frank Condon from Sir Gilbert Parker's novel, "The Translation of a Savage," was produced by George Melford, the action being centered chiefly in the Far North. In the cast are Mabel Julienne Scott, Milton Sills, Elliott Dexter and Ann Forrest.

Cecil B. DeMille's "Male and Female," adapted by Jeanie Macpherson from Sir J. M. Barrie's play, "The Admirable Crichton," presents Gloria Swanson, Thomas Meighan, Theodore Roberts, Bebe Daniels, Lila Lee and Raymond Hatton in the principal roles.

John Ragland Talks of Ray's Future Plans

WITH Arthur S. Kane's election to the presidency of Associated Exhibitors, the duties of John C. Ragland as vice-president and general manager of Arthur S. Kane Pictures Corporation have been considerably expanded. Included among his other duties is the handling of the details of Charles Ray's business, though Mr. Kane continues to look after all major deals affecting Mr. Ray's interests and will present his productions through First National and United Artists. Discussing Mr. Ray's affairs, Mr. Ragland said this week:

"Notable as has been this picture player's past career, I am confident that his greatest triumphs are yet before him. Mr. Ray's plans call for productions which are certain to increase his already remarkable prestige and virtually universal popularity. In producing only two pictures a year, as provided in his contract with United Artists, he will have time and opportunity for that close attention and study which he considers requisite in the production of films of the very highest order.

"Mr. Ray's hundreds of thousands of friends may rest assured that he will continue to play roles of the natural, human type, in pictures which portray the homey atmosphere of clean-blooded American life. The only difference between his future performances and his most impressive achievements in the past, if there is any difference at all, will result from his unswerving determination constantly to advance to bigger and better things."

Housman Comedies, Inc.

Herbert L. Steiner, President

Announce

A Series of Comedies

Featuring

ARTHUR HOUSMAN

Directed by

ALAN CROSLAND

HOUSMAN COMEDIES, Inc.

114 WEST 44th STREET NEW YORK

"Gypsy Passion" Premiere

Vitagraph's French Picture Will Open March 26 at New York Strand

THE twenty-sixth of March has been selected as the date for the "first night" on Broadway of "Gypsy Passion," the spectacular French picture released by Vitagraph. Manager Joseph Plunkett of the Strand theatre was so impressed by the box-office success made by "The Sheik's Wife," Vitagraph's other French film, which opened at the Strand on Sunday, March 5th, that he determined to follow it up as soon as possible with "Gypsy Passion," declares a statement from the Vitagraph home office.

"Gypsy Passion" was taken from the gypsy story, "Miarka, the Child of Bear," by the well-known novelist, Jean Richepin, of the Academie Francaise. Besides being the author, Mr. Richepin adapted it for the screen and acted one of the principal roles, that of the Count de la Roque. Madame Rejane reputed to be second only to Sarah Bernhardt on the French stage, plays the part of the old gypsy woman, Romany Kate. This is Mme. Rejane's only appearance on the screen. The roles of the two young lovers are assumed by Desdemona Mazza, a young Italian actress, and by Ivor Novello, a youthful Englishman. One of the best actors in the whole cast is Pouzzli wonderfully trained Balkan bear. One of the big scenes of the picture is his fight with the villain.

"Gypsy Passion" was directed by Louis Mercanton, known as the David Wark Griffith of France. M. Mercanton has a unique technique in his handling of pictures. He has no studio; all the shots are made on locations. In a country like France, filled with beautiful old chateaux, medieval churches and antique ruins, this method is said to give a wonderful atmosphere to the film."

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

North and Lynch Buy "The Jungle Goddess"

LOUIS AUERBACH of the Export & Import Film Co., Inc., world distributors of "The Jungle Goddess," Col. Selig's wild animal serial spectacle, has announced the closing of two recent sales. Bobby North, who recently acquired the Warner Bros. Exchange and is the new Federated member for the New York Territory, purchased the Export & Import serial for Greater New York and Northern New Jersey. Robert Lynch of the Metro Film Exchange of Philadelphia is one of the other "big-guns" who have signed for Selig's new wild animal thriller. He has purchased the Eastern Pennsylvania and Southern New Jersey rights.

C. B. C. Will Distribute Billy West Series

Distribution rights to a new series of comedies featuring Billy West has been secured by the C. B. C. Film Sales Corporation, it is announced this week.

By the terms of the agreement made between C. B. C. and Billy West, a new series of twenty-six two-reel original comedies which that comedian is to make and on which production work has already been begun, will be offered.

Sarno Joins Big Cast

Hector Sarno, popular portrayer of outdoor types, is the latest screen celebrity to join the all-star cast making "I Am the Law," the first of the Edwin Carewe productions to be released by C. C. Burr, president of Affiliated Distributors, Inc.

GYPSY PASSION
ADAPTED FROM JEAN RICHEPIN'S FAMOUS GYPSY STORY
MIARKA
The Child of the Bear
COMING TO THE
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BROADWAY & 47th STREET
Sunday, March 26

Charnas Purchases Special

Well Known Exchangeman Is Latest Buyer of "Wandering Boy"

FOLLOWING its record sale of practically fifty percent of the territory on "Where Is My Wandering Boy Tonight" within twenty-four hours after the picture's premiere at the Criterion theatre in New York, Equity Pictures announces this week the sale of this B. F. Zeidman special to Harry Charnas, of the Standard Film Exchange of Cleveland, Ohio.

This latest sale is offered as proof of the universal appeal of this unusual state right picture. Mr. Charnas, in his years in the industry, has won a reputation of being one of the most discriminating buyers of the independent field. A keen student of the public tastes and the exhibitors' requirements, he has succeeded in the past to control many of the leading state right features for his territory. In the purchase of "Where Is My Wandering Boy Tonight," Mr. Charnes has indorsed the judgment of such other well known independent exchangemen as Sam Grand of Boston, Ben Amsterdam of Philadelphia, Joe Friedman of Chicago, and Samuel Zierler of New York. He has fallen in line with the men who believe that the public's taste has swung around the cycle of motion picture entertainment and is now centered in clean, wholesome, heart interest dramas—the same type of entertainment that enthralled the past generations on the speaking stage.

"We might twenty-four sheet the entire country," states J. I. Schnitzer in speaking of the sale to Mr. Charnas, "and it would not present as forceful an argument to the exhibitor as the fact that Mr. Charnas selected this picture as one which is going to crowd the theatre in these days when only the unusual production can fill the house. We consider his indorsement—and by expending his own cash he is giving the picture the strongest indorsement possible—as high a compliment as could be paid this sincere, simple, yet gripping drama of American life."

One big booking is already announced in the Ohio territory. S. Barrett McCormick, managing director of the Allen theatre in Cleveland, will run "Where Is My Wandering Boy" during the week of April 16th. "Cleveland is a city of the keenest competition," continued Mr. Schnitzer, "and Mr. McCormick is selecting his pictures carefully from all that the market has to offer. He is looked upon as one of the most enterprising exhibitors and keenest showmen in the country. We understand that he already has plans under way to give this picture an elaborate presentation and unusual exploitation."

Warners in Foreign Field

Schlesinger Heads Department; to Negotiate for Big Pictures

GUS S. SCHLESINGER, one of the best known and best informed men on foreign distribution, has entered into an arrangement with Harry M. Warner, of Warner Brothers, to handle the foreign rights of all the Warner productions, it is announced. Mr. Schlesinger has been made general manager of foreign distribution.

The newly organized foreign department is in keeping with the rapid expansion of the Warner Brothers. In addition to the foreign distribution of the Warner product, Mr. Schlesinger said that the organization was open to negotiate with all producers for the foreign rights to their productions.

"The foreign department of the Warner Brothers," said Mr. Schlesinger, "is ready to negotiate for the foreign rights of only big productions. Our service to foreign buyers will always be of the highest standard, and only those productions containing good heart interest, lavish investiture, with a requisite amount of adventure will be considered. These can be either star or all star features. An idea of our requirements can be gleaned from the Warner Brother's productions, 'School Days,' with Wesley Barry, and the serial feature, 'A Dangerous Adventure,' with Grace Darmond."

Mr. Schlesinger has successfully carried on negotiations with buyers from Trinidad to Russia. He spent six years with the Inter-Ocean Corp, as sales manager of foreign distribution, and following his resignation last June opened his own offices as a broker and foreign distributor of his productions. He has had a wide and varied experience in both the theatrical and cinema world, having spent more than twenty years in both fields.

New Pine Trees Picture in Production

CARL E. MILLIKEN, treasurer, Pine Tree Pictures, Inc., Portland, Maine, is now in New York supervising the production of the latest James Oliver Curwood picture, now being produced under the personal direction of Dell Henderson at the Paragon Studio, Fort Lee, N. J.

The working title of this production is "Love and the Law," and both the Arrow and Pine Tree officials are most enthusiastic over the story, for they consider it one of the strongest ever written by Mr. Curwood.

Mr. Henderson has selected a cast including Zena Keefe, Gypsy O'Brien and J. Barney Sherry, besides many other popular players.

Remarkable Sets Seen in "Determination"

"Determination," the special production now being distributed by Lee and Bradford and at present enjoying an extended run at the Cameo theatre in New York City, contains many unusual sets. The action of the story is laid part in the Whitechapel district in London and in Paris, and these sets were all constructed at Grantwood, New Jersey, at considerable expense.

Among the most remarkable series is one showing a street in the Whitechapel district in London. This was built under the supervision of a London engineer to insure its perfection. Another set required was that of an Apache den in Paris. This set alone took several months to construct owing to the peculiar formation of the pillars and the odd shape of the ceiling. The other large set representing life in Paris is the interior of the International Sporting Club. The interior is finished in marble and magnificently furnished with oriental rugs and tapestries.

Flora Finch to Appear in Torchy Comedy

Flora Finch, well-known comedy actress, will soon be seen in Johnny Hines's latest comedy which is temporarily called "Torchy's Hold-Up," to be released by Educational.

John J. Hayes, the young president of the Pacific Film Company, of Culver City, Cal., which is now state righting a series of feature pictures

Long Run Bookings for "Ten Nights"

William Conn, president of the Premier Pictures Corporation, who several weeks ago purchased the right to "Ten Nights in a Barroom" from Arrow Film Corporation for the Southern territory, reports many long run bookings for the picture. Among the theatres which will show Arrow's popular melodrama for at least one week are: Rivoli Theatre, Columbia, S. C.; Academy Theatre, Charleston, S. C.; Alamo Theatre, Raleigh, N. C., and the Amuzu Theatre, Winston-Salem, N. C.

This is thought to be a record for first run stands in this territory and Mr. Conn is justly jubilant over the interest and attention "Ten Nights in a Barroom" is creating in North and South Carolina.

Heavy Second National Bookings Continue

Bookings of "David and Jonathan," first release by Second National Pictures Corporation, a visualization of E. Temple Thurston's novel, are increasing in volume with each passing day, according to officials of the concern. Bookings of the second release, "Her Story," written and directed by Dion Titheradge, also are being made at a rapid rate, and many inquiries are being received regarding the third release, "The Night Riders," picturized from the Northwest adventure story by Ridgewell Collu, which scored a notable success in novel form.

Among the theatres which booked "David and Jonathan" for runs in March are the following: Boston Theatre, Boston; Band Box, Irving and New Strand, Chicago; Novelty, Apollo and Evaline, Pittsburgh; Family and Ruby, Philadelphia; Star, Huntington, Pa.; Grant, Johnstown, Pa.; Arcade, Carnegie, Pa.; Aris, Erie, Pa., and Keystone, N.P E. City, Pa.

Franchises have been sold by Second National, it is stated, for three-fourths of the territory in the United States, and offers have been received for practically all the remaining territory. These are now under consideration.

"I Am the Law" Campaign

Consumer Advertising Will Herald All-Star Production, States Burr

ANNOUNCEMENT comes from Affiliated Distributors that a nation-wide publicity campaign is to feature the release of "I Am the Law." This new "snow" picture is now in the course of completion on the Coast under the direction of Edwin S. Carewe and features Alice Lake, Kenneth Harlan, Rosemary Theby, Gaston Glass, Noah and Wallace Beery and Hector Sarno Consumer advertising, it is announced, will be put to a very definite and decisive test over a period of time that is calculated to prove just to what extent the distributor of a picture can market his reels in a manner similar to that used in the distribution of commercial products. Every possible medium will be taken advantage of, it is stated, to tell the public direct what sort of picture "I Am the Law" is and who are responsible for its origin.

In addition to trade paper and billboard campaigns which in themselves will be extended to the greatest possible limit, every fan magazine on motion pictures in the country will carry the advertising message of the production. Extensive space will be reserved in leading newspapers of key cities coincident with the first runs. Rotagravure sections will carry reproductions of the stills and special stories are now being syndicated to all agencies for general circulation. The Saturday Evening Post will come in for a share of the appropriation and in addition space will be taken in all regional papers. Arrangements are being concluded for the production of numerous exploitation novelties as well.

One feature of the campaign is represented in arrangements for the working out for the exhibitor of his own particular local campaign and tie-ups. A complete local appeal will be planned and forwarded to exhibitors requesting this service. Such a service, based upon information sent in to Affiliated's publicity department by the exhibitor is calculated to take the place of the expense of a special exploitation man.

Dot Farley, leading woman in "Husband and Strife," a late Cruelywed comedy and an Arrow release

"Her Story" Press Book Is Issued

Still retaining the name of "Exhibitor's Guide," under which the first press issued by Second National Pictures Corporation for "David and Jonathan" was put out the second press book for "Her Story" has made its appearance. It is eight pages, devoted almost entirely to material for actual use by exhibitors in exploiting the Titheradge photo-drama.

"Felix" Cartoons Sold for Canada

Miss M. J. Winkler who controls the rights of the series of "Felix" cartoons for distribution on the state rights market, reports this week the sale of the series of twelve subjects to the Regal Film Service for physical distribution throughout the Canadian Dominion.

Polo Announces His Policy

Promises Exhibitors Bigger Serial Series at Reasonable Rentals

Eddie Polo, well-known serial star and at present the producer and featured player in "Cap'n Kidd," first of a series of six special serials which he will make for distribution on the state rights market, has issued the following statement:

"For eight years I have been starred by Universal in countless serials. I may say with pardonable pride that my pictures have been very successful. That company has treated me fairly; I have no complaints to offer. I felt, however, upon the expiration of my Universal contract that I could accomplish a good deal more as the star and head of my own company, and since it is the natural aspiration of everyone to some day branch out on his 'own,' I obtained my release from the Universal Company when the opportunity presented itself.

"My decision to enter the producing business was not the result of a personal whim to have myself exploited as the head of my own company. It was the result of many years of careful deliberation and thought.

"I am not unmindful of the obligations I have commited myself to in the formation of my own company. I realize that I will have to make bigger and better serials than ever before—and what is more, justify the confidence which those exhibitors who have booked my pictures in the past have in my present plans.

"As the head of my own company, I shall enjoy that freedom which is so essential to the making of a really big picture.

"My pictures shall be sold direct to the state rights buyer, and I shall see to it that he gets it at a price at which the exhibitor may book it at a safe margin of profit.

You ask me how I, an actor, can guarantee the fulfillment of such a pledge? Well, in the present instance I shall be not only actor, but one of the principals in the producing and distributing unit. And every territorial contract closed shall await my approval before its consummation."

Is a Sweetheart

YOUR BEST FRIEND

Harry Charnas

President of the Standard Film Co. of Cleveland, Ohio

Buys--"WHERE IS MY WANDERING BOY TONIGHT?"

For Ohio—Kentucky—Michigan—Western Pennsylvania—and West Virginia

Will Open at Allen Theatre

Cleveland—Week of April 16th, with magnificent special presentation

All the advertising and publicity in the wide world doesn't mean one one-hundredth part as much as the mere fact that HARRY CHARNAS of Cleveland buys "WHERE IS MY WANDERING BOY TONIGHT?" Add to that, the combined judgment of such Independents as Sam Zierler of Commonwealth, N. Y.—Sam Grand of Federated, Boston, Joe Friedman of Celebrated Players, Chicago; Ben Amsterdam of Phil. Charles Stephenson of Stephenson Attractions, Ltd., of Toronto, and you have the foremost Independents in the industry. All these men *know* box office winners. No sales argument compares with the fact that these men have invested their cash in this sure fire money getter. EXHIBITORS:—Communicate with the Independent Exchange in your territory and BOOK NOW.

EQUITY PICTURES CORPORATION

723 7th AVENUE, NEW YORK

Contents of Latest Official Movie Chat

THE forthcoming issue of the "Official Urban Movie Chats of the Motion Picture Theatre Owners of America" sounds an editorial note of optimism at the outset and picturizes a phase of agriculture as it is practiced on an immense scale in the Northwest.

Basket ball on roller skates is shown in detail. Then comes the "Household Hints." An expert housekeeper shows how to make common household ammonia for three cents a pint and then shows the manifold uses to which it can be put.

The Public Service section shows how the State of Oregon is raising great flocks of China pheasants. There are pictures of hunters indulging in trap and open-shooting. The section on Science this week is devoted to biology, showing how the "Venus flytrap," a plant growing in North Carolina, obtains its food by catching insects. "The Great Outdoors" shows some extraordinary fishing pictures, an unusual combination of fun, industry and scenic effects.

"The Public Forum" concludes the reel.

Fine Reports on All Kineto Showings

Reports coming into New York from various localities all over the country bespeak a most unusual enthusiasm for the Kineto pictures which are being distributed by the W. W. Hodkinson Corporation.

The feature production, "The Four Seasons," the series of one-reel biographical-dramatic classics in "The Great Authors" series, are both getting big audiences and the finest sort of praise.

The series of "Great Authors" is repeating the success over the country that it has been making at the Mark Strand in New York where Joseph Plunkett is playing them at the rate of one a month.

Miller Starting Production at Port Heny

Charles Miller, head of the Charles Miller Productions Co., has selected the cast for his first independent picture, "The Long, Long Trail," and work on it will be commenced this week at the Miller Studio in Port Henry, N. Y.

The list of players includes Earle Fox, Frank Losee, Fred Benton, Charles Mackey, Harry Lee and "Peggy," a talented young lady in whom Mr. Miller believes he has uncovered a "find," For some time past Miller has been dividing his time between Port Henry and New York City, working out the plans for his future operations which include four independent offerings during the coming year. The first, "The Long, Long Trail" is a Northwestern story by Jasper Ewing Brady. Mr. Miller will personally direct it, and supervise the cutting and assembling. It is expected to have it ready for release some time in May. Distribution plans will be announced later.

Depression in Scandinavia

Its Buying Power Over-Estimated, States Swedish Biograph Official

AN interesting resume of film conditions as they exist in the Scandinavian countries is given by Nils Bouveng, one of the officials of the Swedish Biograph Company and the founder of the Skandia Film Company which organization effected a union with the Swedish Biograph several years ago, in a recent statement. Because of the depreciated money and stagnation of business as well as the great lack of employment, theatre conditions in those countries are very poor. An illustration of this is afforded by the fact that the amusement taxes paid by the motion picture theatres of Stockholm show a decrease of 27 per cent during 1921, as against the preceding year.

"Every one is, of course, looking for better times, but no signs are perceivable. Even if the nucleus of the Scandinavian film and motion picture business is able to endure the depression, it certainly is necessary to act with solicitude and carefulness, and this assuredly will be done. Discrimination and caution is absolutely what is needed of all film producing concerns—American as well as foreign—who are interested in maintaining their hold on the Scandinavian market, and on the highly cultivated and exacting Scandinavian public."

Mr. Bouveng further states the buying capacity of Scandinavia has been over estimated. Norway, Sweden and Denmark, while of great area, are of comparatively small population, since the northern sections are very sparsely populated. During the war it was necessary to stock up with American features and at that time many new theatres were built. The total number of theatres never was more than 700 and this number is rapidly decreasing. Half of these theatres are not able to play more than two or three times a week.

Mr. Bouveng, who has been for some time director of production for the Swedish Biograph Company, has been spending the winter and spring in the United States arranging for the distribution of the Swedish productions on the American market. George H. Hamilton, president of George H. Hamilton, Inc., is now engaged in the territorial distribution of these pictures, the first one of which "Give Me My Son!" is available for release. The second and third releases will be "In Self Defense" and "When Knights Were Bold."

Pacific to Change Policy

Minimum Production Cost to Be Set on All Pictures, States Hayes

A NEW distribution policy in regard to initial cost of production of feature-length photoplays will be placed in operation April first by the Pacific Film Company, according to John J. Hayes, president of that organization. Comedies about to be released by Pacific will also be affected, states Hayes.

No subject over five reels in length will be considered by Pacific for distribution where the certified cost of production is less than $30,000, according to Hayes. In an article to the motion picture trade press Mr. Hayes says:

"Cheap pictures for independent release cost the distributor, the exchange and the exhibitor too much in the long run. To 'buck' competition we independents must offer the best that the market affords. The screen value of a photoplay is nearly always measured by the staging of a production, its direction and the cast. A good story, poorly staged, is a liability to independents. A good story, with unskilled direction and a cheap cast, comes within the same category. It follows, then, that money must be spent to secure a favorable output; not lavishly, but with an eye for the effect it will have on the audience. I think a good photoplay cannot be produced under $30,000 net and Pacific has set that figure as the minimum sum to be expended on any picture we will offer after April first.

"Neither will a cheap grade of comedies, no matter who the star is, be released through Pacific channels. The minimum for comedy cost will be $10,000 for a two-reel subject and $7,500 for one-reelers."

"The Emerald Isle" for St. Patrick's Week

Kineto's "The Emerald Isle," one of the most beautiful travel pictures among the Urban Popular Classics, is at the New York Strand this week to give the atmosphere called for by St. Patrick's Day Managing Director Joseph Plunkett has given it a beautiful musical surrounding.

"The Emerald Isle" is one of almost a hundred reels in the travel group Charles Urban is preparing as a special series among the many other groups in the Kineto library of film. Many critics have pro-

Philadelphia Trade to See "Your Best Friend"

"Your Best Friend," the Warner Brothers' production produced by Harry Rapf, starring Vera Gordon, will be given its first trade showing at the Stanley Company's Carlton Theatre, Phila., on March 19, by Lou Berman, of the Independent Film Corp., of that city, it is announced. Mr. Rapf will put on a prologue with a number of well known stage players.

Mr. Berman has purchased the exclusive territorial rights for the Gordon picture for Eastern Pennsylvania, Southern New Jersey, Delaware, Maryland, Virginia and District of Columbia.

Shorty Hamilton Series Selling Fast

McGovern and Egler announce the sale of the Shorty Hamilton Series in the following territories: Celebrated Players Film Corporation of Chicago, for Indiana, Wisconsin and northern Illinois; Fine Arts Film Company of St. Louis, for eastern Missouri and southern Illinois; Federated Film Company of Omaha, for Iowa and Nebraska; Crescent Film Company of Kansas City, for Kansas City and western Missouri, and Arthur C. Bromberg Attractions, for the six southeastern states.

ADOLPH ZUKOR

The Romance of Famous Players

IN March, ten years ago, a brief, quiet man entered the Fifth avenue office of the Motion Picture Patents Company, and asked audience. It was not an especially impressive office; nowadays it would not compare favorably with the quarters of a prosperous motion picture exchange. But to the visitor that day it was grim and forbidding, its walls and ramparts of a fortress; its gate the bristling portal of a walled city; for intrenched within were the few men who controlled the motion picture business—such as it was—of the world. They owned the patents on the only projecting machines then in use, and separate patents on different parts of the mechanism, and when a man ran a picture from a source that hadn't their okeh, they closed down on his machinery.

The visitor, on this day, was invited to sit on the bench in the outer office and wait the pleasure of the men within. It was the sort of reception room in which solicitors, cranks, messenger-boys, book-agents, bootblacks and last-hope inventors feel at home. Persons with legitimate business usually waited inside, in more secluded quarters. Our visitor waited, and kept on waiting. The minutes lengthened into an hour, the hour became two. Many had come in, and, with small delay, passed into the portal of the great. They came out, seriously, or jocularly, or importantly, and went their busy ways into the world. No one paid any attention to our visitor. From time to time a waiting messenger looked at him curiously or skeptically. Some of the important, fortunate men who had to wait only half an hour or so gave him a pitying glance as they dashed in or dashed out. From time to time our visitor sought, respectfully, to remind the great powers that he still waited. But of course no one paid any attention to him, for he was not very prominent, and this was the grand headquarters of a new industry—an industry full of those big new features in two reels, an industry built on a foundation of nickels and dimes, an industry that paid a few salaries as high as two or three hundred dollars a week.

An early day group of players and directors at the Lasky studio, most of whom will be identified without caption

But finally it did occur to some one inside that a small man with a still smaller proposition—probably —was hanging around outside. Why not see him and get him on his way? Freezing out hadn't done any good. They had kept him out, now, for more than three hours; yet he still waited: grave, quiet respectful.

So they showed him in.

But they didn't show him up, for the little man spoke first.

He said, in the same even, steady voice that he always uses: "Gentlemen, I came to you with a legitimate business proposition. I had nothing to ask. I wanted to give you a chance to make money, in return for an opportunity you could give me. You wanted to show me how big you were, and how small and contemptible I am. You took the best possible way of doing it. For three hours I have sat on a wooden bench with messenger boys, and old actors trying to get jobs, and carpenters and house-painters trying to collect their bills. And now I want to tell you something. I brought you Sarah Bernhardt's 'Queen Elizabeth,' a great film by a great actress, but where you made me wait three hours, I am going to make you wait three years. You could have bought this film for fifteen thousand dollars, but you couldn't have it, now, for ten times that amount. I am going to play it myself, in independent theatres, and if there are no independent theatres, I am going to make them. I am going to be an independent, as long as I live. Gentlemen, good-day."

History doesn't tell what the great men did when little, unknown Adolph Zukor turned his back on them and walked away. Probably they called him a nut, laughed, and went on with the important

(*Continued on page* 1791)

Paramount's Tenth Anniversary

TEN years ago Adolph Zukor saw, in the trivial amusement of the day, the infinite possibilities of the future. Today the whole world is the better for his vision. All that he hoped and believed and foresaw he put into Paramount Pictures, and in their ten years of existence they have become one of the great moving forces of civilization.

To house them, magnificent theatres have been built; to make them, great artists and great authors have given their best; and out of them has grown the mighty industry which supplies the chief entertainment of the whole race of mankind.

So the world today celebrates, in gladness and gratitude, the tenth anniversary of the birth of feature pictures. And it knows that Paramount will go on, in the coming decade as in the past, so that ten years from now we will look back upon a period as full of achievement as the ten years of progress we look back upon today.

In token of this continual improvement in quality, we give in the following pages an announcement of the Paramount Pictures for the coming months. No finer group of quality box-office productions has ever been offered.

Paramount Pictures

FOR

APRIL

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR —— PRESENTS

Betty Compson

IN "The Green Temptation"

THE story of an Apache dancer who rises from the depths. Full of thrill and mystery, of color and romance. Cast includes Theodore Kosloff and Mahlon Hamilton.

Directed by William D. Taylor. Scenario by Julia Crawford Ivers and Monte M. Katterjohn. From the story, "The Noose," by Constance Lindsay Skinner.

JESSE L. LASKY —— PRESENTS

Ethel Clayton

IN "The Cradle"

A BIG drama on a vital theme, by the author of "Damaged Goods." The strongest picture in which Ethel Clayton has ever appeared. Cast includes Charles Meredith and Anna Lehr.

By Eugene Brieux. Scenario by Olga Printzlau. Directed by Paul Powell.

ADOLPH ZUKOR —— PRESENTS

Dorothy Dalton

IN "The Crimson Challenge"

A DRAMA of the Northwest, in which a woman's bravery is pitted against a man's villainy—and wins. Cast includes Jack Mower, Frank Campeau, Clarence Burton and Fred Huntley.

By Virgie E. Roe. Scenario by Beulah Marie Dix. Directed by Paul Powell.

REALART PICTURES —— PRESENTS

May McAvoy

IN "Through a Glass Window"

A TALE with the same heart appeal as "Humoresque." A picture that carries the spectator through smiles and tears to happiness.

By Olga Printzlau. Directed by Maurice Campbell.

HAMILTON THEATRICAL CORP. — PRESENTS

Pola Negri

IN "The Devil's Pawn"

UFA PRODUCTION

ANOTHER vital modern drama in which the great emotional actress amazes again with her beauty and talent. A heart-interest melodrama that tugs at the emotions from start to finish.

ADOLPH ZUKOR —— PRESENTSA

William deMille PRODUCTION "Bought and Paid For"

WITH **Agnes Ayres and Jack Holt**

THE dramatic sensation of the decade. The greatest of all punch dramas. Powerfully produced, wonderfully staged. The fame of the director of the play, and of the two big stars make it an assured box office sensation.

From the play by George Broadhurst. Scenario by Clara Beranger.

JESSE L. LASKY —— PRESENTS

"Is Matrimony a Failure?"

WITH **T Roy Barnes, Lila Lee, Lois Wilson, Walter Hiers.**

BOUND to be one of the season's biggest successes. One of the greatest comedies ever screened.

From Leo Ditrichstein's adaptation of the play by Oscar Blumenthal and Gustav Kadelburg. Scenario by Walter Woods. Directed by James Cruze.

ADOLPH ZUKOR —— PRESENTS A

John S. Robertson production

"The Spanish Jade"

WITH **David Powell**

REVEALING the soul of a hot-blooded Spanish girl who risked her life for love. Marvelously beautiful settings. Cast includes Marc Mac Dermott, Evelyn Brent and Charles de Rochefort. Made by the director of "Footlights"

From the novel by Maurice Hewlett and the play by Louis Joseph Vance. Scenario by Josephine Lovett.

FAMOUS PLAYERS-LASKY CORP. — PRESENTS

"Find the Woman"

WITH **Alma Rubens**

ONE of the greatest mystery stories ever screened, and a great love story as well. With a special cast including Harrison Ford, Norman Kerry and Eileen Huban.

Cosmopolitan production by Arthur Somers Roche. Scenario by Doty Hobart. Directed by Tom Terris.

REALART PICTURES —— PRESENTS

Constance Binney

IN **"The Sleep Walker"**

A POWERFUL drama based on a theme never used before. With one of the most notable casts of the year, including Jack Mulhall, Bertram Grassby, Florence Roberts, and Edythe Chapman.

By Aubrey Stauffer. Scenario by Wells Hastings. Directed by Edward Le Saint.

REALART PICTURES —— PRESENTS

Wanda Hawley

IN **"The Truthful Liar"**

A STRONG story of married life in which the star rises to undreamed-of heights. A dramatic knockout. Casson Ferguson is leading man.

By Will Payne. Scenario by Percy Heath. Directed by Thomas N. Heffron.

Paramount Pictures for May

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President

JESSE L. LASKY ——— PRESENTS

Gloria Swanson

IN ELINOR GLYN'S

"Beyond the Rocks"

with Rodolph Valentino

A COMBINATION of star, author, leading man and director that can't be beat. You know they'll flock to see it. You know how they'll talk about it. You don't have to be told how big it is.

Scenario by Monte M. Katterjohn. A Sam Wood Production.

ADOLPH ZUKOR ——— PRESENTS

Thomas Meighan

IN

"The Bachelor Daddy"

BY the author of "The Prince Chap," and with the same wholesome heart-appeal. With a host of delightful kiddies. Leatrice Joy, of "Saturday Night" fame, is leading woman.

From the novel by Edward Peple. Directed by Alfred E. Green. Scenario by Olga Printzlau.

ADOLPH ZUKOR ——— PRESENTS

Agnes Ayres

IN

"The Ordeal"

THE first original screen story by the author of "The Circle" and "The Moon and Sixpence." Specially written for Miss Ayres, and personally supervised by the author. A masterpiece of screen drama.

By W. Somerset Maugham. Scenario by Julia Crawford Ivers. Directed by Paul Powell.

ADOLPH ZUKOR —— *PRESENTS A*

George Fitzmaurice PRODUCTION

"The Man From Home"

with James Kirkwood

BOOTH Tarkington's great American novel and play, produced by the man who made "Peter Ibbetson" and "Three Live Ghosts." Cast includes Anna Q. Nilsson, Norman Kerry, Dorothy Cumming and John Miltern.

From the play by Booth Tarkington and Harry Leon Wilson. Scenario by Ouida Bergere.

JESSE L. LASKY —— *PRESENTS*

Jack Holt & Bebe Daniels

IN "North of the Rio Grande"

A GREAT star combination that means money anywhere. A western story full of humor and romance. No finer tale could be written for these two popular stars.

By Vingie E. Roe. Directed by Joseph Henabery. Scenario by Will M. Ritchey.

HAMILTON THEATRICAL CORP. —— *PRESENTS*

"The Wife Trap"

with Mia May

UFA PRODUCTION

THE star of "The Mistress of the World" in her first story of modern life—a tale of mother-love and sacrifice. With the greatest courtroom scene ever staged.

FAMOUS PLAYERS-LASKY CORP. —— *PRESENTS*

"The Beauty Shop"

with Raymond Hitchcock

and an all star cast

ONE of the most successful comedies of the decade, with such stars as Raymond Hitchcock, Louise Fazenda, the beautiful Fairbanks Twins, Billy B. Van, James J. Corbett, Montagu Love, and dozens more. A sure winner.

From the play by Channing Pollock and Rennold Wolf. Directed by Edward Dillon. Scenario by Doty Hobart. Cosmopolitan Production.

Paramount Pictures

FOR

JUNE

FAMOUS PLAYERS LASKY CORPORATION
ADOLPH ZUKOR President

JESSE L. LASKY ——— PRESENTS

Wallace Reid IN "Across the Continent"

WALLY, the box-office champion, in another sizzling automobile romance. The free-for-all transcontinental race sets new records for thrills. The cast of favorites includes Theodore Roberts, Mary MacLaren, Betty Franciso, and Walter Long.

Story and scenario by Byron Morgan. Directed by Philip E. Rosen.

ADOLPH ZUKOR ——— PRESENTS A

Penrhyn Stanlaws production

"Over the Border"

WITH **Betty Compson** *and* **Tom Moore**

A FIGHTING love story of the Great Northwest written by Sir Gilbert Parker with two big stars. Directed by the man who made "The Little Minister." Betty Compson was never so piquantly charming.

Adapted from the story "She of the Triple Chevron," by Sir Gilbert Parker. Scenario by Albert Shelby LeVino.

JESSE L. LASKY ——— PRESENTS A

George Melford production

"The Woman Who Walked Alone"

WITH **Dorothy Dalton**

A SENSATIONAL mystery-melodrama with scenes laid in London society and the South African underworld. Dorothy Dalton as a madcap society outcast.

From the story "The Cat That Walked Alone," by John Colton. Scenario by Will M. Ritchey.

ADOLPH ZUKOR ——— PRESENTS

Thomas Meighan

IN A GEORGE ADE STORY

"Our Leading Citizen"

MARKS the motion picture debut of the world's greatest writer of humor. The story, which has unusual appeal, is packed with Ade's characteristic American wit.

Directed by Alfred E. Green. Scenario by George Ade and Waldemar Young.

HAMILTON THEATRICAL CORP. — PRESENTS

Pola Negri IN "The Eyes of the Mummy"

UFA PRODUCTION

THE fire and passion that is Pola Negri in another great emotional melodrama. Never was the sensational Polish star more bewitchingly beautiful and appealing.

Paramount Pictures FOR JULY

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

JESSE L. LASKY — PRESENTS

Jack Holt IN "The Man Unconquerable"

A SMASHING, colorful story of the sun-kissed South Seas—of a castaway who found his soul through love of a woman—and of a tangle of thrills to make the pulses leap. Superbly cast and magnificently set. A picture as massive in its emotions as it is genuinely unusual.

From the story by Hamilton Smith.

JESSE L. LASKY — PRESENTS

Ethel Clayton IN "For the Defense"

THE Superlative in Suspense! The Picture with the Impenetrable Guess! With a climax more powerful and unusual than any other ever filmed. Interpreted by a tremendous cast including ZaSu Pitts, Vernon Steele, Bertram Grassby, Sylvia Ashton and Maym Kelso.

From the play by Elmer Rice. Directed by Paul Powell. Scenario by Beulah Marie Dix.

ADOLPH ZUKOR — PRESENTS

Agnes Ayres IN "The Three of Us"

THE Star Who has Made Good, in a powerful mining-camp drama. Suffused with color, filled with action and tingling with thrills. The best picture Miss Ayres has yet appeared in with a great cast.

From the famous story by Rachel Crothers.

HAMILTON THEATRICAL CORP. — PRESENTS

"Truth Conquers" with Mia May

UFA PRODUCTION

MIA MAY, of whom the novelist Anatole France said 'she is the foremost dramatic force of Europe', in a tremendous spectacular drama containing some of the greatest mob scenes ever filmed.

Directed by Joe May.

REALART PICTURES — PRESENTS

Mary Miles Minter IN "South of Suva"

A SOUTH Sea drama with a tremendous punch. A picture that is one hundred percent thrills and heart interest. John Bowers and Walter Long are in the cast.

From the novel by Ewart Adamson. Directed by Frank Urson Scenario by Fred Myton

And for Next Season—

IN the season of 1922-23, beginning September first, the steady improvement in Paramount Pictures will be continued, and as always, the entire producing organization will concentrate on giving to exhibitors a continuous, dependable supply of the highest quality of box-office productions.

Realizing that the so-called program picture is no longer sufficient as a steady diet for a discriminating public, the Famous Players-Lasky Corporation will release a greater number of big special productions than ever before in history. The practice, so successfully inaugurated in the present season, of putting several stars in one big production, will be continued.

Here are a few of the pictures to be released in the coming season:

CECIL B. DEMILLE'S production, THOMAS MEIGHAN in "Manslaughter," with a cast including Leatrice Joy. From the novel by Alice Duer Miller.

RODOLPH VALENTINO in "Blood and Sand," a Fred Niblo production, from the novel by Vicente Blasco Ibanez. Cast includes Lila Lee and Nita Naldi.

DOROTHY DALTON in "The Sea Bride," directed by Irvin Willat. Milton Sills is leading man.

"THE OLD HOMESTEAD," the famous old play produced on a lavish scale by Rollin B. Sturgeon, with an all-star cast.

"THE LOVES OF PHARAOH," the sensational Ernest Lubitsch production now doing record business at the Criterion, New York.

WILLIAM de MILLE'S production "Nice People," from the stage success by Rachel Crothers; with Wallace Reid, Bebe Daniels, Wanda Hawley and Conrad Nagel.

WALLACE REID in "The Dictator," from the novel by Richard Harding Davis. Lila Lee in the cast. Directed by James Cruze.

THOMAS MEIGHAN in "If You Believe It, It's So," by Perley Poore Sheehan. Theodore Roberts in the cast.

WILLIAM de MILLE'S production "Clarence," from the successful comedy by Booth Tarkington.

JACK HOLT in "While Satan Sleeps," from the novel by Peter B. Kyne,

DOROTHY DALTON in "The Siren Call," directed by Irvin Willat.

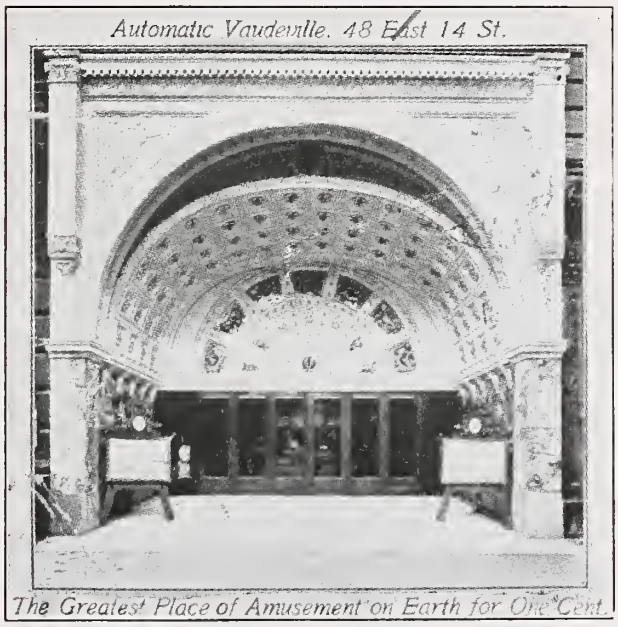
GLORIA SWANSON in "Her Gilded Cage," David Powell and Walter Hiers in the cast. A Sam Wood Production.

GEORGE MELFORD'S production "Burning Sands" from the novel by Arthur Weigall.

MAY McAVOY in "The Top of New York," by Sonya Levien.

(*Continued from page* 1782)

things. But history ought to tell, for that was the day of the Boston Tea Party in the picture business, the hour in which Caesar fell, the red dawn of Waterloo. The great Patents Company, the most complete and perfect Trust the picture industry ever knew or ever can know, had in that hour reached the top of its peculiarly Great Divide, and had commenced the descent to oblivion. From that hour the independents multiplied like mushrooms in a forest after spring rain, and the great figures which have made the screen the most popular art began to leap from various obscurities. Today the Patents Company is a thing almost wholly unremembered by the general public, while its makers and controllers have passed out of sight, and *not* into history!



"Automatic Vaudeville" Palace at 48 East 14th St., where the foundation of Adolph Zukor's success was laid

Ten years ago!

And now the Famous Players-Lasky Corporation, celebrating its first decade, fulfils the prophecy of the little man ignored on the bench, and fulfils it manyfold.

The Organization's Scope

It is the most powerful, far-reaching combination of men and talents in the art history of the world. More than that, no other aggregation of men in history have served, in a recreative, entertaining, artistic way, so many of their fellow men. The sun never sets on the dominions of Britain, and the stars are forever shining on the revealed works of Famous Players. There is never an hour, or a moment, in which an audience, somewhere, is not looking at a Famous Players picture. It has conquered prejudices as it has conquered nations. It began at a time when the motion picture was a trifling toy, considered seriously not even by men who were making fortunes out of it, and raised it to a dignity in which it receives the homage of the world. Famous Players was the first picture producing organization to take a stand for dignity and importance, and it has maintained that lead throughout the brief, dazzling annal of the screen.

It has reached its tenth anniversary as full of serene honors as some ancient banking corporation celebrating an opulent centenary. It is receiving, not only daily, but hourly, the congratulations of success and greatness in every country.

Famous Players is so irrevocably bound up with the career of Adolph Zukor that its history is his history, its struggle is his struggle, and its ideals are his.

The moton picture has been chided for the commercial origin of the few men who have made it great. This is a paradox. It is inconceivable that the motion picture should have been developed, and made the servant of all the people, by any secluded body of artists, by solitary thinkers or rapt idealists. The motion picture is the property of the world's men and women and children. It is and must be as fundamental as the commonest things of life, for it deals with commonest things of life—love and strife and ambition—and its emotions are the great dominant emotions of existence, not the orchid-like feelings of transplanted, hot-house souls.

The first thing to say about Adolph Zukor is that while he is the great patriarch of the film business, he is not yet fifty years old. The second thing is that he is living with his first and only wife, and has seen his two children happily married—his son and assistant, Eugene, to a Kansas City girl; his daughter to the son of Marcus Loew. All of which bears out the patriarchal simile.

The First Motion Picture

About 1904, or a little earlier, a young man borrowed some money from his cousin, who was in the fur business. He wanted to establish some penny-arcades, in down-town New York. Hand-cranked Mutoscopes, at a penny a look, held the first crude form of a picture in motion. At first these penny-arcades prospered, but, anon, they didn't, and the young furrier who loaned the money had now to devote his business acumen, and his labor, to save the whole venture from failure. He took it over. He saw possibilities in it, and soon had a chain of successful arcades extending up Broadway to Forty-second Street. The new owner—that is to say, young Mr. Zukor—was next attracted by the very first form of real motion picture shown outside a vaudeville theatre. "Hale's Touring Cars," they were called; and a hundred feet or so of film, taken jerkily and laboriously from the end of a moving train, were projected on a white sheet beyond an interior which more or less resembled an observation platform on a transcontinental limited. The people came in flocks as long as the pictures were new; but there were few of these trembling views to be had—and the enterprise failed for lack of material.

But the pits of failure have only served as footholds of success to some men. Here again Mr. Zukor learned a lesson—the lesson of the public's enormous demand for motion pictures. He promptly threw out his mutoscopes, which were a fading attraction; and his "touring cars," which had exhausted their

(*Continued on following page*)

Left—Exterior of the Famous Players studio, New York, which housed many famous stars from 1915 to 1920, when the Long Island studio was opened. Right—The Long Island, Famous Players-Lasky studio, the center of Paramount production in the East

(*Continued from preceding page*)

supply, and established real motion picture theatres, showing the short—and usually distressing—films of the day in them. Here the oft derided name "store show" originated, for these "theatres" occupied unused store-rooms.

It is well to remember that so far Mr. Zukor was only an exhibitor, but he was realizing, as no exhibitor did, the public's need of genuine picture entertainment, and the total lack of anything really supplying that need.

Among his theatre properties was the Comedy, on Fourteenth Street, managed by his brother-in-law, Al Kaufman. To this came a picture of amazing length —"Oliver Twist," in five reels, performed by no less person than Nat Goodwin. Whether that picture survives or not, no one seems to know, but it should survive in a museum, for it gave Adolph Zukor the original idea of Famous Players, and the determination to have such a company.

"That is what they want!" he exclaimed. "Real stories, performed by really good actors!"

Early Stumbling Blocks

He found few who shared his enthusiasm. It was generally agreed that five reels was a preposterous length. Why, even though people were willing to sit through such a picture, it would ruin their eyes!

Mr. Zukor had no name for his organization that, as yet, had no existence. No one was interested enough to give him a name. But early one morning, riding home on the subway after more than eighteen hours of labor, he closed his eyes and as he dozed a single phrase beat monotonously into his brain with each click of the rail-joints, "famous plays by famous players . . . famous plays by famous player . . . famous plays by famous players . . ."

Suddenly he woke with a start: "Famous Players!" It was to be the name of the new corporation

He interested Daniel Frohman. Daniel's great brother Charles, no greater as an artist, but much more extensively engaged in the theatrical business would not take the trifling movies more seriously than stamp photos, or souvenir postcards.

After tremendous persuasion, James O'Neill was persuaded to perform "The Count of Monte Cristo." It was the initial venture—and in Chicago Col. William N. Selig, a real picture pioneer, with more experience and the best facilities in the world at that time, got a rival "Monte Cristo" on the market before they were through shooting.

It was a serious blow at the young company's finances, but "Monte Cristo" was shelved, and Daniel Frohman persuaded Mme. Bernhardt to make "Queen Elizabeth" in France, with the new American company taking only the rights for this country.

Both Mr. Frohman and Mr. Zukor have told the story of the arrival of the tin container containing the print and one negative. For quite awhile they walked up and down before the little box, almost afraid to look at its contents. Their ready money had gone into "Monte Cristo"; their last reserves had gone into "Queen Elizabeth." If the picture were a failure, Famous Players was dead at birth.

But it was far from a failure, and there was still to happen that stirring and epoch-making incident in the office of the Patents Company.

The first American-made production, "The Prisoner of Zenda," with James K. Hackett, was a smash-

(*Continued on following page*)

Scene from "Queen Elizabeth," the first production released by Famous-Players. Sarah Bernhardt as the queen standing by the chair

(*Continued from preceding page*)

g success, topping "Elizabeth" by a gross of many housands.

The rest of the history of Famous Players is a mat- r of multiplication and addition—multiplication of s ever-widening circle of interests, and the addition, eadily, of the greatest names of the stage and among riting men.

But Zukor was not through pioneering, though his eet were firmly established on the road of film suc- ess. He was soon to gather in and develop a ma- ority of the little-known people whose names have een made familiar in every country on earth; he was o completely revolutionize the sale and distribution f motion pictures; and it was he who was to prove o the theatre that the screen was not its poor relation, ut its big brother.

Mary Pickford Returns to Films

Mary Pickford, who had already made some suc- ess on the screen, had abandoned films for the stage, ppearing in David Belasco's production, "The Good ittle Devil." Mr. Zukor determined to return her o her proper sphere, and through negotiations with Ir. Belasco, conducted by Mr. Frohman, purchased he play, and the services of the company, for $15,- 00. Back among the Klieges, the present Mrs. Fair- anks was like a kitten returned to its birthplace, and he had been delighted to receive—in October, 1912 -a contract calling for her services in still other pho- oplays at the commanding figure of $500 per week. Daniel Frohman's great, rambling, artistic old office bove the Lyceum theatre became the meeting place nd green-room of these frontier-folk of the new art; nd every day, after studio hours, they met to have upper about the hospitable Frohman board and dis- uss the day's work and the plans of tomorrow.

"Tess of the d'Urbervilles" brought Mrs. Fiske o the Famous screen, and there followed such players as Laura Sawyer, Carlotta Nilsson, Lily Langtry, John Barrymore, Cyril Scott, William Farnum, Gaby Deslys and Henry E. Dixey.

The office of Famous Players, in the Times building, then had a working staff of no more than four or five persons—a bit of contrast, with the present group of nearly nine thousand employees—and the first pictures were made at the Biograph studio.

Mr. Zukor felt that it would be a great advantage if all their activities could be encompassed by one set of walls, and presently a loft building was found in West Twenty-sixth Street. The partitions of the top floors were torn out, and under the general direction of Edwin S. Porter the long series of early star vehicles was made in the big, rambling studio thus constructed, with the general offices of the company adjacent to the working floor. A few years ago this building was destroyed by fire.

It was about at this time that Mr. Zukor finally convinced his faithful friend, partner and admirer—Mr. Frohman—that the last vestiges of reason had deserted him. He told him that he believed a certain director working obscurely at Biograph had great possibilities. And he was to offer him—fifty thousand dollars a year! They didn't have fifty thousand dollars a year in the whole organization. It was considerably to the relief of Mr. Zukor's associates that the unknown director turned out to be absolutely insane. He rejected the offer! He proved to be a genial, highly intelligent man, and a very pleasant acquaintance, but he demonstrated a whole set of loose screws in his mental machinery in this spurning of a perfectly fabulous salary. He said, crazily enough, "I believe I can make more money making my own productions." His name was David Wark Griffith.

D. W. Griffith's Entry

Now we come to another great forward movement in motion pictures, destined to be as revolutionary,

(*Continued on page* 1808)

Scene from "The Prisoner of Zenda," James K. Hackett starred, the second Famous Players production

MY very cordial greetings to all the world of moving pictures and especially to Mr. Adolph Zukor and the Famous Players-Lasky Corporation.

MARY MILES MINTER

MARY MILES MINTER

THEODORE KOSLOFF
Paramount Pictures

DOROTHY DALTON

Starred in "Moran of the Lady Letty" and the coming release "The Woman Who Walked Alone," both George H. Melford Productions

Now Being Shown

on

Paramount Programme

The Following

WILLIAM S. HART PRODUCTIONS

"The Toll Gate"	Story by William S. Hart
"Sand"	Story by Russell A. Boggs
"The Cradle of Courage"	Story by Frederick Bradbury
"The Testing Block"	Story by William S. Hart
"O'Malley of the Mounted"	Story by William S. Hart
"The Whistle"	Story by May Wilmoth and Olin Lyman
"Three Word Brand"	Story by Will Reynolds
"White Oak"	Story by William S. Hart
"Travelin' On"	Story by William S. Hart

To Be Published in September 1922

by

THE HOUGHTON MIFFLIN COMPANY

OF BOSTON, MASS.

With Ten Drawings

by

JAMES MONTGOMERY FLAGG

OF NEW YORK CITY

A Nine-Thousand Word Story

"Told Under a White Oak Tree"

by

BILL HART'S PINTO PONY

Bein' a true statement as to how *I* done all *my* stunts in Paramount Pictures

Yours Everlastingly

P. S.—I'm tired of doin' all the work an' other people (I ain't mentionin' no names) gettin' all the glory

P. S. Again—Just callin' your attention as to how many times a *certain name* is printed on the other page. *An' the pictures I was in was good.*

BETTY COMPSON

Starred In

"The Green Temptation" "Over The Border"

THOMAS MEIGHAN

Recent Release

"IF YOU BELIEVE IT, IT'S SO"

Coming Releases

"THE BACHELOR DADDY"

"OUR LEADING CITIZEN"

Cosmopolitan Productions

RECENT RELEASES

Marion Davies
in "ENCHANTMENT"

Marion Davies
in "THE BRIDE'S PLAY"

Marion Davies
in "BEAUTY'S WORTH"

"BOOMERANG BILL"
with Lionel Barrymore

"JUST AROUND THE CORNER"

"GET-RICH-QUICK WALLINGFORD"

"BACK PAY"

"FIND THE WOMAN"
with Alma Rubens

Presented by Famous Players-Lasky Corporation

Paramount Pictures

MARION DAVIES

Starring in Cosmopolitan Productions

ALICE BRADY

MAY McAVOY

Recent Releases

"SENTIMENTAL TOMMY"

"MORALS"

Coming Releases

"THROUGH A GLASS WINDOW"

"THE TOP OF NEW YORK"

LOIS WILSON

Recent Releases

"WHAT EVERY WOMAN KNOWS"

"THE LOST ROMANCE"

"MISS LULU BETT"

William DeMille Productions

Coming Release

"OUR LEADING CITIZEN"

WALTER HIERS

Past Performances in

PARAMOUNT PICTURES

"SEVENTEEN"
"IT PAYS TO ADVERTISE"
"MRS. TEMPLE'S TELEGRAM"
"THE FOURTEENTH MAN"
"HELD BY THE ENEMY"
"TWO WEEKS WITH PAY"
"SHAM"
"YOUNG MRS. WINTHROP"
"A KISS IN TIME"
"OH LADY! LADY!"
"WHY SMITH LEFT HOME"
"MISS HOBBS"
"A CITY SPARROW"
"THE MYSTERIOUS MISS TERRY"
"HER STURDY OAK"
"THE SPEED GIRL"
"WHAT'S YOUR HUSBAND DOING"
"HARD BOILED"
"BILL HENRY"

Coming

Appearing as "Jimmie" in William de Mille's special

"BOUGHT AND PAID FOR"

Appearing in Paramount Special

"IS MATRIMONY A FAILURE"

Now playing in

"HER GILDED CAGE"

A Sam Woods Production starring Gloria Swanson

WANDA HAWLEY

Recent Releases

C. B. de Mille Production

"THE AFFAIRS OF ANATOL"

"TOO MUCH WIFE"

"BOBBED HAIR"

Coming Releases

"THE TRUTHFUL LIAR"

"THE WOMAN WHO WALKED ALONE"

A George H. Melford Production

LILA LEE

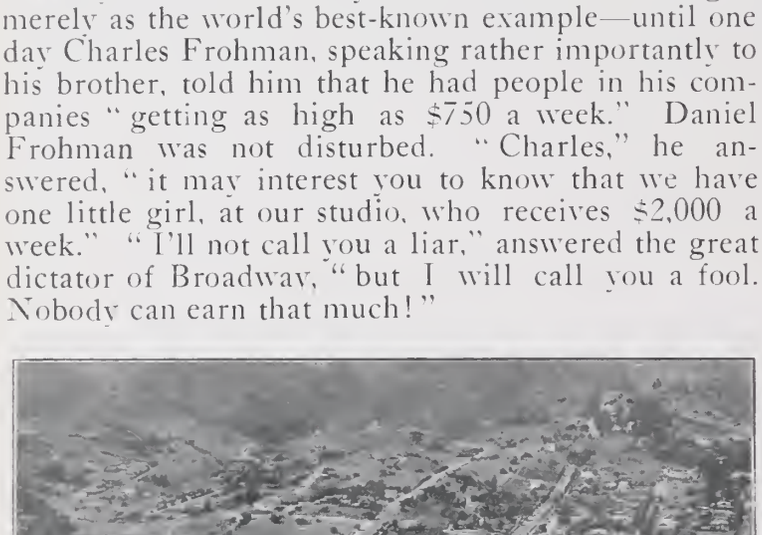
CASSON FERGUSON

(*Continued from page* 1793)

and as lasting, as the establishment of great stories interpreted by high-class actors. Thus far, the producers had ceased their connection with the business when their pictures were made. They sold them outright to the exhibitors. Mr. Zukor sold Mary Pickford's early pictures in that way, but when, increasing the worth of his stories, his supporting cast, his direction, the salary of his star and the opulence of her setting, he found it imperative to increase the price to $25,000 for the American rights, outright—there the exhibitors threw their cards on the table and refused to play. Zukor next challenged the whole "outright buy" system. He demanded the privilege of work-in on the percentage basis, which today seems, of course, the only fair and equitable scheme of distribution. Met by a point-blank threat that if he persisted in his demands the exhibitorial exchanges would bar his pictures from the public, he replied that he would organize his own exchanges for the nation. This was the beginning of the exchange system, and the inauguration of percentage distribution on a basis of sixty-five per cent to the manufacturer, and thirty-five per cent to the exhibitor.

It is not the purpose of this story to become statistical. This is the romance, not the bookkeeping, of Famous Players. The next few years were unbelievably romantic.

Mary Pickford's salary rose—to use this little girl merely as the world's best-known example—until one day Charles Frohman, speaking rather importantly to his brother, told him that he had people in his companies "getting as high as $750 a week." Daniel Frohman was not disturbed. "Charles," he answered, "it may interest you to know that we have one little girl, at our studio, who receives $2,000 a week." "I'll not call you a liar," answered the great dictator of Broadway, "but I will call you a fool. Nobody can earn that much!"



View of Hollywood with the Lasky studio in the foreground covering 25 times the original area of the lot where "The Squaw Man" was made

But Charles Frohman rapidly proved to his own satisfaction that his brother and Adolph Zukor were *not* fools. And from then on the doors of the greatest library of material were wide open to them, and they had the co-operation of a man who had risen from boy-of-all-work to become criterion as well as arbiter of the American theatre.

Cecil B. De Mille, director general, Famous Players-Lasky Corp.

Lasky and De Mille

Meanwhile, there was an energetic and interesting young man in the West whose destinies were to be irrevocably linked with the Zukor enterprises. He was the grandson of a pioneer who had crossed the plains in '49. He began life as a theatre musician, became a San Francisco newspaper reporter, and was among the first hundred men to reach Nome in the Alaskan gold rush. His adventures here might give Rex Beach a whole brace of new novels. Did he return wealthy? He did not. He came back thoroughly, completely broke. He recovered his balance as a musician, and then began to produce vaudeville acts. He came East finally, with another young man, son of a famous American dramatist, determined to produce motion pictures. He and his friend had little money between them, but, somehow, they managed to get to Hollywood, and—nip and tuck—to make the picture they planned to make. The young man was Jesse L. Lasky. His pal and first director was Cecil B. DeMille.

It is characteristic of Mr. Zukor's policy of life and work that he has been a master of the film business, a patriarch of the business if you will, but never a monopolizer—a leader, but no selfish destroyer; no trust. He saw the first effort of the "Jesse L. Lasky Feature Play Company," in 1913, and sent the well-known producer a telegram of congratulation. The *entente cordiale* thus established led to the formation, three years later, of The Famous Players-Lasky Corporation, in which the artistic intentions of both may have risen to full power, without submerging the personality of either.

The progress of Famous Players-Lasky Corporation from that point is as broad and clearly marked as the highway of Imperial Rome. The concern has gone from triumph to triumph, but not with the ease that is popularly supposed to attend success. Indeed its problems have been as strenuous as its accomplishments have been mighty, and the snares attending its stride to universal dominion have been many and artful. But these belong in a more detailed narrative

(*Continued on following page*)

(*Continued from page* 1808)

It is proper, here, only to summarize the things it has done, and to reflect, as far as words can do so, the intentions of the Napoleonic little man whose hand is still at the helm.

One of these intentions, and fulfilments, was the Paramount Pictures Corporation, formed in 1915, and distributing, throughout the world, a definite and regular number of consistently high-class photoplays. Under the Paramount banner were immediately grouped the releases of the Eastern Famous Players studio, the Lasky studio in Hollywood, and the Palais and Morosco studios, of the same Southern California city. The forty-eight pictures a year distributed by Paramount immediately set a standard which has consistently and steadily risen with the advance of photoplay art. The story of Paramount, its struggles, its battles, its dynasties, its civil wars, would make a novel full of dramatic interest, suspense and thrill—or a formal corporation record, bristling with statistics and figures as a porcupine's back bristles with quills. Paramount is significant to us, in this compressed annal of Famous Players-Lasky, as a great, wealthy and progressive machine for the promulgation of better and better photoplays.

Sarah Bernhardt as she appeared in "Queen Elizabeth," the first Famous Players picture

The significant thing is that Paramount has endured. It was organized in a time when many another distribution or production corporation came into being, flourished, and disappeared. A great majority of these were formed for promotion purposes. A majority of the "big" picture business men of that day were in pictures to promote stock-selling schemes, to make quick money and get out, or else turn to forming more new companies. A great railroad builder once said that no venture could be permanent unless it served the public. Paramount served. It was organized to serve—to systematically distribute good pictures. It prospered because it fulfilled the honest and constructive purposes of its makers.

Originally there were four stockholders in Famous Players. Five years ago the stock was held by the executives, about ten in number. To-day, on the stockbooks, there are over 1,900 holders of common, and over 1,800 holders of preferred.

The First Famous Players pictures were made on leased space in the old Biograph studio in New York. Today the great Famous Players studio on Long Island is the model studio building of the world.

The first Lasky pictures, in Hollywood, were made with equipment so modest that the business of the tiny company was transacted at night, on the desk and other office furniture of the little set in which, with a single much-used camera, a photoplay was being made by sunlight during the day. Now, the Lasky studio covers two entire blocks in the heart of the coast city, on land worth more than half a million dollars, while no exact appraisal has ever been made of the hundreds of thousands of dollars worth of electrical equipment, period furniture, costly furs, rare costumes, acres of towering scenery and nearly one hundred buildings, great and small. It also owns a great California ranch, solely devoted to picture "exteriors."

When those first pictures were made, Charles Frohman—as we have said—looked with kindly but puzzled indulgence on the crazy whim of his elder brother, who seemed to have started a peanut stand, or its artistic equivalent. on Fifth Avenue. Today Charles Frohman is dead—yet Charles Frohman lives, and is a dramatic name. Why? Because Famous Players owns his business and his great Empire Theatre, and is producing great plays that would have delighted him; yet, in reverence, no hint of the ownership is ever placarded, or ever permitted to go officially abroad. It is still: "Charles Frohman presents——"

In early days the first Famous Players pictures were shown in store-rooms, even along Broadway, with accompaniments of a rheumatic piano and a wheezy violin. Today three of the four great photoplay theatres in the Times Square district—the theatrical heart of the world—are controlled by Famous Players; and they are structures of the highest class, in which, in addition to varied screen programmes, there may be heard magnificent orchestras of symphonic structure and proportion—orchestras of a calibre equalled ten years ago only by three or four of the great symphony orchestras of America.

In several weeks during last year it was necessary to deliver film at the rate of a million feet, or more, on single orders. During one week a new record for film export shipments was made, with the loading of approximately 1,500,000 feet of film on shipboard in New York harbor.

Paramount pictures form the great bulk of the photoplays shown in all the civilized countries of the globe. In Buenos Aires they are shown regularly in 100 of the city's 140 photoplay theatres. In Australia, four years ago, Paramount had but six per cent of the business. Today it has sixty per cent, and is still growing.

Foreign Supremacy

In Scandinavian countries Paramount pictures are screened in approximately 1,000 of Scandinavia's 1,300 theatres.

(*Continued on following page*)

(*Continued from page* 1809)

Paramount Pictures are regularly shown on private machines at Buckingham Palace, on board the Prince of Wales' own warship, "Renown," at Lloyd George's country home, in the Imperial Palace in Tokyo, in the Palace of the President of Brazil, in the various homes of the King of Italy, and before the President of the United States.

During the war, when the European producers were compelled to restrict their activities, Paramount came to the front as the most dependable supplier of high-grade productions, and despite the submarine warfare, the foreign department shipped abroad approximately 50,000,000 feet of film, without the loss of a single foot—a service-feat equalled by no other company.

It may be said of Adolph Zukor that he found the camera a toy, and made it the creator of a new art. He claims no credit for the invention of the camera, but to him very rightly belongs a major portion of credit for what it has done.

A Stickler in His Belief

In a time when finances were hazardous, when the world was upside down, when a weary and anxious public sought never for art, and always for amusement, he never "played down" to a low level of taste, for he believed that public taste was basically sound, and that, as the gospel of the screen went abroad, photoplay appreciation would rise. His belief has been justified—how much by his own efforts only the future historian of the movies can rightly say.

In his entire motion picture career Adolph Zukor has never invited financial aid as such. He "carried on" through depression and fitful disinterest. He supplied the inspiration for producer, director, writer and actor. He determined to devote his life to intelligent photoplays in an hour when every intelligent author and playwright looked generally upon the screen as pastime for the ignorant; at its best as a trifling amusement, at its worst as a positive menace to the intelligence of the rising generation. In a few years Mr. Zukor has brought to the screen not only original efforts of the world's greatest writers, but what is more, the faith, the enthusiasm, the unqualified belief of these writing men and women.

Adolph Zukor's Creed

Mr. Zukor's screen *credo* is as simple and direct as his policies and action.

"The motion picture of today," he avers, "is the greatest educator in the world. It develops tolerance, culture, a taste for music, a knowledge of other peoples and other lives. The motion picture theatre is a school-room, but not a school-room of bare walls and cold books. It teaches by showing life as it is lived, by transporting the beholder actually to the place described, by interesting, and enthusing, rather than by showing a mass of detached facts or some one else's comments.

"We have developed theatres in the same way that an art-lover puts the pictures that he loves in proper frames. And that is all a theatre can be—a frame. Yet if the frame is shabby or inadequate, or if its light is chipped, or if the lighting above is poor, and its location dreary and uninteresting, the picture must suffer accordingly.

"It has been said that the picture has become at once the diversion, the life-saver and the school of the workingman. But I believe that its greatest service has been to the average family. A dozen years ago the restless young people went evening ways that were no part of their fathers' and mothers' lives, and of which the fathers and mothers knew but little. There was nothing for father and mother, then, except to sit around the old-fashioned 'center-table,' read awhile—and go to bed. The motion picture has united the family in the evening. It is a common interest, for it brings the appreciations of maturity to the youngster—and it returns youth to those who are old.

"The motion picture has restored the glamor of the theatre. Only a little while ago the metropolitan audience was the sole gathering which had the privilege of seeing a fine play done by able actors, and with magnificent equipment. Today the world's greatest cast and the world's richest setting are as duplicable as copies of a newspaper. It is a great thing that the smallest trading-post in Canada can see a picture-play performed, in every detail, as it is performed in New York City.

"This universality of the picture requires constant care in the selection of material, and in its presentation. I do not think it is necessary to discuss the 'moral' side of the photoplay, or to argue that every good photoplay should contain a 'moral'—so-called.

"My belief is this: Motion pictures must teach the true principles of life.

"These lessons are not all to be learned in joyous rewards at the end of the film, for some of our greatest lessons arise from the depths of sorrow. I think it is as wrong to teach that virtue and right living will invariably be presented with 'happiness ever after' as it would be to teach that craft and scheming are the only things that count. The boy and girl who have been led to believe that virtue has a sure material reward have been dangerously unfitted for the struggles and perplexities of real life. I believe that the screen should teach that honor, and respect of women, and hard-won strength of character are greater than any material awards, or any happiness, much as we all like peace and personal satisfaction.

"But let me say that we are making films for the American people first, last and all the time—not for any one else on earth. It is the character of the American to be simple, to be human, to be morally clean, to laugh through difficulties. Those are the fundamental truths that we depict in our stories, and shall continue to depict."

Julian Johnston.

GEORGE MELFORD PRODUCTIONS

Recent Releases

"THE SHEIK"

"MORAN OF THE LADY LETTY"

With Dorothy Dalton

Now in Production

"THE WOMAN WHO WALKED ALONE"

With Dorothy Dalton

In Preparation

"BURNING SANDS"

FAMOUS PLAYERS-LASKY CORPORATION

ALFRED E. GREEN
DIRECTOR

Now Directing for Paramount
"OUR LEADING CITIZEN"
With Thomas Meighan By Geo. Ade

Just Completed:
"THE BACHELOR DADDY"
With Thomas Meighan

Recent Affiliation:
"LITTLE LORD FAUNTLEROY"
"THROUGH THE BACK DOOR"
With Mary Pickford

"COME ON OVER"
By Rupert Hughes

F. P.-LASKY STUDIOS
HOLLYWOOD

George Fitzmaurice

"EXPERIENCE"
"PETER IBBETSON"
"THREE LIVE GHOSTS"
"MAN FROM HOME"
"HAPPINESS"

FRED NIBLO

Director of

"MOTHER OF MINE"

"MARK OF ZORRO"

and

"THE THREE MUSKETEERS"

Starring

Douglas Fairbanks

In Production

"BLOOD AND SAND"

From Blasco Ibanez story

Starring

Rodolph Valentino

FAMOUS PLAYERS-LASKY CORPORATION

PAUL POWELL

Director of

"POLLYANNA"

"DANGEROUS LIES"

Coming Releases

"THE CRADLE"

"FOR THE DEFENSE"

"THE CRIMSON CHALLENGE"

"A DAUGHTER OF LUXURY"

FAMOUS PLAYERS-LASKY CORPORATION

HOLLYWOOD

PHILIP E. ROSEN

Director of

"ARE ALL MEN ALIKE"
"EXTRAVAGANCE"
"THE LITTLE FOOL"
"HANDLE WITH CARE"

together with the following Paramount Pictures:

Recent Release
"THE WORLD'S CHAMPION"

Coming Release
"ACROSS THE CONTINENT"

Now in Preparation
A Betty Compson Production

FAMOUS PLAYERS-LASKY CORPORATION
HOLLYWOOD, CAL.

Past Progress and Our Future Growth

By Jesse L. Lasky

First Vice-President, Famous Players-Lasky Corporation, in Charge of Production

IT is entirely fitting that at this time the motion picture industry throughout the world should pause a moment to celebrate that period ten years ago when the novel mechanism of "pictures that moved" was rescued from the destruction of mediocrity and placed on the road to its true development as an artistic entertainment. It is right that we should point with pride to the growth we have attained in this last decade.

But, wonderful as that progress has been, we cannot stand still; we must increase our efforts toward even greater progress, we must set our face toward the future and resolve that now, more than ever before, greater productions are absolutely necessary.

One of the means of increasing the artistic merits of our productions is that of having our stories enacted by persons of well-known ability—stars and leading people whose worth already has been established with the public. The establishment in the Lasky studio a number of years ago of a stock company made up of players carefully chosen for their versatility and possibilities has proved an immense success and has assured to Paramount pictures casts that were well-balanced and composed of men and women known to the public.

From the Lasky stock company have been graduated some of the best known stars of the screen, among them being Gloria Swanson, Bebe Daniels, May McAvoy, Wanda Hawley, Elliott Dexter, Agnes Ayres, Lois Wilson, Lila Lee, Walter Hiers, Jack Mulhall, and others who have established large personal followings among picture enthusiasts.

We plan to continue this stock company idea on an enlarged scale, thus assuring to future Paramount pictures casts that will embody the best known artists of the screen.

During the last year we have released an unusually large number of notably fine pictures. But fine as these productions have been, our plans for next season call for even bigger pictures.

One of the biggest pictures of next season should be Rudolph Valentino's first starring picture. In the space of one short year Mr. Valentine has become one of the most popular stars of the screen, and his first starring picture, "Blood and Sand," is expected to place him definitely in the front rank of box-office attractions. "Blood and Sand" is from the novel and play of the same name by Vicente Blasco Ibanez, author of "The Four Horsemen of the Apocalypse," which was produced so ably by Rex Ingram. The scenario has been completed by June Mathis, who did the scenario for "The Four Horsemen," and the picture is being produced

Jesse L. Lasky

by Fred Niblo, who directed Douglas Fairbanks in "The Mark of Zoro" and in "The Three Musketeers." Lila Lee will play the part of the wife and Nita Naldi will be the Spanish vamp.

Another splendid picture for next year will be Cecil B. DeMille's production of Alice Duer Miller's widely read novel, "Manslaughter." Thomas Meighan will be seen in the wonderful role of the Irish-American district attorney, and Leatrice Joy, whose work in "Saturday Night" won high praise, will be cast for the role of the reckless young society girl. The rest of the cast will be equally well chosen, and Mr. DeMille is planning to make this one of the biggest productions of his career.

Thomas Meighan already has made a picture, to be released early in the fall season, which we all believe is the true successor of Mr. Meighan's other great success, "The Miracle Man." This is, "If You Believe It, It's So," from Perley Poore Sheehan's story and, surrounded by a cast including Theodora Roberts, Pauline Stark and Joseph Dowling, Mr. Meighan does the finest acting of his career.

Mr. Meighan also is working now on another big picture, "Our Leading Citizen," written especially for him by George Ade. Leatrice Joy is Mr. Meighan's leading woman in this picture also.

William DeMille, whose "Miss Lulu Bett" and "Bought and Paid For" are among the outstanding hits of this season, already has two big productions under way for next season's release. One is "Nice People," the well-known Broadway stage success in which Francine Larrimore scored a sensation, and the other is "[illegible]ence," Booth Tarkington's best k[illegible] play, which ran all last season on B[illegible]way. Mr. DeMille has just return[illegible] the coast to do "Nice People," and [illegible]ara Beranger, who has written the sce[illegible] for his recent pictures, is now at wor[illegible] on the script for "Clarence."

George Melford has found a succ[illegible]sor to his greatest success, "The Sheik," his is "Burning Sands," which is a desert [illegible]icture giving the other side of the pro[illegible]em presented in "The Sheik."

Elsie Ferguson, whose last pic[illegible]re, "Forever," in which Wallace Reid [illegible]o-starred, was one of the finest pictures [illegible]er produced, will return to the screen [illegible]x season in "Outcast," a picture of [illegible]er greatest stage success.

Penrhyn Stanlaw's next picture will be a big special production, "Pink Gods [illegible]d Blue Demons," with Constance Bin[illegible]y and Anna Q. Nilsson leading the cast.

Other pictures include Dorothy Da[illegible]n in "The Chattel" and Miss Dalton [illegible]d Jack Holt in a special production of "[illegible]e Sea Bride," an original scenario by [illegible]d-ward Sheldon, the famous dramatist. Jack Holt also will star in "The Man Unc[illegible]querable," and Agnes Ayres will be star[illegible]d in "The Three of Us." Rudolph Valentine will be seen later in the season [illegible]n "Amos Judd," a powerful novel by Jo[illegible] S. Mitchell.

These are a few of the things we p[illegible] to do next season, with our list of st[illegible]s, leading players and our directors—w[illegible] all the production resources of our stud[illegible]s we are bending every effort to make p[illegible]-tures that will surpass anything we h[illegible]e ever done. For the opening of the seco[illegible]d decade of motion pictures sees the pub[illegible] educated to a finer sense of discriminati[illegible], sees a public demanding bigger pictur[illegible] better pictures, more artistic pictures th[illegible] ever before. And this anniversary ce[illegible]bration which we are having now wou[illegible] be unsuccessful unless we faced that f[illegible] and looked forward to the future.

In conclusion, I wish to pay a tribu[illegible] to the man whose vision, whose fairne[illegible] whose co-operation and constant helpfu[illegible]ness has made this progress and this futu[illegible] program possible—Adolph Zukor. Th[illegible] picture world today is paying tribute [illegible] Adolph Zukor, the man whose genius h[illegible] made this industry what it is today. I ca[illegible] think of no finer tribute to Mr. Zuko[illegible] than to exert every effort possible to mak[illegible] our pictures from now on better pi[illegible]tures than we have ever made befor[illegible] to the end that Paramount pictures sha[illegible] steadily and consistently approach th[illegible] ideal of artistic entertainment that M[illegible] Zukor set before him ten years ago whe[illegible] he found the motion picture a toy an[illegible] made it an art.

Distribution Problems; Future Policy

By S. R. Kent

General Manager, Department of Distribution, Famous Players-Lasky Corporation

IN the ten years since Adolph Zukor startled the entertainment world by the introduction of Sarah Bernhardt a a picture star, the distribution of pic- tes has gone through many experiments a l many vicissitudes. But in the last two yrs radical changes have been made in d tribution, so that today the distributing e l of our industry is emerging from the c otic conditions of a few years ago and is rapidly developing into a science.

The term "distribution" can no longer h confined to the mere handling of pic- t es; in fact, I might say that almost the l st important of all the functions that a d tributing organization should perform i that of making the initial sale. The i ms of service, of advertising, the man- r and class of the advertising done, the e ploitation of productions, and the assist- i g of the exhibitor in getting his money c t of the product he buys—all these s nd out pre-eminently as the really big d stribution problems to be solved today.

The time has passed when any dis- t buting organization can live and feel i is delivering its full quota simply be- c use it has taken a contract that repre- s nts to the distributor a satisfactory a nount of money for his product. It has l come increasingly necessary for the dis- i butor to be interested in the exhibitor's l siness. By that I do not mean from t e standpoint of profits, but from the s andpoint of taking out every possible i surance in order to see that the product h buys is such as to return him the great- t possible profit at the box office and the g eatest possible comment from his pa- t ons.

As greatly as distribution has improved i the last two years, and no one can d ubt that there has been some improve- m ent, the changes still to be made are m any. Were I to outline today what I c nsider must be the ultimate in distribu- t n in the next five years, I probably w uld be called an impractical idealist.

In the last two years we have witnessed a gradual improvement in the quality of p oduct. We also have seen a gradual i provement in service and in distribu- t n. We also have seen a decided im- p ovement in the class of man power, in t e type of men entering this business.

This question of man power is tre- m endously important. If I were asked t day what is the biggest single problem o the distributor I would say—man p wer. Better pictures and better dis- t ibution will mean nothing unless there r sults from this a better contact with t e exhibitor, and a constantly improving q ality of manhood for the carrying out o the plans and policies of the future. A s far as Paramount is concerned we

S. R. Kent

have tried to outline policies we felt would be progressive and of benefit to the exhibitor as well as ourselves. For the proper execution of these policies we are trying to bring into the picture industry, and have brought in, a constant stream of new blood, with the idea of building up the class of men representing us. Because building up our product and building up our policies go hand-in-hand with building up our personnel.

There must come in the future a closer understanding and improvement in the contact between distributors of pictures and their customers. I think one of the greatest and most constructive steps taken in this direction in the history of the business is the Board of Arbitration, consisting of members of the National Board of Film Trade and the New York Theatre Owners Chamber of Commerce. This is a great step in the right direction and is bound to result in both exhibitors and exchange men gaining a closer and more sympathetic understanding of each other's problems. It also will result in confidence being established that will do much to eradicate the unwarranted suspicion that has existed on both sides. However, the move recently made in New York is one of the sound indications of what we may expect and should work for in the future.

At this point I should like to say a word on the percentage playing of pictures. I believe one of the big items to be settled this next year or two is the question of playing pictures on percentage basis. This is not because the distributor wants it or because he desires it. It is going to be thrashed out on the basis of what is equitable to a man who has a piece of property which has tremendous possibilities and which the exhibitor cannot risk paying for on a flat rental basis that may be destructive to him.

I believe that somewhere there is a happy medium for a percentage idea that will do away with all the bickering and bad blood that exists today because of rentals asked and rentals required that do not meet with exhibitors' ideas.

It is to the credit of no exhibitor to sit back and say he will not play pictures on a percentage basis. Neither has the distributor the right to say that this is the only basis on which he will play a picture.

The question of how the producer is going to get an equitable return for his pictures, and not at the same time work an abuse on the exhibitor, is a thought that is worthy of consideration in all branches of the industry. It is a problem that cannot be dismissed by the exhibitor's declaration that he will not tolerate it. And it also cannot be solved by the distributor's saying that he will force percentages.

This whole percentage question is one of the things in this business that is going to be solved and must be solved if better pictures are to be made and exhibited. There must be an open discussion of the question, and some time soon it will come up. At the present time we are playing many exhibitors on a percentage basis and have done so for the last three years. However, we are not forcing percentage on anyone.

It has been the policy of Paramount in the past to do everything possible to create a pre-sale of its product to the public before the product actually came into the hands of the exhibitor. This policy will be continued in the future, only in a more direct and profitable manner. Instead of advertising in a general way, we shall concentrate on each picture and through the releasing of a smaller number we will be able to give each one more specific attention. By concentrating on individual big releases from which exceptional profits can be made at the box office, we shall be doing a distinct service to the exhibitor.

Exploitation stands out today as one of the new departments in distribution and one of the units that will contribute in the future very largely to the success of any successful distributing organization. The exhibitor is entiled to help in the product that he buys, and the exploitation department is one department in our business that will be expanded as rapidly and thoroughly as conditions will permit.

Successful motion pictures in the future must be scientifically merchandized.

(*Continued on page* 1842)

The Exchange Service Department

A DEPARTMENT in the Paramount organization about which little has been said but which has been instrumental in saving the exhibitors of the United States and Canada hundreds of thousands of dollars is the service division, presided over by Frank V. Chamberlin.

"We have not talked much about exchange service," said Mr. Chamberlin, "because it is our belief the exhibitor is entitled to 100 per cent service from our exchanges and if he gets anything short of that, no matter how good the service may be, we are not fulfilling our complete duty. Perfection is the ideal of all of us, of course, but in the service which our exchanges give to exhibitors perfection must be the routine, and anything short of perfection must be the exception."

It is in the attempt to make perfect service a matter of routine that Mr. Chamberlin's department, since he reorganized it nearly four years ago, has saved exhibitors enormous sums of money by increased efficiency in handling film and advertising accessories. The "miss-cut" evil—the failure of the exchange to deliver a print to a theatre, resulting in a dark house—has been practically eliminated in the Paramount exchanges by a thorough system of checks and counterchecks which Mr. Chamberlin put into operation. This checking system embraces bookers, shipping clerks, film inspectors and accountants, and, according to a statement from the Paramount offices, the chances of human error in the shipment of film from exchange to theatre has been as nearly eliminated as possible.

Another reform Mr. Chamberlin has instituted, which has brought a big benefit to Paramount exhibitors in increased efficiency, is the uniform layout of exchanges. All Paramount exchanges, except a few which are in the same buildings today that they were in when Mr. Chamberlin took charge, are now laid out on the same plan. This plan was adopted after a thorough analysis of exchange operation, and has reduced waste motion to a minimum. All Paramount exchanges to be opened in the future will be on this same plan, and eventually all Paramount exchanges throughout the country will be alike.

A thorough-going system of film inspection, beginning with the training of a big staff of competent inspectors, and including a constant check on the condition of prints, has resulted in a high standard of quality in the physical condition of Paramount pictures. This system not only protects big theatres, but also applies to the smallest daily change houses.

Another innovation which Mr. Chamberlin has made in exchange service has to do with the handling of advertising accessories. Under the present system no exchange can be without a complete line of advertising accessories on all pictures in work, and at the same time elimination of waste in piling up excess stocks of advertising accessories also has operated to reduce the cost of these accessories to exhibitors.

The same effort towards the elimination of waste in the number of prints allotted to exchanges has also had its effect on the rental prices of Paramount pictures.

Aiding the Pre-Sale of Product

SO closely has the progress in the advertising of motion pictures been associated with the progress of the picture itself that in the wide field of advertising Paramount has come to be looked upon as practically synonymous with the motion picture.

It was about six years ago that Paramount inaugurated its campaign of selling the motion picture to the public. It was a campaign designed not to create a market but to develop and broaden it. It was a great idea, as the history of the past six years has proved. Through the medium of foremost national publications the gospel of "going to the movies" was preached, month in and month out. It was a broad principle to work upon and was handled in the broadest possible manner. Paramount was deliberately subordinated to the motion picture. Graduallly, through a period of years, attention was focussed more and more upon the Paramount product itself, so that today, the public being completely sold on pictures as the world's foremost entertainment, the demand for Paramount Pictures is felt in every city and village in the United States where there is a picture theatre.

The only pictures that are continuously advertised nationally, exhibitors everywhere seek the Paramount product, for they know that their patrons firmly believe that "If it's a Paramount Picture, it's the best show in town." Experience has taught them that their biggest showmanship asset is the line, displayed in type or electric lights, "A Paramount Picture."

The Paramount publicity and advertising department is under the direction of Jerome Beatty. In personnel and in the results obtained, it continues to lead the way in the industry. Its trade paper advertising, press books, advertising accessories and publicity in newspapers, fan and general magazines and trade press hold to the highest standards of art, style and good taste, providing a tremendous selling force in the industry and maintaining the well- established prestige of Paramount Pictures.

Exploitation As Exhibitor Insurance

FAMOUS PLAYERS-LASKY CORPORATION offers its exploitation department to the trade with the slogan:

"Paramount Exploitation is Paramount Insurance."

Every time an exhibitor buys a Paramount picture he is providing against box-office failure by having the services of trained showmen who can not fail to put the picture over.

S. R. Kent, general manager of distribution for Famous Players-Lasky Corporation has maintained this service in the field as one of the several guarantees that go with Paramount pictures.

Two and a half years ago Claud Saunders went out into the field with eight men to put over "The Miracle Man." The industry as a whole watched the experiment and to the delight of everybody, Paramount exploitation "caught." Not only did it "catch," it grew until one exploiteer was stationed in each of the exchanges.

(Continued on page 1842)

FRANK E. WOODS

Chief Supervisor

Famous Players-Lasky Corporation

THOMPSON BUCHANAN

Associate Supervisor

Famous Players-Lasky Corporation

JEANIE MACPHERSON

Special Writer For

Cecil B. de Mille Productions

WALDEMAR YOUNG

Associate Supervisor

FAMOUS PLAYERS-LASKY CORPORATION

Jack Cunningham

Staff Writer
Famous Players-Lasky Corp.

has to his credit the following photoplays—some from his own stories:—

FOR ROY STEWART
- The Devil Dodger
- The Medicine Man

FOR OLIVE THOMAS
- Limousine Life
- Betty Takes a Hand

FOR PAULINE STARKE
- The Shoes That Danced
- The Argument

TRIANGLE FILM CORP.
- The Stainless Barrier
- Real Folks
- Little Red Decides
- The Hopper

FOR FRANK KEENAN
- The Bells
- The Midnight Stage
- Todd of the Times
- The Silver Girl
- The Master Man
- Gates of Brass
- The False Code
- The World Aflame

FOR MADAME YORSKA
- It Happened in Paris

DIAL FILM CO.
- The Tiger's Coat

ROBERT BRUNTON SPECIAL
- The Devil to Pay

FOR JACK DEMPSEY
- Daredevil Jack (a serial)

FOR DUSTIN FARNUM
- Big Happiness

FOR BRYANT WASHBURN
- All Wrong
- The Ghost of the Rancho

FOR BETTY COMPSON
- Rose of the Border

FOR BESSIE BARRISCALE
- The Heart of Rachael
- Two Gun Betty
- All of a Sudden Norma
- The Broken Gate
- The Breaking Point

FOR RUTH ROLAND
- Hands Up (a serial)

FOR LOUISE GLAUM
- A Law Unto Herself
- The Goddess of Lost Lake

FOR J. WARREN KERRIGAN
- A Burglar for a Night
- Come Again Smith
- The Joyous Liar
- The Dream Cheater
- $30,000!
- The Green Flame
- Live Sparks
- No. 99
- The House of Whispers

FOR SESSUE HAYAKAWA
- Where Lights are Low
- Black Roses

FOR KITTY GORDON
- Adele
- Playthings of Passion

FOR CHARLES HUTCHISON
- Double Adventure (a serial)

FOR ROBERTSON-COLE
- A Wife's Awakening

and, in fact, several others as well as—

FOR FAMOUS PLAYERS-LASKY

"The Call of the North" with Jack Holt.
"Beyond the Rocks" with Gloria Swanson.
Now adapting Perley Poore Sheehan's Novel,
"Those Who Walk in Darkness."

TOM J. GERAGHTY

Supervising Director

FAMOUS PLAYERS-LASKY

Where I am celebrating the wooden anniversary
and hope to participate in the
silver anniversary.

Who wrote the screen version of
IBANEZ'S
"THE FOUR HORSEMEN
of the
APOCALYPSE"
Now writing screen version of
IBANEZ'S
"BLOOD AND SAND"
To star Rodolph Valentino
FAMOUS PLAYERS-
LASKY CORPORATION

MARY H. O'CONNOR

WRITING FOR THE
SCREEN TEN YEARS
—LAST FIVE YEARS
WITH LASKY

During 1921 with
Famous Players Lasky British Producers
London, England

Now Manager of
Story Department
Hollywood, Cal.

BEULAH MARIE DIX

Photoplaywright

Six Years With Lasky Studio

ALBERT SHELBY LeVINO

WILL M. RITCHEY

Photoplaywright

FAMOUS PLAYERS-
LASKY CORPORATION

Latest Adaptation

"THE WOMAN WHO WALKED ALONE"

OLGA PRINTZLAU

Author of Photoplays

"Why Change Your Wife"
"What Every Woman Knows"
"Lost Romance"
"Midsummer Madness"

Coming Productions

"The Cradle"
"Through a Glass Window"
"The Bachelor Daddy"
"Burning Sands"

FAMOUS PLAYERS-LASKY CORPORATION

CLARA BERANGER

Author of

"THE GILDED LILY"

"EXIT THE VAMP"

"HER HUSBAND'S TRADEMARK"

Adapter of

"DR. JEKYLL AND MR. HYDE"

"MISS LULU BETT"

"BOUGHT AND PAID FOR"

We believe in white space

If you want to know where to buy good electros and mats

Ask

Famous Players-Lasky Corporation

They buy the best

BOOKING GUIDE TO PARAMOUNT RELEASES

For the period September, 1921, to March, 1922. Advance print from Motion Picture News Booking Guide of March, 1922. All references are to pages and issues of Motion Picture News.

AFFAIRS OF ANATOL, THE. All star cast (Wallace Reid, Gloria Swanson, Elliott Dexter, Bebe Daniels, Monte Blue, Wanda Hawley, Theodore Roberts, Agnes Ayres, Theodore Kosloff). Director, Cecil B. DeMille. Length, 8 reels.
Reviewed issue Sept. 24, 1921, page 1661. First run showings, pg. 938, Aug. 20; 1074, Aug. 27; 1202, Sept. 3; 1620, 1621, Sept. 24; 1735, 1737, Oct. 1; 1863-1866, Oct. 8; 1990, 1992, Oct. 15; 2146, 2148, Oct. 22; 2418, Nov. 5; 2683, Nov. 19; 52, Dec. 24.
Advertising: Pages 616, July 30; first page following front cover, Aug. 6; 808, Aug. 13; 891, Aug. 20; 1262, Sept. 10; 1800, Oct. 8; 2885, Dec. 3; 2993, Dec. 10; 5, Dec. 24; 143, Dec. 31; 455, 456, Jan. 14, 1922.
Lobby Displays: Pages 2422, Nov. 5; 2691, Nov. 19; 2939, Dec. 3; 732, Jan. 28; 980, Feb. 11.
Exploitation: Pages 2152, 2155, 2161, Oct. 22; 2287, 2289, 2290, 2292, Oct. 29; 2422, 2424, 2426, 2430, Nov. 5; 2541, Nov. 12; 2686, 2689, 2690, 2691, Nov. 19; 2825, 2826, 2829, Nov. 26; 2939, Dec. 3; 3206, Dec. 17; 61, Dec. 24; 399, Jan. 7, 1922; 732, Jan. 28.
Window Displays: Pages 3193, 3195, 3196, 3208, Dec. 17.
Prologues: Pages 2157, Oct. 22; 2424, Nov. 5; 2543, Nov. 12; 2830, Nov. 26.

AFTER THE SHOW. Featuring Jack Holt, Lila Lee and Charles Ogle. Director, William DeMille. Length, 6 reels.
Reviewed issue Oct. 15, 1921, page 2047. First run showings, pg. 1989, 1990, Oct. 15; 2146, 2147, Oct. 22; 2284, Oct. 29; 2418, 419, Nov. 5; 2535, 2536, Nov. 12; 2681, Nov. 19; 236b, Dec. 31; 865, Feb. 4, 1922.
Advertising: Pages 617, July 30; third page following front cover, Aug. 27; first page following cover, Sept. 17; 1802, Oct. 8.
Lobby Displays: Page 3198, Dec. 17, 1921.
Exploitation: Pages 2294, Oct. 29; 3198, 3208, Dec. 17.

AT THE END OF THE WORLD. Star, Betty Compson. Director, Penrhyn Stanlaws. Length, 6 reels.
Reviewed issue Aug. 27, 1921, page 1139. First run showings, pg. 1073, Aug. 27; 1204, Sept. 3; 1490-1493, Sept. 17; 1621, Sept. 24; 1736, Oct. 1; 1866, Oct. 8; 2148, Oct. 22; 2536, Nov. 12; 2681, Nov. 19.
Advertising: Pages 616, July 30; second page following front cover, Aug. 6.
Exploitation: Pages 1503, Sept. 17; 1625, Sept. 24; 2156, Oct. 22; 2286, Oct. 29; 2938, Dec. 3; 3206, Dec. 17.
Prologues: Page 1503, Sept. 17.
Newspaper Display: Page 1491, Sept. 17.

BACK PAY (Cosmopolitan). Featuring Matt Moore and Seena Owen. Director, Frank Borzage. Length, 6 reels.
Reviewed issue Feb. 4, 1922, page 890. First run showings, pg. 737, Jan. 28; 1127, Feb. 18; 1243, Feb. 25; 1355, March 4.
Advertising: Pages 2885, Dec. 3; 6, Dec. 24; 456, 457, Jan. 14; 561, Jan. 21.

BESIDE THE BONNIE BRIER BUSH. Star and director, Donald Crisp. Length, 5 reels.
Reviewed issue Dec. 10, 1921, page 3104. First run showings, pg. 2932c, Dec. 3; 3042, Dec. 10; 3189, Dec. 17; 236b, 236c, Dec. 31.
Advertising: Pages 2066, 2068, Oct. 22.
Exploitation: Page 976, Feb. 11.

BEYOND. Star, Ethel Clayton. Director, William D. Taylor. Length, 6 reels.
Reviewed issue Sept. 17, 1921, page 1543. First run showings, pg. 1736, 1737, Oct. 1; 2148, Oct 22; 2417, 2418, Nov. 5; 2819, Nov. 26; 3045, Dec. 10; 508, Jan. 14.
Advertising: Pages 617, July 30; first page after front cover, Aug. 27; 1543, Sept. 17.

BOOMERANG BILL (Cosmopolitan). Star, Lionel Barrymore. Director, Tom Terriss. Length, 5 reels.
Reviewed issue Feb. 18, 1922, page 1155. First run showings, pg. 737, Jan. 28; 986, Feb. 11; 1124, 1126, Feb. 18.
Advertising: Pages 6, Dec. 24; 456, Jan. 14; 561, Jan. 21; 1306, March 4.
Exploitation: Page 1349, March 4.
Newspaper Display: Page 986, Feb. 11.

BRIDE'S PLAY, THE (Cosmopolitan). Star, Marion Davies. Director, George Terwilliger. Length, 6 reels.
Reviewed issue Jan. 21, 1922, page 641. First run showings, pg. 236b, Dec. 31; 618, 620, Jan. 21; 1125, Feb. 18; 1356, March 4.
Advertising: Front cover, Dec. 31; 561, Jan. 21; 813-816, Feb. 4.
Prologues: Page 1241, Feb. 25, 1922.
Newspaper Display: Page 1245, Feb. 25, 1922.

CALL OF THE NORTH. Star, Jack Holt. Director, Joseph Henabery. Length, 6 reels.
Reviewed issue Dec. 10, 1921, page 3100. First run showings, pg. 3042, Dec. 10; 3189, 3191, Dec. 17; 236b, 236c, Dec. 31; 389-392, Jan. 7; 620, Jan. 21; 867, Feb. 4; 989, Feb. 11; 1124, Feb. 18.
Advertising: Pages 2066, Oct. 22; 2885, Dec. 3; 2993, Dec. 10; 143, Dec. 31; 456, Jan. 14.
Lobby Displays: Page 1236, Feb. 25.

CAPPY RICKS. Star, Thomas Meighan. Director, Tom Forman. Length, 6 reels.
Reviewed issue Sept. 3, 1921, page 1254. First run showings, pg. 1201, Sept. 3; 1734, 1737, Oct. 1; 1863, Oct. 8; 1990-1992, Oct. 15; 2147, 2148, Oct. 22; 2282, 2284, 2285, Oct. 29; 2417, 2418, Nov. 5; 2536, Nov. 12; 2682, 2683, Nov. 19; 2820, Nov. 26; 3189, Dec. 17.
Advertising: Pages 616, July 23; second page following front cover, Aug. 27; 2885, Dec. 3.
Lobby Displays: Page 65, Dec. 24, 1921.
Exploitation: Pages 2153, Oct. 22; 2933, Dec. 3; 3196, Dec. 17; 1118, Feb. 18.
Newspaper Display: Pages 2283, Oct. 29; 2419, Nov. 5.

CASE OF BECKY, THE (Realart). Star, Constance Binney. Director, Chester M. Franklin. Length, 5 reels.
Reviewed issue Oct. 22, 1921, page 2188. First run showings, pg. 2145, Oct. 22; 2282, 2284, 2285, Oct. 29; 2932d, Dec. 3; 392, Jan. 7.
Advertising: Page 1575, Sept. 24; 3127, Dec. 17.
Exploitation: Page 2429, Nov. 5, 1921.
Prologues: Page 2429, Nov. 5, 1921.
Newspaper Display: Page 2683, Nov. 19, 1921.

DANGEROUS LIES. Star, David Powell. Director, Paul Powell. Length, —— First run showings, pg. 2681, 2682, Nov. 19; 2932, Dec. 3.
Advertising: Page 616, July 30.

DAWN OF THE EAST. Star, Alice Brady. Director, E. H. Griffith. Length, 5 reels.
Reviewed issue Oct. 22, 1921, page 2189. First run showings, pg. 3043, Dec. 10; 53, Dec. 24.
Advertising: Pages 1577, Sept. 24; 3124, Dec. 17.
Lobby Displays: Pages 2932f. Dec. 3; 515, Jan. 14.
Exploitation: Pages 2937, Dec. 3; 3205, Dec. 17.
Newspaper Display: Pages 54, 55, Dec. 24.

DON'T TELL EVERYTHING. Featuring Wallace Reid, Gloria Swanson, Elliott Dexter. Director, Sam Wood. Length, 5 reels.
Reviewed issue Dec. 24, 1921, page 123. First run showings, pg. 2820, Nov. 26; 2932b, 2932c, Dec. 3; 3042, 3044, Dec. 10; 3189-3191, Dec. 17; 52-55, Dec. 24; 236a, Dec. 31; 507, 508, Jan. 14, 1922; 736, 737, Jan. 28.
Advertising: Second page following cover, Sept. 17; 2067, Oct. 22; first insert, Nov. 19; 2885, 2886, Dec. 3; 2993, 2995, Dec. 10; 5, Dec. 24; 141, Dec. 31; 391, Jan. 7, 1922; 456, Jan. 14.
Lobby Displays: Pages 856, Feb. 4; 1112, Feb. 18.
Exploitation: Pages 3203, Dec. 17; 1118, Feb. 18; 1233, Feb. 25; 1351, March 4.
Newspaper Display: Page 3198, Dec. 17.

ENCHANTMENT (Cosmopolitan). Star, Marion Davies. Director, Robert G. Vignola. Length, 6 reels.
Reviewed issue Nov. 12, 1921, page 2601. First run showings, pg. 2534, Nov. 12; 2820, 2821, Nov. 26; 2932a, 2932d, Dec. 3; 55, Dec. 24; 236c, Dec. 31; 392, Jan. 7, 1922; 509, Jan. 14; 736, Jan. 28; 867, Feb. 4.
Advertising: First page following front cover, Aug. 27; 2627, Nov. 19; 564, Jan. 21, 1922.
Lobby Displays: Pages 3207, Dec. 17; 1236, Feb. 25.
Exploitation: Pages 610, 611, Jan. 21.
Prologues: Page 3198, Dec. 17.
Newspaper Display: Page 236c, Dec. 31.

EVERYTHING FOR SALE (Realart). Star, May McAvoy. Director, Frank O'Connor. Length, 5 reels.
Reviewed issnue Oct. 8, 1921, page 1925. First run showings, pg. 1864, OIt. 8; 1990, Oct. 15; 2419, Nov. 5; 2818, Nov. 26; 2932a, Dec. 3; 3191, Dec. 17; 54, Dec. 24; 236c, Dec. 31.
Lobby Displays: Pages 3056, Dec. 10; 512, Jan. 14.
Exploitation: Pages 2155, 2156, Oct. 22; 2932g, Dec. 3; 1120, Feb. 18, 1922.

EXIT THE VAMP. Star, Ethel Clayton. Director, Frank Urson. Length, 5 reels.
Reviewed issue Feb. 4, 1922, page 897. First run showings, pg. 2682, Nov. 19; 3044, Dec. 10; 3188, Dec. 17; 53, Dec. 24; 236c, 236d, Dec. 31; 390, Jan. 7, 1922; 620, Jan. 21; 989, Feb. 11; 1125, Feb. 18.
Advertising: Pages 2067, Oct. 22; first insert, Nov. 19; 2885, Dec. 3.
Lobby Displays: Page 612, Jan. 21, 1921.
Newspaper Display: Page 392, Jan. 7, 1922.

EXPERIENCE. Star, Richard Barthelmess. Director, George Fitzmaurice. Length, 6 reels.
Reviewed issue Aug. 20, page 981. First run showings, pg. 938, Aug. 20; 1202, Sept. 3; 1333, Sept. 10; 1492, 1493, Sept. 17; 1619, 1622, Sept. 24; 1735, 1737, Oct. 1; 1764, Oct. 8; 2146, 2147, Oct. 22; 2285, Oct. 29; 2535, 2536, No. 12; 2819, Nov. 26; 2932d, Dec. 3.
Advertising: Pages 616, July 30; third page following front cover, Aug. 27; 1147, Sept. 3.
Lobby Displays: Pages 1625, Sept. 24; 3056, Dec. 10; 722, Jan. 28.
Exploitation: Pages 1740, Oct. 1; 2160, 2163, Oct. 22; 2290, Oct. 29; 2423, Nov. 5; 2544, Nov. 21; 2684, 2691, Nov. 19; 3193, 3208, Dec. 17; 399, Jan. 7.
Prologues: Pages 1338, Sept. 10; 2160, Oct. 22.
Newspaper Display: Page 1492, Sept. 17, 1921.

FIRST LOVE (Realart). Star, Constance Binney. Director, Maurice Campbell. Length, 5 reels.
Reviewed issue Jan. 28, 1922, page 776. First run showings, pg. 236d, Dec. 31; 618, Jan. 21.
Advertising: Pages 2756, Nov. 26; 3123, Dec. 17.

FOOTLIGHTS. Star, Elsie Ferguson. Director, John S. Robertson. Length, 6 reels.
Reviewed issue Oct. 15, 1921, page 2049. First run showings, pg. 1332, Sept. 10; 1491-1493, Sept. 17; 1621, Sept. 24; 1734, 1736, Oct. 1; 1989, 1991, Oct. 15; 2146, Oct. 22; 2284, 2285, Oct. 29; 2416, Nov. 5; 2537, Nov. 12; 2681, Nov. 19.
Advertising: Pages 616, July 30; second page following front cover, Aug. 27; 1148, Sept. 3; 1261, Sept. 10; 1933, Oct. 15; 2885, Dec. 3; 2993, 2995, Dec. 10; 5, Dec. 24; 143, Dec. 31; 456, Jan. 14, 1922; 1181, Feb. 25.
Exploitation: Pages 2159, Oct. 22; 2291, Oct. 29; 2828, Nov. 26.
Prologues: Pages 2162, Oct. 22; 2291, Oct. 29.
Newspaper Display: Page 2283, Oct. 29.

GAME CHICKEN, A. (Realart). Star, Bebe Daniels. Director, Chester M. Franklin. Length, 5 reels.
Advertising: Pages 457, Jan. 14; 561, Jan. 21.

GASOLINE GUS. Star, Roscoe Arbuckle. Director, James Cruze. Length, ——
Advertising: Pages 616, July 30; fourth page following front cover, Aug. 27.

GET-RICH-QUICK WALLINGFORD (Cosmopolitan). Featuring Doris Kenyon, Norman Kerry, Sam Hardy, and Diana Allen. Director, Frank Borzage. Length, 7381 feet.
Reviewed issue Dec. 17, 1921, page 3255. First run showings, pg. 3188, 3191, Dec. 17; 52, 55, Dec. 24; 236a, 236b, 236c, Dec. 31; 389, Jan. 7; 509, Jan. 14; 620, Jan. 21; 735-737, Jan. 28; 864, Feb. 4; 1125, 1126, Feb. 18.
Advertising: Pages 2767-2770, Nov. 26; 2885, Dec. 3; 2993, 2996, Dec. 10; 5, Dec. 24; 143, Dec. 31; 456, Jan. 7, 1922; 563, Jan. 21; 670, Jan. 28; 1181, Feb. 25.
Lobby Displays: Pages 863, Feb. 4; 1174, Feb. 18.
Exploitation: Pages 1233, 1238, Feb. 25.
Newspaper Display: Pages 509, Jan. 14; 867, Feb. 4.

GOLEM, THE. Star and Director, Paul Wagener. Length, 6 reels.
Reviewed issue July 2, 1921, page 271. First run showings, pg. 198, July 2; 459, July 16; 547, July 23; 1622, Sept. 24; 1736, Oct. 1; 2145, Oct. 22; 2284, 2285, Oct. 29; 2418, Nov. 5; 2536, Nov. 12; 3042, Dec. 10; 53, Dec. 24.
Advertising: Page 616, July 30, 1921.
Exploitation: Page 337, July 9; 3204, Dec. 17.
Prologues: Pages 336, 337, July 9.

GREAT IMPERSONATION, THE. Featuring James Kirkwood. Director, George Melford. Length, 6 reels.
Reviewed issue Oct. 8, 1921, page 1917. First run showings, pg. 1619, Sept. 24; 1863, 1866, Oct. 8; 1991, 1992, Oct. 15; 2285, Oct. 29; 2419, Nov. 5; 2536, 2537, Nov. 12; 2681, 2682, Nov. 19; 2932d, Dec. 3; 3188, 3191, Dec. 17; 736, Jan. 28.
Advertising: Pages 616, July 30; fourth page following front cover, Aug. 27; 2212, Oct. 29.
Exploitation: Page 3201, Dec. 17, 1922.

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GREAT MOMENT, THE. Star, Gloria Swanson. Director, Sam Wood. Length, 5795 feet.
Reviewed issue Aug. 6, 1921, page 798. First run showings, pg. 756, Aug. 6; 838, 839. Aug. 13; 938, 940, 941, Aug. 20; 1073, Aug. 27; 1204, Sept. 3; 1335, Sept. 10; 1491-1493, Sept. 17; 1990, Oct. 15.
Advertising: Pages 3236, May 28; 3619, June 18; 616, July 30; third page following front cover, Aug. 6; 2885, Dec. 3; 2993, Dec. 10; 6, Dec. 24; 143, Dec. 31; 456, Jan. 14, 1922; 1181, Feb. 25.
Lobby Displays: Page 2939, Dec. 3, 1921.
Exploitation: Pages 1078, Aug. 27; 1336, Sept. 10; 1500, Sept. 17; 2161, Oct. 22; 2939, Dec. 3; 405, Jan. 7, 1922; 1348, March 4.
Newspaper Displays: Page 1203, Sept. 3, 1921.

HELL DIGGERS, THE. Star, Wallace Reid. Director, Frank Urson. Length, 5 reels.
Reviewed issue Sept. 3, 1921, page 1255. First run showings, pg. 1043, Aug. 27; 1201, 1202. Sept. 3; 1333, 1334, Sept. 10; 1490-1493, Sept. 17; 1619, 1692, Sept. 24; 1734, 1736. Oct. 1; 1864, Oct. 8; 2146, Oct. 22; 2417, Nov. 5; 508, Jan. 14, 1922.
Advertising: Pages 616, July 30; fourth page following front cover, Aug. 6.
Exploitation: Pages 1499, Sept. 17; 2286, Oct. 29; 3046, 3047, Dec. 10.
Prologues: Page 2286, Oct. 29, 1921.
Newspaper Displays: Pages 1202, 1203, Sept. 3; 1492, Sept. 17.

HER FACE VALUE (Realart). Star, Wanda Hawley. Director, Thomas Heffron. Length, 5 reels.
Reviewed issue Nov. 19, 1921, page 2733. First run showings, pg. 2537, Nov. 12; 2819, 2820. Nov. 26; 392, Jan. 7; 867, Feb. 4; 1243, Feb. 25.
Advertising: Page 2077, Oct. 22, 1921.

HER OWN MONEY. Star, Ethel Clayton. Director, Joseph Henabery. Length, 5 reels.
Reviewed issue March 4, 1922, page 1367. First run showings, pg. 727, Jan. 28; 1245, Feb. 25.
Advertising: Page 561, Jan. 21, 1922.

HER WINNING WAY (Realart). Star, Mary Miles Minter. Director, Joseph Henabery. Length, 5 reels.
Reviewed issue Oct. 1, 1921, page 1789. First run showings, pg. 1737, Oct. 1; 2285, Oct. 29; 2820, Nov. 26; 3042, Dec. 10; 236b, Dec. 31.
Exploitation: Pages 2001, Oct. 15; 2825, Nov. 26.

HOMESPUN VAMP, A. (Realart). Star, May McAvoy. Director, Frank O'Connor. Length, 5 reels.
Reviewed issue March 4, 1922, page 1367.
Advertising: Page 561, Jan. 21, 1922.

HUSH MONEY (Realart). Star, Alice Brady. Director, Charles Maigne. Length, 6 reels.
Reviewed issue Dec. 10, 1921, page 3102.
Advertising: Page 2079, Oct. 22, 1921.
Exploitation: Pages 2824, Nov. 26; 3201, Dec. 17.

JUST AROUND THE CORNER. Featuring Lewis Sargent, Sigrid Holmquist, Margaret Sedden. Director, Frances Marion. Length, 6173 feet.
Reviewed issue Jan. 14, 1922, page 553. First run showings, pg. 506, 507, Jan. 14; 618, Jan. 21; 735, 737, Jan. 28; 1125, Feb. 18; 1245, Feb. 25; 1357, March 4.
Advertising: Pages 2885, Dec. 3; 2995, Dec. 10; 3147-3150, Dec. 17; 564, Jan. 21, 1922.
Exploitation: Pages 981, Feb. 11; 1121, Feb. 18; 1241, Feb. 25.

LADIES MUST LIVE. Star, Betty Compson. Director, George Loane Tucker. Length, 6 reels.
Reviewed issue Dec. 3, 1921, page 2987. First run showings, pg. 2534, 2536, Nov. 12; 2682, Nov. 19; 2818, 2819, 2820, Nov. 26; 2932a, 2932b, 2932d, Dec. 3; 54, Dec. 24; 236b, 236c, Dec. 31.
Advertising: Second page following front cover, Sept. 24; pg. 1799, Oct. 8; 2065, 2066. Oct. 22; 2885, Dec. 3; 2993, Dec. 10; 143, Dec. 31.
Lobby Displays: Pages 406, Jan. 7; 514, Jan. 14.
Exploitation: Pages 2940, Dec. 3; 3057, Dec. 10; 66, Dec. 24; 403, Jan. 7, 1922; 510, Jan. 14; 612, Jan. 21; 722, Jan. 28; 1118, Feb. 18.

LANE THAT HAD NO TURNING, THE. Star, Agnes Ayres. Director, Victor Fleming. Length, 6 reels.
Reviewed issue of Jan. 21, 1922, page 643. First run showings, pg. 618, Jan. 21; 866, 867. Feb. 4; 989, Feb. 11; 1246, Feb. 25.
Advertising: Pages 2067, Oct. 22; 2885, Dec. 3; 456, Jan. 14; 562, 563, Jan. 21; 670, Jan. 28; 797, Feb. 4.
Exploitation: Pages 983, 984, Feb. 11, 1922.

LAST PAYMENT, THE. Star, Pola Negri. Length, 5050 feet.
Reviewed issue Jan. 28, 1922, page 769. First run showings, pg. 619, Jan. 21; 735, 736. Jan. 28; 987, Feb. 11; 1126, 1127, Feb. 18; 1246, Feb. 25.
Advertising: First page following front cover, Nov. 12; 2885, Dec. 3; 141-143, Dec. 31; 456, Jan. 14, 1922; 562, Jan. 21; 670, Jan. 28; 797, Feb. 4.

LAW AND THE WOMAN. Star, Betty Compson. Director, Penrhyn Stanlaws. Length, 6461 feet.
Reviewed issue Jan. 28, 1922, page 767. First run showings, pg. 735, Jan. 28; 866, Feb. 4; 987-989, Feb. 11; 1124-1126, Feb. 18; 1356-1358, March 4.
Advertising: Pages 2067, Oct. 22; 2885, Dec. 3; 2993, Dec. 10; 6, Dec. 24; 143, Dec. 31; 456, Jan. 14, 1922; 561, 562, Jan. 21; 670, 671, Jan. 28.

LITTLE MINISTER, THE. Star, Betty Compson. Director, Penrhyn Stanlaws. Length, 6031 feet.
Reviewed issue Jan. 7, 1922, page 445. First run showings, pg. 236a, Dec. 31; 389, 390, 391, 392, Jan. 7, 1922; 508, Jan. 14; 618, 619, Jan. 21; 737, Jan. 28.
Advertising: Pages 617, July 30; 2067, Oct. 22; 2745, Nov. 26; 2885, 2887, Dec. 3; 2995, Dec. 10; 5, Dec. 24; 143, Dec. 31; 456, 457, Jan. 14, 1922; 561, 562, Jan. 21; 670, Jan. 28; 1180, Feb. 25.
Newspaper Displays: Page 720, Jan. 28, 1922.

LOVE CHARM, THE (Realart). Star, Wanda Hawley. Director, Thomas Heffron. Length, 5 reels.
Reviewed issue Dec. 24, 1921, page 125. First run showings, pg. 3042, Dec. 10; 236b, Dec. 31; 621, Jan. 21, 1922.
Advertising: Page 2757, Nov. 26, 1921.
Newspaper Displays: Pages 3043, Dec. 10; 720, Jan. 28, 1922.

LOVE'S BOOMERANG. Star, Ann Forrest. Director, John S. Robertson. Length, 5 reels.
Reviewed issue March 11, 1922, page 1500.
Advertising: Pages 2067, Oct. 22; 2885, Dec. 3; 2995, Dec. 10; 561, Jan. 21.

MIDNIGHT (Realart). Star, Constance Binney. Director, Maurice Campbell. Length, 5 reels.
Reviewed issue March 4, 1922, page 1367.
Advertising: Page 561, Jan. 21, 1922.

MISS LULU BETT. Featuring Lois Wilson, Milton Sills, Theodore Roberts. Director, William B. De Mille. Length, 5904 feet.
Rivewed issue Dec. 31, 1921, page 331. First run showings, pg. 2818, Nov. 26; 3045, Dec. 10; 53, 55, Dec. 24; 236a, 236c, Dec. 31; 507, Jan. 14, 1922; 620, 621, Jan. 21; 736, Jan. 28; 865, Feb. 4; 988, Feb. 11; 1245, Feb. 25.
Advertising: Pages 2067, Oct. 22; first insert, Nov. 19; 2885, Dec. 3; 2993-4, Dec. 10; 5, Dec. 24; 143, Dec. 31; 456, 457, Jan. 14; 561, 562, Jan. 21; 670, Jan. 28; 1181, Feb. 25.
Exploitation: Pages 406, Jan. 7; 1241, Feb. 25.
Newspaper Displays: Pages 3190, Dec. 17; 236b, Dec. 31; 1126, Feb. 18.

MORALS (Realart). Star, May McAvoy. Director, William D. Taylor. Length, 5 reels
Reviewed issue Jan. 14, 1922, page 556. First run showings, pg. 3043, Dec. 10; 236a, 236d, Dec. 31; 737, Jan. 28.
Advertising: Pages 2751-2755, Nov. 26; 3122, Dec. 17.
Lobby Displays: Pages 730, Jan. 28; 1118, Feb. 18.
Exploitation: Page 1351, March 4, 1922.
Newspaper Displays: Page 988, Feb. 11, 1922.

MORAN OF THE LADY LETTY. Featuring Dorothy Dalton and Rodolf Valentino. Director, George Melford. Length, 6 reels.
Reviewed issue Feb. 18, 1922, page 1155. First run showings, pg. 1124, Feb. 18; 1243, Feb. 25; 1356, 1357, March 4.
Advertising: Pages 2885, Dec. 3; 6, Dec. 24; 143, Dec. 31; 456, Jan. 14; 561, Jan. 21; 1179, Feb. 25.

NANCY FROM NOWHERE. Star, Bebe Daniels. Director, Chester M. Franklin. Length, 5 reels.
Reviewed issue Feb. 11, 1922, page 1031. First run showings, pg. 986, 988, Feb. 11; 1125, Feb. 18; 1244, Feb. 25.
Advertising: Pages 561, 562, Jan. 21; 670, Jan. 28.
Newspaper Displays: Page 1127, Feb. 18, 1922.

ONE GLORIOUS DAY. Featuring Will Rogers and Lila Lee. Director, James Cruze. Length, 5100 feet.
Reviewed issue Feb. 11, 1922, page 1031. First run showings, pg. 986, Feb. 11; 1243, Feb. 25.
Advertising: Pages 2885, Dec. 3; 2995, Dec. 10; 456, Jan. 14, 1922; 561, Jan. 21; 797, Feb. 4; 928, 929, Feb. 11; 1179, Feb. 25.
Newspaper Displays: Page 1242, Feb. 25, 1922.

PRINCE THERE WAS, A. Star, Thomas Meighan. Director, Tom Forman. Length, 5533 feet.
Reviewed issue Nov. 26, 1921, page 2875. First run showings, pg. 2818, Nov. 26; 3188, Dec. 17; 52, 53, Dec. 24; 236b, Dec. 31; 390, Jan. 7; 509, Jan. 14; 618, 619, Jan. 21; 866, 867, Feb. 4; 1358, March 4.
Advertising: Pages 617, July 30; 2067, Oct. 22; 2360, Nov. 5; first insert, Nov. 19; 2993, Dec. 10; 143, Dec. 31.

RED PEACOCK, THE. Star, Pola Negri . Director, Paul Ludwig Stein. Length, 6 reels.
Advertising: Pages 561, Jan. 21; 1179, Feb. 25, 1922.

RENT FREE. Star, Wallace Reid. Director, Howard Higgin. Length, 4661 feet.
Reviewed issue Jan. 7, 1922, page 448. First run showings, pg. 389, Jan. 14; 506, 509, Jan. 14; 621, Jan. 21; 736, 737, Jan. 28; 865, Feb. 4; 989, Feb. 11; 1124, Feb. 18; 1243, 1245, Feb. 25.
Advertising: Pages 2067, Oct. 22; 2885, Dec. 3; 2995, Dec. 10.
Lobby Displays: Pages 1116, 1119, Feb. 18, 1922.
Exploitation: Pages 983, Feb. 11; 1113, 1114, Feb. 18.
Prologues: Page 858, Feb. 4, 1922.
Newspaper Displays: Pages 865, Feb. 4; 985, Feb. 11.

ROOM AND BOARD (Realart). Star, Constance Binney. Director, Alan Crosland. Length, 5 reels.
Reviewed issue Sept. 10, 1921, page 1409. First run showings, pg. 1332, Sept. 10; 1869, Oct. 8; 2419, Nov. 5; 508, Jan. 14, 1922.
Lobby Display: Page 1352, March 4, 1922.
Exploitation: Page 1239, Feb. 25, 1922.

SATURDAY NIGHT. Special cast. Director, Cecil B. De Mille. Length, 6 reels.
Reviewed issue Feb. 4, 1922, page 893. First run showings, pg. 864, 867, Feb. 11; 1125, 1126, 1127, Feb. 18; 1244, 1245, 1246, Feb. 25.
Advertising: Pages 5, Dec. 24; 143, Dec. 31; 337-340, Jan. 7; 455, 457, Jan. 14; 561, 562, Jan. 21; 670, Jan. 28; 797, Feb. 4.
Lobby Displays: Pages 1114, Feb. 18; 1231, 1232, Feb. 25.
Exploitation: Pages 1119, Feb. 18; 1348, March 4.
Prologues: Page 1117, Feb. 18, 1922.
Newspaper Displays: Pages 1127, Feb. 18; 1358, March 4.

SHEIK, THE. Featuring Agnes Ayres and Rodolf Valentino. Director, George Melford. Length, 7 reels.
Reviewed issue Oct. 29, 1921, page 2343. First run showings, pg. 2435, Nov. 12; 2680, Nov. 19; 2818, Nov. 26; 2932c, 2932d. Dec. 3; 3042-3045, Dec. 10; 3188, 3191, Dec. 17; 236c, Dec. 31; 392, Jan. 7, 1922; 620, Jan. 21.
Advertising: Pages 617, July 30; first page following front cover, Oct. 1; 1992, Oct. 15; 2066, Oct. 22; 2213, Oct. 29; 2743, Nov. 26; 2885, Dec. 3; 2993, Dec. 10; 5, Dec. 24; 143, Dec. 31; 456, 457, Jan. 14, 1922; 797, Feb. 4; 1181, Feb. 25.
Lobby Displays: Pages 60, Dec. 24; 516, 517, Jan. 14; 859, 861, Feb. 4; 979, Feb. 11.
Exploitation: Page 2937, Dec. 3; 3108, 3109, 3203, Dec. 17; 60, 62, 64, Dec. 24; 395, 397, 398, 402, 404, 406, Jan. 7; 510, 511, 513, 517, Jan. 14; 610, 612, Jan. 21; 726, 727, 731, Jan. 28; 855, 856, Feb. 4; 980, 984, Feb. 11; 1112, 1114, 1118, Feb. 18; 1237, Feb. 25; 1351, March 4.
Prologues: Pages 3203, Dec. 17; 64, Dec. 24; 404, Jan. 7; 516, Jan. 14; 61, Jan. 21.

SPEED GIRL, THE (Realart). Star, Bebe Daniels. Director, Maurice Campbell. Length, 6 reels.
Reviewed issue Nov. 26, 1921, page 2880. First run showings, pg. 2285, Oct. 29; 2416, 2418, 2419, Nov. 5; 2535, Nov. 12; 2682, Nov. 19; 2932b, Dec. 3; 3044, 3045, Dec. 10; 3189, Dec. 17; 236c, Dec. 31; 391, Jan. 7, 1922; 508, Jan. 14; 61, Jan. 21.
Advertising: Pages 2075, Oct. 22; 3125, Dec. 17.
Lobby Displays: Page 59, Dec. 24, 1921.
Newspaper Displays: Pages 2418, Nov. 5; 2536, Nov. 12; 2820, Nov. 26.

THREE LIVE GHOSTS. Featuring Anna Q. Nillson and Norman Kerry. Director, George Fitzmaurice. Length, 7 reels.
Reviewed issue Jan. 14, 1922, page 554. First run showings, pg. 506, Jan. 14; 864, Feb. 4; 987, Feb. 11; 1125, 1127, Feb. 18; 1246, Feb. 25.
Advertising: Pages 2067, Oct. 22; 2885, Dec. 3; 2995, Dec. 10; 24, Dec. 24; 143, Dec. 31; 457, Jan. 14; 561, 562, Jan. 21; 670, Jan. 28; 799, Feb. 4.
Exploitation: Page 1240,Feb. 25, 1922.

TILLIE (Realart). Star, Mary Milse Minter. Director, Frank Urson. Length, 5 reels.
Reviewed issue Feb. 25, 1922, page 1271. First run showings, pg. 989, Feb. 11; 1124, Feb. 18; 1235, Feb. 25.
Advertising: Page 561, Jan. 21, 1922.

TOO MUCH WIFE (Realart). Star, Wanda Hawley. Director, Thomas N. Heffron. Length, 4227 feet.
Reviewed issue Jan. 28, 1922, page 767. First run showings, pg. 735, 736, Jan. 28.
Advertising: Pages 561, 562, Jan. 21; 670, Jan. 28.

UNDER THE LASH. Star, Gloria Swanson. Director, Sam Wood. Length, 567 feet.
Reviewed issue Oct. 29, 1921, page 2351. First run showings, pg. 2282, Oct. 29; 2416, 2417, Nov. 5; 2682, Nov. 19; 2819, Nov. 26; 2932b, Dec. 3; 3042, 3044. Dec. 10; 3189, 3191, Dec. 17; 392, Jan. 7, 1922; 620, 621, Jan. 21; 735, Jan. 28.
Advertising: Pages 2067, Oct. 22; first insert, Nov. 19; 2744, Nov. 26.

VIRGINIA COURTSHIP, A. Star, May McAvoy. Director, Frank O'Connor. Length, 5 reels.
Reviewed issue Feb. 4, 1922, page 905. First run showings, pg. 621, Jan. 21.
Advertising: Page 1579, Sept. 24.
Lobby Displays: Pages 1115, Feb. 18; 1230, Feb. 25.

WHITE OAK. Star, William S. Hart. Director, Lambert Hillyer. Length, 5 reels.
Reviewed issue Nov. 12, 1921, page 2605. First run showings, pg. 2534, Nov. 12; 2932b, Dec. 3; 3188, 3190, Dec. 17; 390, Jan. 7, 1922.
Advertising: Pages 2067, Oct. 22; 2359, Nov. 5; first insert, Nov. 19; 6, Dec. 24; 456, Jan. 14.
Exploitation: Pages 1174, Feb. 18; 1241, Feb. 25.
Prologues: Page 511, Jan. 14, 1922.

THREE WORD BRAND. Star, William S. Hart. Director, Lambert Hillyer. Length, 6638 feet.
Reviewed issue Oct. 8, 1921, page 1923. First run showings, pg. 1863, Oct. 8; 2282-3, 2885, Oct. 29; 2416, Nov. 5; 2536, Nov. 12; 2682, 2683. Nov. 19; 2819, 20. Nov. 26; 2932c, Dec. 3; 620, Jan. 21, 1922.
Advertising: First page following front cover, Sept. 24; 617, July 30; 2066, Oct. 22.
Exploitation: Pages 611, Jan. 21; 725, Jan. 28.
Prologues: Pages 2541, 2546, Nov. 12.
Newspaper Display: Page 2534, Nov. 12, 1921.

Simplex

AND we, the builders of the Simplex Projector, hundreds of which are used by the Famous Players-Lasky Corporation, extend our sincere best wishes to the entire personnel of that splendid organization on its tenth anniversary.

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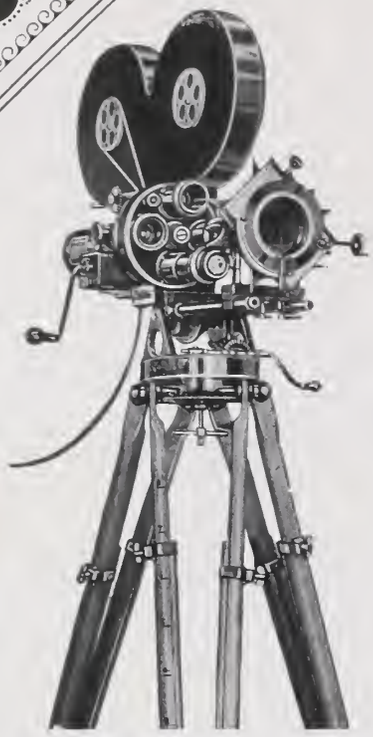

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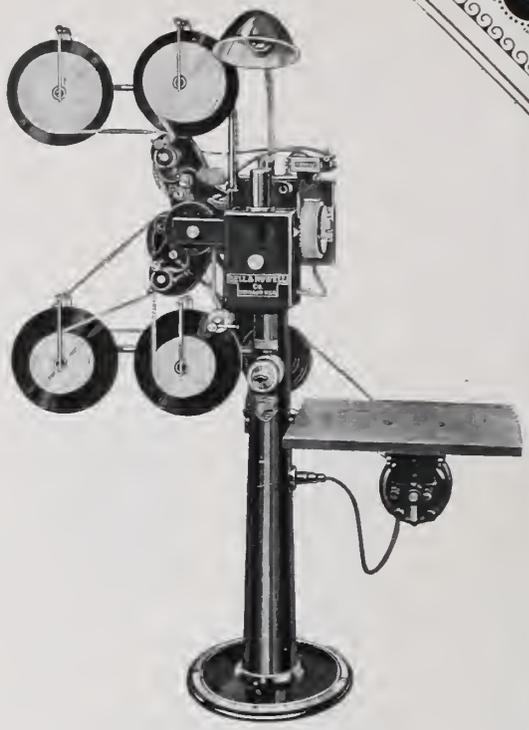

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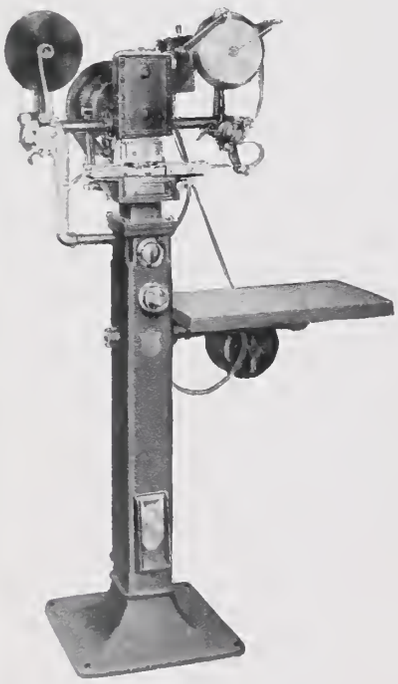

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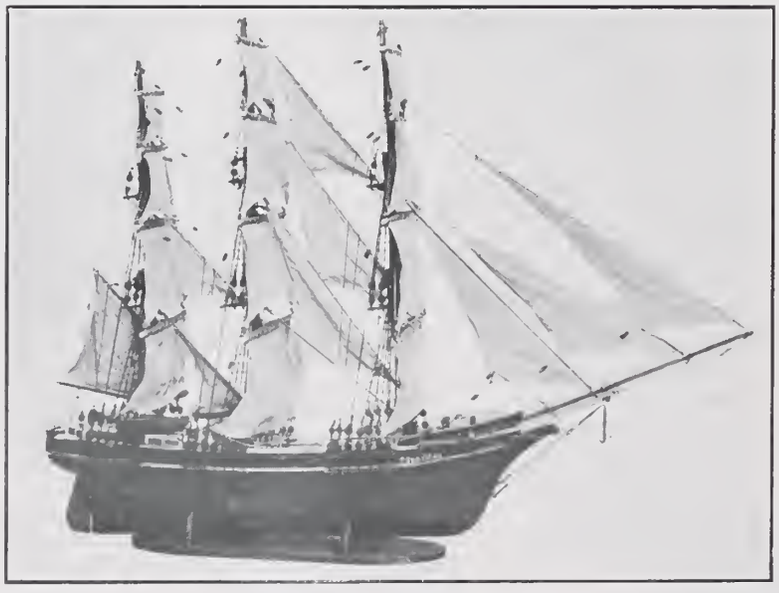

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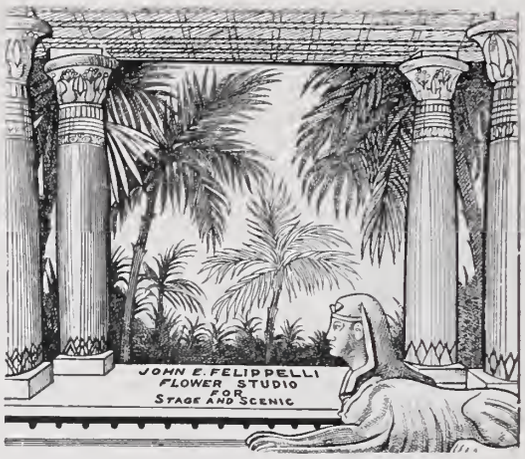

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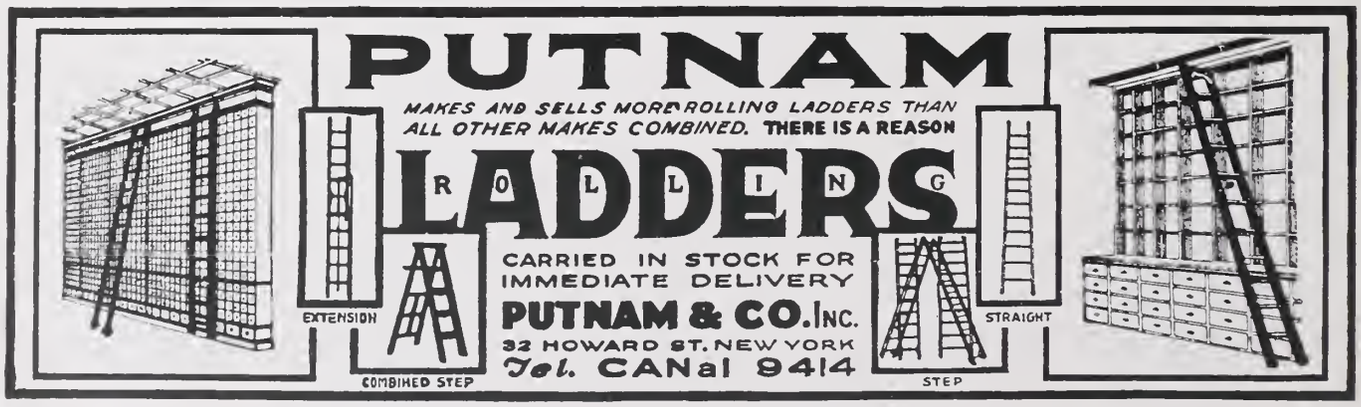

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"It is a pleasure to work under COOPER HEWITTS, for they do not hurt the eyes."

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MABEL NORMAND:
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Interest Due and Accrued	208,751.48
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Credit Department	510,995.77	
All Other Departments	760,037.32	
Reserve for Unearned Premiums	4,718,611.74	
Reserve for Taxes	322,525.68	
Reserve for Reinsurance, Commissions, and All Other Liabilities	745,107.15	
Reserve for Federal Taxes	400,000.00	
Voluntary Additional Reserve for Contingencies	750,000.00	
		$15,785,619.57
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Lyceum	Baltimore
Rialto	Newark
Rialto	Allentown
State	Jersey City
Fulton	Jersey City
Cox	Cincinnati
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Strand	Schenectady
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Good Film

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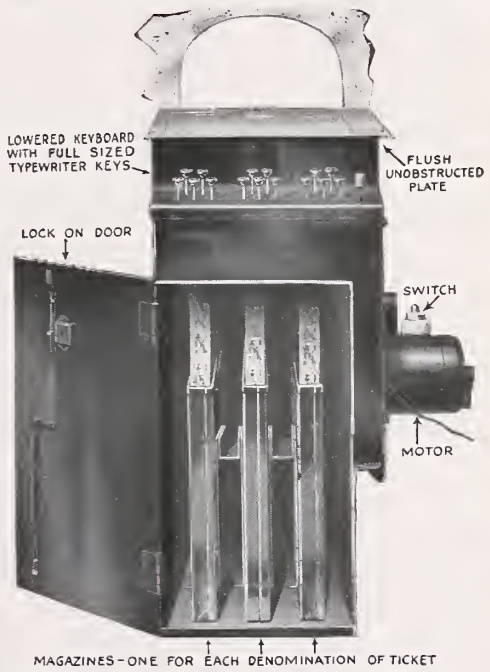

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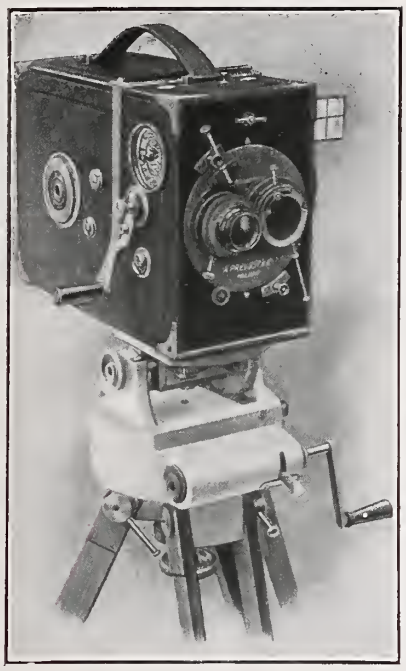
The Serviceable Value of Motion Picture News Booking Guide is particularly evidenced by the use, in this section, of those portions of it which have to do with Paramount releases, prior to the regular publication of the Guide.



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INDUSTRY

Coming Paramount Releases

(From March 1 to August 1, 1922)

TRAVELIN' ON. Produced by William S. Hart. Star, William S. Hart. Director, Lambert Hillyer. Length, 6,267 feet.

THE MISTRESS OF THE WORLD. Series of four features—"The Dragon's Claw," 5,647 feet; "A Race for Life," 5,275 feet; "The City of Gold," 5,061 feet; "Saved by Wireless," 3,825 feet. Produced by UFA. Featuring Mia May. Director, Joseph May.

FOREVER (Peter Ibbetson). Produced by George Fitzmaurice. Stars, Elsie Ferguson and Wallace Reid. Director, George Fitzmaurice. Length, 7,236 feet.

THE WORLD'S CHAMPION. Star, Wallace Reid. Director, Philip E. Rosen. Length, 5,030 feet.

HER HUSBAND'S TRADEMARK. Star, Gloria Swanson. Director, Sam Wood. Length, 5,101 feet.

BOBBED HAIR. Produced by Realart. Star, Wanda Hawley. Director, Thomas N. Heffron. Length, 4,395 feet.

FOOL'S PARADISE. Produced by Cecil B. DeMille. All star. Director, Cecil B. DeMille. Length, 8,681 feet.

THE HEART SPECIALIST. Produced by Realart. Star, Mary Miles Minter. Director, Frank Urson. Length, 4,768 feet.

BEAUTY'S WORTH. Produced by Cosmopolitan. Star, Marion Davies. Director, Robert G. Vignola. Length, 6,751 feet.

THE GREEN TEMPTATION. Star, Betty Compson. Director, William D. Taylor. Length, 6,165 feet.

THROUGH A GLASS WINDOW. Produced by Realart. Star, May McAvoy. Director, Maurice Campbell.

FIND THE WOMAN. Produced by Cosmopolitan. All star. Director, Tom Terriss. Length, 5,144 feet.

THE CRADLE. Star, Ethel Clayton. Director, Paul Powell. Length, 4,698 feet.

THE SLEEPWALKER. Produced by Realart. Star, Constance Binney. Director, Edward J. LeSaint.

BOUGHT AND PAID FOR. Produced by William DeMille. Stars, Agnes Ayres and Jack Holt. Director, William DeMille. Length, 5,601 feet.

THE DEVIL'S PAWN. Produced by UFA. Star, Pola Negri.

THE CRIMSON CHALLENGE. Star, Dorothy Dalton. Director, Paul Powel

THE TRUTHFUL LIAR. Produced by Realart. Star, Wanda Hawley. Direct Thomas N. Heffron.

THE SPANISH JADE. Produced by John S. Robertson. All star. Direct John S. Robertson.

IS MATRIMONY A FAILURE? All star. Director, James Cruze.

BEYOND THE ROCKS. Star, Gloria Swanson, with Rodolph Valentino. Dir tor, Sam Wood.

THE BEAUTY SHOP. Produced by Cosmopolitan. Raymond Hitchcock and a star cast. Director, Edward Dillon. Length, 6,200 feet.

THE WIFE TRAP. Produced by UFA, with Mia May. Director, Joseph May.

NORTH OF THE RIO GRANDE. Stars, Jack Holt and Bebe Daniels. Direct Rollin Sturgeon.

THE MAN FROM HOME. Produced by George Fitzmaurice, with James Ki wood and all-star cast. Director, George Fitzmaurice.

THE ORDEAL. Star, Agnes Ayres. Director, Paul Powell.

THE BACHELOR DADDY. Star, Thomas Meighan. Director, Alfred E. Gre

ACROSS THE CONTINENT. Star, Wallace Reid. Director, Philip E. Rosen.

OVER THE BORDER. Produced by Penrhyn Stanlaws. Star, Betty Comps with Tom Moore. Director, Penrhyn Stanlaws.

THE WOMAN WHO WALKED ALONE. Produced by George Melford, w Dorothy Dalton and Milton Sills. Director, George Melford.

OUR LEADING CITIZEN. Star, Thomas Meighan. Director, Alfred E. Green.

THE EYES OF THE MUMMY. Produced by UFA. Star, Pola Negri.

THE MAN UNCONQUERABLE. Star, Jack Holt.

TRUTH CONQUERS. Produced by UFA, with Mia May. Director, Joseph M

FOR THE DEFENSE. Star, Ethel Clayton. Director, Paul Powell.

SOUTH OF SUVA. Produced by Realart. Star, Mary Miles Minter. Direct Frank Urson.

THE THREE OF US. Star, Agnes Ayres. Director, John S. Robertson.

S. R. Kent on Distribution Problems

(*Continued from page 1817*)

It is not sufficient today to advertise that you have a good picture. You must tell the public why and the things that make it good, and put it before them in an appealing manner. The successful salesman of five years from now will be the man who will have combined in his make-up the rudiments of exploitation. Many exhibitors today would be perfectly willing to pay more money for product, if they were convinced they could take it out of the box office, but in the absence of knowing how, they must do the only thing possible, and that is play safe. I am convinced that most of the cheap buying done in this industry is only a result of lack of education along exploitation lines.

We have heard a great deal in the past of shrinkage in the number of pictures. I am positive this will come about this coming season. As for our own organization this fall will see the first drastic cut in the number of productions to be released by this institution. The number is being reduced only in the interest of greater quality. By making few productions we shall be able to concentrate more on each picture, making it more successful for the exhibitor and more profitable for the organization.

Those exhibitors who have in the past relied on an over-supply of pictures for their particular communities to bring down prices to an unfair basis will find an entirely different situation existing this fall, I am certain.

There has been much agitation the last few months regarding prices paid for pictures. Demands have been made that all film rentals be cut arbitrarily, irrespective of whose pictures the cut affects. Nothing more basically unsound can be suggested- and when I say this I am not pleading for the Paramount product. It applies to every producer who has good pictures.

As a matter of fact the greatest profits made this year have been on pictures for which the exhibitor paid more than ever before in his life. In fact, the slogan today might well be not "how high the price," but "how good the picture."

Film rentals for individual pictures that excel will no more stand still than the development of this business can stand still. When the limit has been reached and a price automatically set for productions, just that minute is the stranglehold put on the creative end of this industry.

As a matter of fact, neither producer, distributor nor exhibitor is in full control of what prices motion pictures shall bring. The public has a great voice in this question—in fact, the deciding voice, because this business cannot live next year or the year after w the class of product it produced the year before. Ju as soon as we reach the limit our progress will au matically turn downward instead of upward, becau we cannot stand still.

There are many motion pictures today that are brin ing too much money. There never was a time wh the mediocre picture meant as little as it does no I said last fall that the picture that can deliver with 75 per cent of the box office receipts it obtained t year before would be the premium picture as far price was concerned. That statement has been bor out in fact. There have been many cases of ov selling, but the over-selling and extraordinary rent for motion pictures cannot be laid at the door of t really worth-while box office attractions.

Our production policy for the future has one mo thought in view, and that is a quality which will res the present depressed times and that will make it p sible for exhibitors to do business with a reasonal margin of profit, even though conditions may contin for another year or eighteen months approximately they are now.

I feel optimistic as to the future. I believe this will see a reasonable increase in box office receip but not a startling one. I believe this fall the publ will respond to greater and bigger pictures as wonde fully as they have this past season. I believe th will also turn up their noses at the mediocre pictu this fall even more than ever in the past.

The only safe policy any producer can pursue this time is one of insurance against bad times. pictures are made today with the thought in view th times will be soft within the next year or two, I belie they are doomed to failure.

Famous Players-Lasky Corporation will put behin every individual release every effort it possesses insure that release to the greatest possible extent f the exhibitor. Because we cannot sit back, we mu push forward.

Exhibitors' Insurance

(Continued from page 1818)

Recently Paramount exploitation crossed into Canada and an exploiteer works out of the Toronto exchange.

In the first place Paramount exploiteers do not exploit pictures; they exploit theatres. They are never given a job to put over one certain film. They are directed to help a Paramount exhibitor out no matter what picture he plays. The exploiteer would sooner run over to Squeedunk and help the Gem Theatre put over "Forbidden Fruit" than to give his time to the opulent metropolis theatre playing "Saturday Night."

The exploiteer is not a trick showman, who can visit a town only once and then make a "get-away" before the newspaper or police come down on him. He is a sound showman, under instructions to "shoot-square" and build up good will.

His work is not pyrotechnic but constructive. He does not aim for a flash but for a sound advertising method that will bring money.

When the exploiteer approaches an exhibitor, it is not to show him how to spend a lot of money but how to invest a little in something that will come back big.

These are a few of the principles that have made Paramount exploitation the only service of its kind in the industry.

Famous Players Use Westinghouse

The Famous Players Corporation and ten other leading producers use Westinghouse equipment for studio lighting.

The performance of Westinghouse apparatus in these principal studios is its best recommendation.

Westinghouse specialists on studio application located in our New York and Los Angeles offices

Westinghouse Electric & Mfg. Co.
East Pittsburgh, Pa.
Offices in All Principal Cities

Westinghouse

The Morgan Lithograph Co

CLEVELAND, OHIO

where

PARAMOUNT POSTERS

are produced

"Prisoner of Zenda" Is Shipped East

THE first print of Rex Ingram's new production, "The Prisoner of Zenda," is now being brought East by special messenger. This subject has been undergoing the final process of cutting and titling for the last seven weeks at the hands of Mr. Ingram. The executives at the Metro offices are in high state of anticipation, as it is predicted "The Prisoner of Zenda" will prove Mr. Ingram's most powerful box-office attraction of all his successes. Arrangements are under way for the presentation of the new Ingram production at a Broadway theatre.

The cast includes Alice Terry, Lewis Stone, Robert Edeson, Stuart Holmes, Ramon Samaniegos, Barbara LaMarr, Edward Connelly, Malcolm McGregor and Lois Lee.

Anachronism Banned in Vignola Picture

The following incident is submitted by Robert Vignola's office as an instance of the extreme care taken in filming "When Knighthood Was in Flower." The story, of course, is laid in medieval times during the reign of Henry VIII. Director Vignola is especially alert that no anachronistic touches creep into the picture. Last week an "extra" wearing a D. S. C. as watch-fob appeared before the camera in a number of the scenes. The fob dangled, unnoticed from his belt outside of his costume. The scenes were "shot" and when the "rushes" were shown in the projection room the discordant note was discovered in the extra's costume. Despite the trifling character of the error, Vignola insisted on a re-take of the scenes.

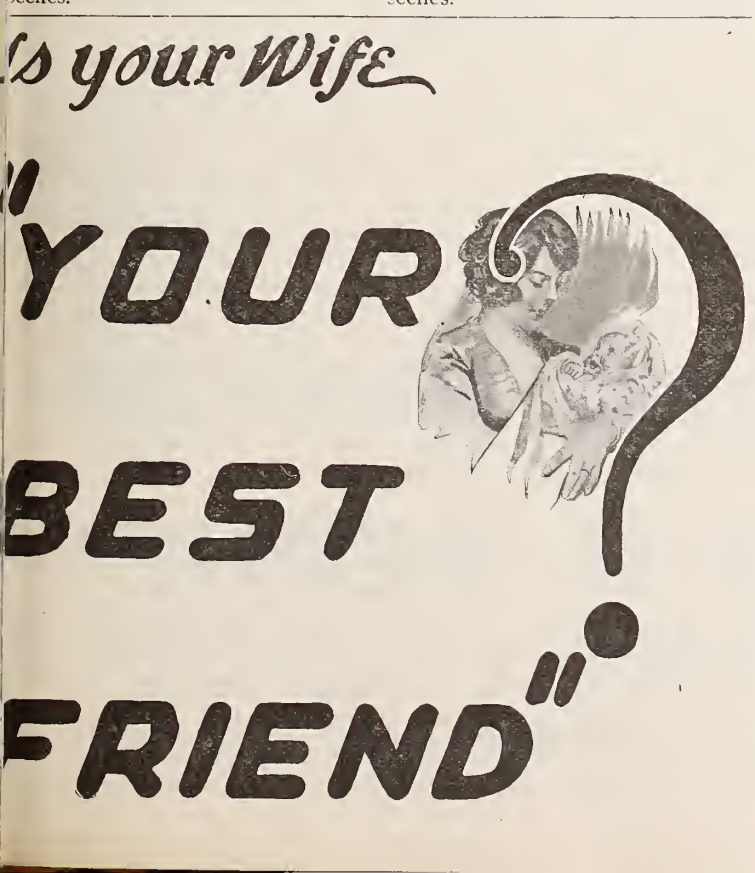
A scene from "Pardon My Nerve," starring Charles Jones, a Fox picture

"Four Seasons" Shown at N. Y. Museum

A private showing of "The Four Seasons," an Urban Popular Classic distributed by W. W. Hodkinson, was given in the American Museum of Natural History in New York recently for School Nature League. The School Nature League was organized to promote the study of nature in the public schools of New York City.

Big Cast in "The Soul of a Child"

The Louis Burston production, temporarily titled "The Soul of a Child," co-starring Gercth Hughes and Bessie Love, has been proving a bonanza for the "extra talent" who work on a day-to-day basis. In addition to previous sums paid out more than $3,000 went to these actors one week recently. The picture is of the orphanage type, and calls for numerous atmosphere people in both interior and exterior scenes.



First National Lists Pictures for Lent

FIRST NATIONAL has compiled a list of its feature releases which it offers as especially suitable for the Lenten season, which will continue until Easter Sunday, April 16. There are sufficient pictures in the group for week-stand houses, three-day and two-day theatres to book their Lenten programs solid, if exhibitors so desire. The list is as follows:

"Penrod," a Marshall Neilan production, with "Freckles" Barry; "The Rosary," a Selig-Rork special with an all-star cast; "My Boy," Jackie Coogan's latest; "Hail the Woman," Thos. H. Ince's big woman appeal special; "Smilin' Through," Norma Talmadge's latest, slated for early release; "The Song of Life," a John M. Stahl "mother" picture; "Tol'able David," the sensational Richard Barthelmess production; "The Child Thou Gavest Me," another Stahl production with little Richard Headrick; "Her Social Value," a Katherine MacDonald picture; The Chaplin Revival—four subjects, including "A Dog's Life," "Shoulder Arms," "Sunnyside" and "A Day's Pleasure"; "The Sky Pilot," the Katherine Curtis production made from Ralph Connor's famous romance of a preacher in the cattle country; "The Kid"; "The Oath," the R. A. Walsh production dealing with racial-religious prejudice; "The Jack Knife Man," a King Vidor production with a Golden Rule theme; "Peaceful Valley," one of Charlie Ray's best; "Salvation Nell," a celebrated stage play with strong drama and stronger moral; "The Ten Dollar Raise," a comedy drama with a universal appeal to clean-minded people; "Mother O' Mine, an Ince production; "Scrap Iron," Charlie Ray's great fight picture with a boy's devotion to his mother as its central theme; "The Silent Call," the remarkable Trimble-Murfin production with the great dog, Strongheart, featured; "Homespun Folks," a rural comedy drama produced by Thos. H. Ince; and "The Last of the Mohicans," Maurice Tourneur's historic production founded on James Fenimore Cooper's immortal story.

Fox News in Fast Work on Wedding News

The Fox News office reports some quick work in getting views of Princess Mary's wedding to Broadway screens on Wednesday evening of last week. The negative was not removed from the transatlantic liner Olympic until seven o'clock Wednesday evening. The film was developed, screened, edited, and prints made in fast order, and at 10:04 P. M. Assistant Manager Joseph LaRose of the Rialto theatre, New York, signed the delivery slip for the finished print to be screened at the Rialto.

Widespread Interest in New Pathe Serial

The Pathe home-office reports that announcement of the release date of the forth-coming Charles Hutchison "stunt" serial, "Go-Get-'Em Hutch," April 9, has produced evidences of greatly increased serial activity in all sections of the country. Correspondence from branch-exchanges is said to indicate lively advance bookings of the alternating releases of the Hutchison and the Ruth Roland productions.

A scene from "The Red Peacock," a UFA production, with Pola Negri. A Paramount picture

Arliss Vehicle Scores on Keith-Moss Chain

Following a series of eighty days booking of "The Ruling Passion," starring George Arliss, a Distinctive picture distributed by United Artists Corporation, Arthur G. White, booking manager for the "home territory" of the U. B. O. (Keith-Moss chain) in the Palace Theatre Building, New York City, last week expressed himself as gratified with the reports he received from all of the theatre managers in which the Arliss comedy was shown.

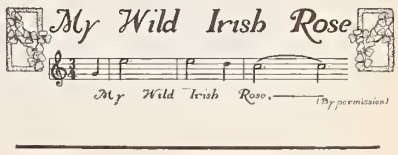
Mr. White's bookings, including Albany, Schenectady, Troy, etc., theatres in all five boroughs of Greater New York, and several in New Jersey, occupied two weeks.

"It is one of the most delightful comedies we have booked, and everybody enjoyed it," Mr. White said. "Personally, I am gratified with the results."

Lila Lee Replaces May McAvoy in New Cast

According to an announcement from the Coast, Lila Lee will play the role of the wife in the Paramount production of Ibanez's "Blood and Sand," in which Rodolph Valentino will make his stellar debut under Fred Niblo's direction. Originally May McAvoy was chosen for the part, but it was later decided that she was not quite suited to the type.

Charles Jones' Next Is "Western Speed"

"Western Speed" is the title of a new William Fox picture Charles Jones is making at Hollywood. It is from the western novel, "Lynch Law" by William Patterson White. Wallace Dunlap, a new director at the Fox studio is in charge.

MEN AND EVENTS IN THE FILM CENTRE

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRE

WESTERN NEW YORK

D. W. Griffith came to Buffalo to look after some changes in "Orphans of the Storm," showing at the Criterion. He was the dinner guest in the Hotel Lafayette at noon. He spoke at the Criterion in the afternoon and again in the evening.

Nickum's Gem theatre in Olean, N. Y., this week is celebrating its first anniversary. When the house opened a year ago the feature was DeMille's "Forbidden Fruit."

The Olympic, Buffalo, has closed for several weeks, during which time alterations will be made, putting the theatre in shape for an exclusive picture policy.

George R. Miller is the new owner of the Elite theatre in Niagara Falls, N. Y. The house has been redecorated and new equipment installed.

William Van Dyne, formerly at the Capitol in South Buffalo, is the assistant manager at the Lafayette Square.

Sam Carver, manager of the Academy, Buffalo, is putting on "Acquaintance Week." He is offering patrons two tickets for the price of one for a week.

Mrs. Mary Carr spoke before a number of organizations during her recent visit to Buffalo. In addition to her appearance in person at the new Lafayette Square, she spoke before the Western New York unit of the M. P. T. O. A., the students of Lafayette and Masten Park high schools and several professional clubs.

Fenton Lawler has resigned from the Pathe sales staff to accept a similar position with the local office of R-C Pictures corporation. He will cover the "Ham and Egg" circuit in the Southern Tier.

O. T. Schroeppel, former assistant manager of the Realart office, and recently connected with General Theatres corporation, has been engaged as booker at the Niagara Pictures corporation office in the Warner building.

J. L. Cook, who has been a member of several local sales forces, has been engaged by Manager Robert T. Murphy as a Pioneer booster.

Federal Judge John R. Hazel has denied the motion of Lodowick Jones that a receiver be appointed for the Academy in Buffalo. He has also denied the motion of the Amalgamated Burlesque Houses, Inc., for dismissal of the case because the local court has not jurisdiction.

Buffalo theatres last week collected cans of condensed milk to relieve starving children in the near East. Patrons were asked to bring a can each and deposit it in the barrels in the lobbies.

Admission prices are going down. The Strand, Palace, Pastime, Majestic and Olympic have cut scales in Buffalo. The Bellevue in Niagara Falls announces a decrease.

SOUTHWEST

The Odeon theatre, at Robstown, Texas, has moved into new quarters. Many new improvements have been made and a new screen has been installed.

E. E. Hughes and associates have commenced the erection of a new theatre at Nashville, Ark., which will be strictly modern and up to date.

Mrs. Fifer has sold her theatre at Tehuacana, Texas, to Mr. Horn, and will open a new theatre at Jakehamon, Texas, in the near future.

R. C. Bromley, of Dallas, Texas, will build a new movie theatre at Richland, Texas, in the near future.

Phipps and Layton are enlarging the Monogram theatre at Childress, Texas.

The Joy theatre opened Feb. 22 at Hope, Ark., to capacity business.

S. B. Johnson succeeds P. E. Morris as manager of the Regent theatre at Marianna, Ark.

The Liberty theatre at Leonard, Texas, has bought out the National theatre. The National will be moved to Celeste, Texas, in near future.

The new Strand theatre at Houston, Texas, was opened on March 1.

The Palace theatre, costing $50,000, was opened at Wortham, Texas, March 1.

Pepper Bros. have purchased Ola theatre, at Ola, Ark., from W. F. Thompson.

A. V. Wade has purchased the Queen theatre at Yoakum, Texas, from Edward Ryba and took charge Feb. 22.

The City Council at Wichita Falls, Texas, passed as an emergency measure an ordinance creating a city board of censors to regulate picture shows. The ordinance became effective Feb. 23.

Following several conferences between local motion picture films distributors and city officials at Dallas, Texas, City Attorney James J. Collins announced Thursday that an equitable settlement had been reached as to the storage of picture films in the City of Dallas.

The principal feature of the new ordinance is a requirement of the construction of fireproof vaults for film storage.

Saul S. Harris, secretary and general manager of the Arkansas Enterprises, Inc., which operates the Palace, Gem, Crystal, Capitol, Royal and Kempner theatres in Little Rock, Ark., has sold his entire interests in the concern and has withdrawn entirely from management of local theatres.

CLEVELAND

The Metropolitan and Liberty theatres of Cleveland, which have been running a five act vaudeville program in addition to feature pictures, have switched their policy to a straight picture program. Prices have been cut, too.

The Second National Film Company has opened a Cleveland office in the Film Building.

The Strand theatre, Cleveland, one of the chain of local houses owned and operated by Paul Gusdanovic, has inaugurated a new policy which is meeting with marked success. The policy consists of running the big specials second-run down town for twenty-five cents straight.

A. H. Abrams, manager of the Odeon theatre, Canton, has let a contract for a new motion picture house. It will have about 900 seats, and all the latest equipment.

Frank Murphy, manager of the Murphy theatre, Wilmington, Ohio, diagnosed the trouble with the movie business as "too much seriousness." So he prescribed a comedy bill for his patrons. He called it "A Week-End of Laughter." The program was all comedy, including Buster Keaton, Ben Turpin, Harold Lloyd and Larry Semon. Murphy recommends this treatment for all sick theatres.

Klinger and Stotter, owners of the Alvin theatre, Ontario avenue, Cleveland, have just taken over the Carlyon theatre, Superior avenue at Carlyon Road. The house is being completely redecorated, and will run only big feature productions.

SPOKANE

Bert Van Tuyle, manager-director f the Nell Shipman Production Syndicat just organized here, is now on his w to Los Angeles, Cal., to look after t rushing of the company cast and t $50,000 Shipman Company zoo to Sp kane. A two-year contract has been signe up here and a syndicate organized finance the production of pictures in t Spokane country, with S. M. Smith of t Bavaria Investment Company and Smith & Co. undertaking establishmen as president. The production syndica is a financing company. The arrang ment calls for the deposit of $150,000 b the syndicate and $125,000 by the produ tion company.

Mr. Van Tuyle estimates that work o the first super feature, "The Grubstake, will be started in about two weeks. Abou 14 pictures will be made the first yea here. The Nell Shipman Company ha taken over the Minnehaha studio on two-year lease.

"The Silent Call" played to capacit houses at every run at the Casino a week.

The reappearance of "The Sheik, which Ray Grombacher of the Libert honored with a two-weeks run at hi house several weeks ago, is meeting wit unusual interest.

Other pictures to be seen at Spokan houses during the week were: "Alia Ladyfingers" at the Class A; "Love' Redemption," featuring Norma Talmadg at the Liberty; "The Child Thou Gaves Me," at the Clemmer; "Man-Woman Marriage," with Dorothy Phillips at th Majestic, and "Isobel," with Hous Peters and Jane Novak, at the Rex.

Gladys Walton made personal friend on her visit to the Liberty theatre thi week.

CANADA

First National Week was sincerely ob served in Ottawa, Ontario, a number o the local exhibitors co-operating in pre senting First National attractions. Loca bill boards also bore general announce ments regarding First National charac teristics.

Notice has been given of the incorpor ation of Selznick Pictures (Canada) Limited, with headquarters at Toronto as a chartered company to handle the dis tribution of Select and Selznick picture in the Dominion.

THE

BURTON HOLMES LABORATORY

IS UNDER THE PERSONAL DIRECTION OF

OSCAR B. DEPUE

HE HAS BEEN WITH BURTON HOLMES FOR 30 YEARS

AS FELLOW-TRAVELER, CINEMATOGRAPHER AND LABORATORY MANAGER

HE WILL GIVE YOUR WORK HIS PERSONAL ATTENTION AT 7510 NORTH ASHLAND AVENUE, CHICAGO

Jessen's Studio News by Wire

VITAGRAPH

Albert E. Smith is expected here is week from New York.

Edward Jose has finished Locked Out," starring Alice Cal-oun.

David Smith is finishing "My ild Irish Rose," formerly titled The Shaughran," featuring Pat 'Malley and Pauline Starke.

ROACH

Harold Lloyd has finished Grandma's Boy," his first five-eeler. The comedy has two pre-iews and will be ready for ship-ent after the third.

Jobyna Ralston has been engaged play opposite Paul Parrott in a ries of comedies.

The first picture made by the hildren's comedy unit has been tled "Our Gang." It is now com-lete.

Snub Pollard is beginning his rst two-reeler, titled "Grandpas." t will be directed by Charles Par-ott.

LASKY

Mr. and Mrs. George Fitzmau-ice and Tom Gereghy arrived last eek. Fitzmaurice is to film Happiness," the Hartley Manners' tage success with May McAvoy in he role made famous by Laurette aylor.

William de Mille returned to the tudio recently to begin the produc-ion of "Nice People."

Fred Niblo is at work on "Blood nd Sand," starring Valentino, Lila ee and Anna Q. Nilsson.

A romantic moment in "Grand Larceny," a new Goldwyn release

Sam Wood has begun filming "The Gilded Cage," starring Gloria Swanson with David Powell, Anne Cornwall, Walter Hiers and others. This will be a Sam Wood production.

Cecil B. de Mille's next script, "Manslaughter," has been completed by Jeanie McPherson.

UNIVERSAL

Tod Browning is starting the production of "Under Two Flags," starring Priscilla Dean.

Robert H. Bradbury is directing Tom Santschi in "It's the Law," by Robert Dillon. Marcella Pershing plays the feminine lead.

King Baggott will next direct "The Suburban," from Charles L. Dazey's stage success, with an all-star cast.

The following are being edited and will be ready for shipment next week: "Human Hearts," directed by King Baggott with an all-star cast; "The Storm," directed by Reginald Barker, starring House Peters; "The Man Under Cover," directed by Tod Browning, starring Herbert Rawlinson; "The Way Back," directed by Stuart Paton, and starring Frank Mayo; "Kissed," directed by King Baggott, starring Marie Prevost; "Second Hand Rose," directed by Lloyd Ingraham and starring Gladys Walton.

FOX

Bryan Foy, eldest son of Eddie Foy, has been engaged as a comedy scenario writer.

Renee Adoree will play opposite Dustin Farnum in "Vows May Be Broken," a temporary title.

Jerome Storm will direct John Gilbert in his next picture, as yet untitled.

INDEPENDENT

Virginia Hill and Jack Perrin have been engaged for the leads in the series to be known as the "Caldwell Bandit Queen" series for Affiliated Enterprises.

An exceptionally large set is being built for Douglas Fairbanks' next picture, as yet untitled. It is taken from the story of Robin Hood. The cast so far selected is Doug as the Earl of Huntington and later as Robin Hood; Wallace Beery as Richard the Lion Hearted; Enid Bennett as Maid Marion; and Paul Dickey as the "heavy." Alan Dwan will direct.

GOLDWYN

Antonio Moreno has been engaged by Goldwyn to play the lead in "The Bitterness of Sweets" with Colleen Moore.

Maurice Tourneur, by special arrangement, will direct the making of Goldwyn's "The Christian," going to England in April to film the picture in London and on the Isle of Man. J. G. Hawkes is writing the continuity for "The Christian."

Goldwyn activities have been resumed with two companies beginning production. Mason Hopper is directing "Brother Under Their Skin," by Peter B. Kyne. The cast includes Helene Chadwick, Claire Windsor, Mae Busch, Richard Dix and Norman Kerry. Rupert Hughes began recently on "The Bitterness of Sweets."

UNITED STUDIOS

Frank Lloyd is preparing the script for "Oliver Twist" in which Jackie Coogan will star. Lloyd will also direct the picture.

Ruth Roland will start "The Riddle of the Range" next week.

FIRST NAT'L

The Ince subject, formerly titled "Jim," has been changed to "The Man She Married." It is now being edited.

John Stahl is finished with the cutting of "One Clear Call."

Watch next week's Saturday Evening Post, (on sale at newsstands March 23rd) for the announcement on the Vitagraph Special "The Prodigal Judge."

One more aid to help you put over one of the most thoroughly *satisfying* motion pictures of years.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Grim Comedian, The	Special Cast	Goldwyn	7 reels	Feb. 4
Her Social Value	K. MacDonald	First National	5 reels	Mar. 4
Lady from Longacre, The	William Russell	Fox	5 reels	Feb. 4
Night Rose, The	Special Cast	Goldwyn	6 reels	Feb. 25
Pardon My French	Special Cast	Goldwyn	6 reels	Jan. 7
Tropical Love	Special Cast	Asso. Exhib.	6 reels	Mar. 4
Trust Your Wife	Kath. MacDonald	First National	5 reels	Feb. 11
What Love Will Do	Murphy-Walker	Fox	5 reels	Feb. 18

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Alf's Button	Special Cast	First National	6 reels	Feb. 25
Anne of Little Smoky	Asso. Exhib.	Special Cast	5 reels	Feb. 4
Bonnie Briar Bush, The	Special Cast	Famous Players	6 reels	Dec. 10
Bucking the Line	M. (Lefty) Flynn	Fox	5 reels	Nov. 19
Call of the North	Jack Holt	Famous Players	6 reels	Dec. 10
Conflict	Priscilla Dean	Universal	7 reels	Nov. 5
Conquering Power, The	Special Cast	Metro	7 reels	July 16
Dr. Jim	Frank Mayo	Universal	5 reels	Dec. 10
Enchantment	Marion Davies	Paramount	6 reels	Nov. 12
False Kisses	Miss duPont	Universal	5 reels	Nov. 19
Father Tom	Special Cast	Asso. Ex.		Mar. 11
Fidelity	Special Cast	Aywon—S. R.	5 reels	
Footfalls	Special Cast	Fox	7 reels	Sept. 24
For Your Daughter's Sake	Grace Darling	I. W. Film—S. R.		
Guilty Conscience, A	Antonio Moreno	Vitagraph	5 reels	
Her Face Value	Wanda Hawley	Realart	5 reels	Nov. 19
Hunch, The	Gareth Hughes	Metro	6 reels	Oct. 22
Hush Money	Alice Brady	Realart	6 reels	Dec. 10
Iron Trail, The	Special Cast	United Artists	7 reels	Nov. 19
Jane Eyre	Hugo Ballin Prod.	Hodkinson	7 reels	Oct. 29
Jolt, The	Walker-Murphy	Fox	5 reels	Nov. 26
Knight of the West, A	Olin Francis	W.B.M. P'play—S. R.	5 reels	Nov. 5
Ladies Must Live	Special Cast	Paramount	7 reels	Dec. 3
Last Trail, The	Special Cast	Fox	6 reels	Feb. 11
Light in the Clearing, The	Snecial Cast	Hodkinson	7 reels	Dec. 3
Love Never Dies	Special Cast	First National	7 reels	Dec. 3
Love, Hate and a Woman	Grace Davison	Arrow—S. R.	5 reels	Jan. 7
Lure of Jade, The	Pauline Frederick	Robertson-Cole	6 reels	Nov. 19
Man From Lost River, The	Special Cast	Goldwyn	7 reels	Jan. 28
Man of Stone, The	Conway Tearle	Selznick	5 reels	Nov. 26
Millionaire, The	Herbert Rawlinson	Universal	6 reels	Nov. 12
Molly O	Mahel Normand	First National	6 reels	Dec. 3
Old Oaken Bucket, The	Special Cast	Wid Gunning, Inc.	5 reels	Nov. 5
Our Mutual Friend	Special Cast	Wid Gunning, Inc.	5 reels	Dec. 10
Possession	Special Cast	R-C	6 reels	Nov. 12
Rainbow	Alice Calhoun	Vitagraph	5 reels	Dec. 24
Riding With Death	Buck Jones	Fox	5 reels	Nov. 26
Right Way, The	Special Cast	Produc. Sec.—S. R.	6 reels	Nov. 12
Sheik, The	Agnes Ayres	Paramount	6 reels	Oct. 29
Silent Call, The	Special Cast	First National	7 reels	Nov. 26
Silent Years	Special Cast	R-C	5 reels	Dec. 3
Sin of Martha Queed, The	Special Cast	Associated Exhib		Dec. 3
Single Track, The	Corinne Griffith	Vitagraph	5 reels	Feb. 4
Steelheart	Wm. Duncan	Vitagraph	6 reels	Sept. 24
Sure Fire	Hoot Gibson	Universal	5 reels	Nov. 5
Ten Nights In a Barroom		Arrow—S. R.		Feb. 4
There Are No Villains	Viola Dana	Metro	6 reels	Sept. 3
Tol'ble David	Rich. Barthelmess	First National	6 reels	Dec. 10
Twice Born Woman, The		Asso. International	6 reels	
Way of a Maid, The	Elaine Ham'rstein	Selznick	5 reels	Feb. 25
What Do Men Want?	Special Cast	Wid Gunning, Inc.	6 reels	Nov. 26
The Wonderful Thing	Norma Talmadge	First National	6 reels	Nov. 19

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
All For a Woman	Special Cast	First National		Dec. 17
Ashamed of Parents	Special Cast	Warner Bros.—S. R.	5 reels	
Ashes	Special Cast	East C'st Prod.-S.R.	5 reels	
At the Stage Door	Special Cast	R-C	5 reels	Dec. 24
Better Man, The	Snowy Baker	Aywon-S. R.	5 reels	Dec. 24
Bride's Confession, A	Rita Jolivet	Graphic—S. R.	6 reels	
Cameron of the Royal Mounted	Special Cast	Hodkinson		Jan. 21
Cheated Hearts	Herbert Rawlinson	Universal	5 reels	Dec. 10
Chivalrous Charley	Eugene O'Brien	Selznick	5 reels	Dec. 10
Conceit	Special Cast	Selznick		Dec. 17
Crossing Trails	Pete Morrison	Assoc. Photoplays	5 reels	Feb. 25
Desert Blossoms	Wm. Russell	Fox	5 reels	Dec. 24
Devil Within, The	Dustin Farnum	Fox	6 reels	Dec. 3
Don't Tell Everything	Special Cast	Famous Players		Dec. 24
Duke of Chimney Butte	Fred Stone	R-C		Dec. 10
Eden and Return	Doris May	R-C		Dec. 31
Every Man's Price	Grace Darling	Burton King—S. R.	5 reels	
Exit the Vamp	Ethel Clayton	Famous Players	5 reels	Feb. 4
Fifty Candles	Special Cast	Hodkinson		Dec. 31
Fightin' Mad	Wm. Desmond	Metro	5 reels	Nov. 12
Fire Eater, The	Hoot Gibson	Universal	5 reels	Jan. 7
First Love	Constance Binney	Realart	5 reels	Jan. 28
Flower of the North	Henry B. Walthall	Vitagraph	7 reels	Jan. 28
Get-Rich-Quick Wallingford	Special Cast	Famous Players		Dec. 17
Hail the Woman	Special Cast	First National		Jan. 14
Hardest Way, The	Fannie Ward	Joan-S. R.	5 reels	
Hole in the Wall, The	Alice Lake	Metro	5 reels	Dec. 10
Idle Rich, The	Bert Lytell	Metro	6 reels	Nov. 12
Last Payment, The	Pola Negri	Famous Players		Jan. 28
Little Minister, The	Betty Compson	Famous Players		Jan. 7
Lotus Eater, The	John Barrymore	First National	6 reels	Dec. 10
Love Charm, The	Wanda Hawley	Realart	5 reels	Dec. 24
Lucky Carson	Earle Williams	Vitagraph	5 reels	Jan. 14
Making the Grade	David Butler		5 reels	Jan. 14
Man Who Paid, The	Special Cast	Produc. Sec.-S. R.		
Marry the Poor Girl	Carter De Haven	Asso. Ex.	5 reels	Mar. 11
Morals	May McAvoy	Realart		Jan. 14
My Boy	Jackie Coogan	First National	5 reels	Jan. 7
New Disciple, The	Pell Trenton	Federated Produc.	7 reels	Dec. 31
No Defense	William Duncan	Vitagraph	6 reels	Jan. 28
Parisian Scandal, A	Marie Prevost	Universal	5 reels	Dec.
Paste Board Crown, A	Special Cast			
Playing with Fire	Gladys Walton	Universal	5 reels	Dec. 31
Polish Dancer, The	Pola Negri	Levinson-S. R.		
Power Within, The	Special Cast	Pathe		Jan. 28
R. S. V. P.	Charles Ray	First National		Dec. 24
Rigoletto	Special Cast	Romayne	5 reels	
Road to Arcady, The	Special Cast	J. W. Film-S. R.	5 reels	Jan. 14
Ruse of the Rattler, The	J. P. MacGowan	Asso. Ex.	5 reels	Feb. 4
Sea Lion, The	Hobart Bosworth	First National		Jan. 28
School Days	Wesley Barry	Warner Bros.-S. R.	6 reels	Dec. 10
Sin Flood, The	Special Cast	Goldwyn		Jan. 28
Tears of the Sea	Special Cast	Asso. Inter.—S. R.	5 reels	
Trail of the Law	Special Cast	Produc. Sec.-S. R.		
Unconq'red Woman, The	Ruhy de Remer	Pasha Film C'rp.-S.R.		
Under the Lash	Gloria Swanson	Famous Players	5 reels	Oct. 8
Virginia Courtship, A	May McAvoy	Realart	5 reels	Feb. 4
Western Firebrands	Big Boy Williams	Aywon-S. R.	5 reels	Jan. 7
Whatever She Wants	Elleen Percy	Fox	5 reels	Dec. 24
White Oak	William S. Hart	Famous Players	5 reels	Nov. 12

JANUARY

Feature	Star	Distributed By	Length	Reviewed
Across the Dead Line	Frank Mayo	Universal	5 reels	Jan. 14
Any Night		E. Coast Prod.—S. R.		Mar. 11
Any Wife	Pearl White	Fox		Feb. 4
Barnstormer, The	Charles Ray	First National	5 reels	Mar. 11
Beautiful Liar, The	Kath. MacDonald	First National		Feb. 11
Billy Jim	Fred Stone	R-C Pictures	5 reels	Feb. 4
Bride's Play, The	Marion Davies	Paramount		Jan. 28
Determination	Special Cast	U. S. Pic. Corp.-S. R.	6 reels	Jan. 28
Don't Get Personal	Marie Prevost	Universal	11 reels	Jan. 14
Douhling for Romeo	Will Rogers	Goldwyn	5 reels	Nov. 19
Foolish Wives	Special Cast	Universal	7 reels	Dec. 31
Fountain of Youth	Special Cast	Graphic-S. R.	6 reels	Jan. 28
Fourteenth Lover, The	Viola Dana	Metro	5 reels	Dec. 31
French Heels		Hodkinson	5 reels	Feb. 4
Gleam O' Dawn	John Gilhert	Fox	5 reels	Jan. 14
The Guttersnipe	Gladys Walton	Universal	5 reels	Jan. 14
Half Breed, The		First National		
Handle with Care	Grace Darmond	Assoc. Exhib	6 reels	Feb. 4
Heart's Haven		Hampton-Hodkinson		
His Nibs	Charles (Chic) Sale	Exceptional	5 reels	Oct. 8
Jungle Adventures		Exceptional	4 reels	Oct. 8
Just Around the Corner		Paramount	6 reels	Jan. 14
Lane That Had No Turning, The	Agnes Ayres	Paramount	6 reels	Jan. 14
Law and the Woman, The	Betty Compson	Paramount		Jan. 14
Little Eva Ascends	Gareth Hughes	Metro	5 reels	Dec. 31
Little Minister, The	Alice Calhoun	Vitagraph	6 reels	Dec. 31
Love's Redemption	Norma Talmadge	First National	5 reels	Jan. 28
Miss Lulu Bett	Special Cast	Paramount		Dec. 31
Nancy from Nowhere	Bebe Daniels	Paramount	5 reels	Feb. 4
Oh Mahel, Behave		Aywon-S. R.	5 reels	
Orphans of the Storm	Special Cast	D. W. Griffith		Jan. 28
Peacock Alley	Mae Murray	Metro	6 reels	Nov. 19
Penrod	Wesley Barry	First National	5 reels	Feb. 4
Prejudice	Zena Keefe	Arista-S. R.		Feb. 4
Prince There Was, A	Thomas Meighan	Paramount	5 reels	Nov. 19
Received Payment	Corinne Griffith	Vitagraph	5 reels	Jan. 28
Reckless Chances	J. P. McGowan	Assoc. Exhib	5 reels	Feb. 4

Feature	Star	Distributed By	Length Reviewed
R t Free	Wallace Reid	Paramount	5 reels....Jan. 6
R f Tree, The	William Russell	Fox	5 reels....Jan. 6
S dows of the Sea	Conway Tearle	Seiznick	5 reels....Jan. 14
S ttered Dreams	Miss du Point	Universal	5 reels....Dec. 24
S uld a Wife Work?	Special Cast	J. W. Film-S. R.	5 reels....Feb. 18
S High	Tom Mix	Fox	5 reels....Dec. 31
S pery McGee	Special Cast	First National	
S th of Suva	Mary Miles Minter	Paramount	5 reels....
Sr Dust	Hope Hampton	First National	6 reels....Dec. 31
Th Nights in a Bar- room	Special Cast	Arrow-S. R.	Feb. 4
Tree Live Ghosts	Special Cast	Paramount	Jan. 14
Tlie	Mary Miles Minter	Paramount	5 reis....Feb. 25
To Much Married	Mary Anderson	Assoc. Photopiays	5 reels....Feb. 25
To Much Wife	Wanda Hawley	Paramount	5 reels....Jan. 28
Tillin'	Tom Mix	Fox	7 reels....Dec. 10
Trn to the Right	Special Cast	Metro	Jan. 21
Tro Kinds of Women	Pauline Frederick	R-C Pictures	5 reels....Dec. 24
Tfoldment, The		Assoc. Exhib.	6 reels....Feb. 25
Tie Unknown	Richard Talmadge	Goidstone-S. R.	5 reels....
Tndetta	Pola Negri	Commonwealth	Dec. 31
Tnite Hands	Hobart Bosworth	Wid Gunning	7 reels....Feb. 11
Tife Against Wife	Special Cast	First National	6 reels....Mar. 11
Thy Announce Your Tarriage?	Elain Hammerstein	Selznick	Feb. 4
Tinning with Wits	Barbara Bedford	Fox	5 reels....Jan. 21

FEBRUARY

Feature	Star	Distributed By	Length Reviewed
ble Minded Lady, The	H. B. Walthall	Pacific-S. R.	5 reels....Feb. 11
cross the Border	Big Boy Williams	Aywon-S. R.	5 reels....Feb. 11
the Sign of the Jack O'Lantern	Speciai Cast	Hodkinson	6 reels....Jan. 28
ick Pay	Special Cast	Paramount	6 reels....Feb. 4
eyond the Rainbow	Special Cast	Robertson-Cole	5 reels....Mar. 4
oomerang Bill	Lionel Barrymore	Famous Players	6 reels....Feb. 18
roadway Peacock, The	Pearl White	Fox	5 reels....Feb. 25
all From the Wild, The		Pacific-S. R.	5 reels....
all of Home, The	Special Cast	Robertson-Cole	5 reels....Jan. 28
ave Girl, The		First National	5 reels....Mar. 4
hasing the Moon	Tom Mix	Fox	5 reels....Feb. 18
avid and Jonathan	Madge Titheridge	Second Nationai-S. S.	6 reels....
iamond Cariisie	Clark-Cornelius		5 reels....
oll's House, A	Nazimova	United Artists	Feb. 25
ouble Stakes	Gladys Brockwell	Pacific-S. R.	5 reels....
orest King, The		Pacific-S. R.	5 reels....Mar. 25
ame Chicken, A	Bebe Daniels	Paramount	5 reels....Mar. 18
iri from Rocky Point, The		Pacific-S. R.	5 reels....
ive Me My Son	Speciai Cast	G. H. Hamilton-S. R.	5 reels....Mar. 4
lorious Fool, The	Helene Chadwick	Goldwyn	6 reels....Jan. 21
olden Gallows, The	Miss Dupont	Universal	5 reels....Feb. 18
olden Gift, The	Alice Lake	Metro	6 reels....Dec. 17
rand Larceny	Elliot Dexter	Goldwyn	Mar. 11
leadin' West	Hoot Gibson	Universal	5 reels....Feb. 4
fer Mad Bargain	Anita Stewart	First National	6 reels....Jan. 21
fer Own Money	Ethei Clayton	Paramount	6 reels....Mar. 4
Hills of Missing Men	J. P. McGowan	Asso. Exhibitors	5 reels....
Homespun Vamp, A	May McAvoy	Paramount	5 reels....Mar. 4
I Defy		Arista-S. R.	6 reels....
ulius Caesar	Special Cast	Geo. Kleine	Feb. 18
Kindred of the Dust	Special Cast	First National	7 reels....Feb. 11
Lady Godiva	Special Cast	Assoc. Exhib.	6 reels....
Law and the Woman, The	Betty Compson	Paramount	Jan. 28
Life's Greatest Question	Roy Stewart	C. B. C.-S. R.	
Little Miss Smiles	Shirley Mason	Fox	5 reels....Feb. 4
Living Lies	Clark-Cornelius-S. R		5 reels....Mar. 18
Love's Boomerang	Ann Forrest	Paramount	5 reels....Mar. 11
Luxury Tax, the	Mabel Ballin	Hodkinson	5 reels....
Man to Man	Harry Carey	Universal	5 reels....Feb. 11
Midnight	Constance Binney	Paramount	5 reels....Mar. 4
Moran of the Lady Letty	Dorothy Daiton	Paramount	6 reels....Feb. 18
One Glorious Day	Will Rogers	Paramount	5 reels....Feb. 11
Polly of the Follies	Constance T'lm'dge	First National	5 reels....Feb. 25
Prodigal Judge, The	Special Cast	Vitagraph	Feb. 11
Question of Honor, A	Anita Stewart	First National	6 reels....Mar. 25
Red Hot Romance	Special Cast	First National	6 reels....Nov. 19
Red Peacock, The	Pola Negri	Paramount	6 reels....Mar. 18
Right That Failed, The	Bert Lytell	Metro	5 reels....Dec. 17
Rosary, The	Special Cast	First National	7 reels....Feb. 25
Ruling Passion	George Arliss	United Artists	6 reels....Feb. 4
Saturday Night	Special Cast	Paramount	6 reels....Feb 4
Shattered Idols	Special Cast	First National	5 reels....Mar. 4
Smiles Are Trumps	Maurice Flynn	Fox	5 reels....Feb. 11
Song of Life, The	Special Cast	First National	6 reels....Feb. 25
Splendid Lie, The	Grace Davison	Arrow-S. R.	5 reels....Mar. 18
Strength of the Pines	William Russell	Fox	5 reels....Feb. 4
Taking Chances	Richard Talmadge	Goidstone-S. R.	5 reels....
Through a Glass Window	May McAvoy	Paramount	5 reels....
Truthful Liar, The	Wanda Hawley	Paramount	5 reels....
Turn to the Right	Special Cast	Metro	5 reels....Jan. 21
Voice in the Dark, The		Pacific-S. R.	5 reels....
Welcome to Our City	Macklyn Arbuckle	S. A. Pic. Corp.-S. R.	5 reels....Mar. 4
When Love Is Young	Zena Keefe	Arista-S. R.	6 reels....
Where Is My Wandering Boy?	Special Cast	Equity-S. R.	Feb 18
Whispering Women	Clark-Cornelius-S. R		5 reels....Mar. 18
White Faith	Hope Hampton	First National	6 reels....
Why Men Forget	Special Cast	R-C	5 reels....Feb. 4
Wide Open Town, A	Conway Tearle	Selznick	5 reels....Mar. 4
Woman's Side, The	Kath'rine M'Donald		5 reels....
Your Best Friend	Vera Gordon	Warner Bros.-S. R.	5 reels....

MARCH

Feature	Star	Distributed By	Length Reviewed
Angel Citizens	Franklyn Farnum	W. M. Smith-S. R.	5 reels....
Beauty's Worth	Marion Davies	Paramount	
Blaze Away	Big Boy Williams	Herbst-Lorenzo-S. R.	5 reels....
Bobbed Hair	Wanda Hawley	Paramount	5 reels....
Bootleggers		Wid Gunning	6 reels....
Boy Crazy	Doris May	R-C Pictures	5 reels....Mar. 11
Brenda's Heritage	Speciai Cast	Second Nat.-S. R.	
Cardigan	Special Cast	Am. Releasing Corp.	6 reels....Mar 4
Come On Over	Colleen Moore	Goldwyn	5 reels....Mar. 25
Cub Reporter, The	Richard Talmadge	Goldstone-S. R.	5 reels....
Dangerous Little Demon,	Marie Prevost	Universai	5 reels....Mar. 18
Domestic Relations	Kath'rine M'Donald	First National	5 reels....
Don't Doubt Your Wife	Leah Baird	Assoc. Exhib.	5 reels....Mar. 25
Elope If You Must	Eileen Percy	Fox	5 reels....
Extra, Extra	Walker-Murphy	Fox	5 reels....Mar. 18
Fire Bride, The		Wid Gunning	
Fool's Paradise	Special Cast	Paramount	8 reels....Jan. 21
Forever	Special Cast	Paramount	7 reels....Oct. 29
Gas, Oil and Water	Charlea Ray	First Nationai	5 reels....
Glass Houses	Viola Dana	Metro	5 reels....Feb. 25
Heart Speciaiist, The	Mary Miles Minter	Paramount	5 reels....
Her Husband's Trade-mark	Gloria Swanson	Paramount	5 reels....Mar. 4
Her Story	Madge Titheradge	Second Nat.-S. R.	Mar. 4
His Back Against the Wall	Raymond Hatton	Goldwyn	
Impulse	Neva Gerber	Arrow-S. R.	5 reels....
I Can Explain	Gareth Hughes	Metro	5 reels....Feb. 25
In Self Defense	Special Cast	G. H. Hamilton-S. R.	5 reels....
Innocent Cheat, The	Special Cast	Arrow-S. R.	5 reels....
Insinuation		Rus. Clark Syn.-S. R.	5 reels....
Iron to Gold	Dustin Farnum	Fox	5 reels....Mar. 25
Island Wives	Corinne Griffith	Vitagraph	5 reels....
Isle of Zorda	Speciai Cast	Pathe	
Kissed	Marie Prevost	Universal	5 reels....
Lady Godiva	Special Cast	Assoc. Exhib.	6 reels....
Light in the Dark, The	Hope Hampton	First National	5 reels....
Love's Masquerade	Conway Tearle	Selznick	5 reels....
Madness of Love	Special Cast	Wid Gunning	5 reels....
Magnificent Ambersons	Jean Paige	Vitagraph	5 reels....
Man from Downing Street, The	Earle Williams	Vitagraph	5 reels....
Man Who Smiled, The	Speciai Cast	First Nationai	5 reels....
Man With Two Mothers, The	Speciai Cast	Goldwyn	6 reels....
Masquerader, The	Guy Bates Post	First Nationai	6 reels....
Miss Paul Revere	Special Cast	Rus. Clark Syn.-S. R.	
Mistress of the World	Speciai Cast	Paramount	20 reels. ..Mar. 18
Mr. Pim Passes By	Special Cast	Second Nat.-S. R.	
My Old Kentucky Home	Special Cast	Am. Releasing	6 reels....
Night, Riders, The	Special Cast	Second Nat.-S. R.	
Pardon My Nerve	Chas. (Buck) Jones	Fox	5 reels....Mar 4
Prisoner of Zenda, The	Special Cast	Metro	5 reels....
Ragged Heiress	Shirley Mason	Fox	5 reels....Mar. 25
Reckless Youth	Elaine Hammerstein	Seiznick	5 reels....
Rise of Roscoe Paine,	Irene Castle	Hodkinson	5 reels....
Rounding Up of the Law	Big Boy Williams	Aywon-S. R.	5 reels....
Seventh Day, The	Rich. Barthelmess	First National	6 reels....Mar. 25
Skin Deep	Special Cast	First National	6 reels....
Smilin' Through	Norma Talmadge	First National	7 reels....Mar. 18
Smudge	Charles Ray	First National	5 reels....
Stage Romance, A	William Farnum	Fox	7 reels...Feb. 25
That Lass o' Lowries	Priscilla Dean	Universal	
Tracked to Earth	Frank Mayo	Universai	5 reels....Feb. 25
Traveiin' On	William S. Hart	Paramount	5 reels....Mar. 4
Vermillion Pencil, The	Sessue Hayakawa	R-C	5 reels....Mar. 18
Wail Flower, The	Special Cast	Goidwyn	6 reels....
Watch Your Step	Special Cast	Goldwyn	6 reels....
Way Back, The	Frank Mayo	Universai	5 reels....
White Mask, The	Franklyn Farnum	W. M. Smith-S. R.	5 reels....
Wild Honey	Priscilla Dean	Universal	Mar. 11
Wise Kid, The	Gladys Walton	Universal	5 reels....Mar. 4
Woman He Married, The	Anita Stewart	First National	
Woman Wake Up	Florence Vidor	Assoc. Exhib.	6 reels....Mar 4
World's Champion, The	Wallace Reid	Paramount	5 reels....Mar. 11
Worldiy Madonna, The	C. Kimball Young	Equity-S. R.	

APRIL

Feature	Star	Distributed By	Length Reviewed
Alias Julius Caesar	Chas. Ray	First National	
Bear Cat, The	Hoot Gibson	Universal	5 reels....
Beyond the Rocks	Gloria Swanson	Paramount	
Bigamist, The	Speciai Cast	R-C	
Bought and Paid For	Speciai Cast	Paramount	Mar. 25
Channing of the Northwest	Eugene O'Brien	Selznick	5 reels....
City Felier, The	Cullen Landis	Goldwyn	
Deuce of Spades	Charles Ray	First National	6 reels....
Dictator, The	Wallace Reid	Paramount	6 reels....
Dollar Devils	Special Cast	Wid Gunning	
Duchess of Langeais	Norma Talmadge	First National	
Face Between, The	Bert Lytell	Metro	6 reels....Mar. 25
Fair Lady	Special Cast	United Artists	
False Fronts	Special Cast	Bradley-S. R.	6 reels....Mar. 11
Fools First	Special Cast	First Nationai	
Glory of Clementina	Pauline Frederick	R-C Pictures	6 reels....
Good Provider, The	Special Cast	Paramount	
Green Temptation, The	Betty Compson	Paramount	
Gray Dawn, The	Special Cast	Hodkinson	6 reels....
Gypsy Passion	Special Cast	Vitagraph	
Human Hearts	House Peters	Universal	6 reels....
If You Believe It, It's So	Thomas Meighan	Paramount	6 reels....
Impulse	Neva Gerber	Arrow-S. R.	5 reels....
Infidel, The	K. MacDonald	First National	6 reels....
Kisses	Alice Lake	Metro	6 reels....Mar. 25
Lariat Thrower, The		W. M. Smith-S. R.	5 reels....
Lorna Doone	Special Cast	First National	
Lost and Found	Jackie Coogan	First National	6 reels....
Loves of Pharaoh	Special Cast	Paramount	7 reels....Mar. 4
Man Under Cover, The	Herbert Rawlinson	Universal	5 reels....
Missing Husbands	Special Cast	Metro	
Night Riders, The	Special Cast	Sec. National-S. R.	5 reels....
One Clear Call	Special Cast	First National	
Other Women's Clothes	Mabel Ballin	Hodkinson	6 reels....Mar. 25
Pawned	Special Cast	First National	6 reels....
Peterman	Herbert Rawlinson	Universal	
Primitive Lover, The	Constance T'lm'dge	First Nationai	6 reels....
Prophet's Paradise, The	Eugene O'Brien	Selznick	6 reels....Mar. 18
Rose of the Sea	Anita Stewart	First National	5 reels....
Sheik's Wife, The	Special Cast	Vitagraph	Mar. 18
Sisters	Special Cast	Amer. Releasing	5 reels....
Someone to Love	Special Cast	First National	
Sonny	Rich. Barthelmess	First National	
Soul Seeker, The	Dorothy Phillips	First National	6 reels....
Soul of a Woman	Jane Novak	Assoc. Photoplays	5 reels....
Storm, The	Special Cast	Universal	
Sunshine Harbor	Margaret Beecher	Assoc. Exhib.	6 reels....
Tharon of Lost Valley	Dorothy Dalton	Paramount	
Trail's End		W. M. Smith	5 reels....
When Knights Were Bold	Special Cast	G. H. Hamilton-S. R.	5 reels....
Why Not Marry?	Margery Wilson	Nat. Exchanges-S. R.	
Woman's Woman	Special Cast	Rus. Clark Syn-S. R.	5 reels....

Comedy and Short Subject Releases

Feature	Star	Distributed By	Length	Reviewed
Adviser, The	Lloyd Hamilton	Educational	2 reels	Nov. 19
Assorted Heroes		Educational	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Barnyard Cavalier, A	Bobby Vernon	Educational	2 reels	Dec. 24
Barnstormer, The		Fox	2 reels	
Bashful Lover, The	Ernest Truex	Pathe	2 reels	
Battling Torchy	Johnny Hines	Educational	2 reels	Jan. 28
Be Reasonable		First National	2 reels	
Bell Hop, The	Larry Semon	Vitagraph	2 reels	Jan. 7
Blacksmith, The	Buster Keaton	First National	2 reels	
Blockhead, The		First National	2 reels	
Boat, The	Buster Keaton	First National	2 reels	
Bottle Baby, The		Universal	1 reel	
Bright Eyes	Ben Turpin	First National	2 reels	
Broker, The	Lupino Lane	Fox	2 reels	
Charmed Life, A	Jimmy Aubrey	Vitagraph	2 reels	
Chauffeur, The	Clyde Cook	Fox	2 reels	Dec. 31
Chums	Brownie	Universal	2 reels	
Circus Clowns	Baby Peggy	Universal	2 reels	Feb. 11
Cold Feet		Educational	2 reels	
Coming and Going	Vernon Dent	Folly-Pacific	1 reel	
Cops	Buster Keaton	First National	2 reels	
Country Style	Folly-Pacific		1 reel	
A Dark Horse	Chas. Dorety	Universal	2 reels	
Dead Language	George Ovey	Folly-Pacific	1 reel	
Decorator, The	Jimmy Aubrey	Vitagraph	2 reels	
Edgar's Country Cousin	Johnny Jones	Goldwyn	2 reels	
Edgar's Feast Day	Johnny Jones	Goldwyn	2 reels	
False Alarm		Fox	2 reels	
Family Affair, A		Century	2 reels	Dec. 24
Fat and Sassy	Vernon Dent	Folly-Pacific	1 reel	
Felix Saves the Day		Winkler-S. R.	1 reel	Feb. 11
Flivver Tracks	Geo. Ovey	Folly-Pacific	1 reel	
Fool Days	Al St. John	Fox	2 reels	Jan. 7
For Love or Money		First National	2 reels	
Full of Pep	Snub Pollard	Pathe	1 reel	
Get the Hook	Vernon Dent	Folly-Pacific	1 reel	
Golf Insect, A		Universal	1 reel	
Golfing	Brownie	Universal	2 reels	
Hands Up	Geo. Ovey	Folly-Pacific	1 reel	
Happy Pest, The	Al St. John	Fox	2 reels	Nov. 5
Hard Luck	Buster Keaton	Metro	2 reels	
He Who Hesitates	Harold Lloyd	Assoc. Exhibitors	3 reels	
Hennessy of the Mounted	Geo. Ovey	Folly-Pacific	1 reel	
High and Mighty	Vernon Dent	Folly-Pacific	1 reel	
His Home Sweet Home	Larry Semon	Vitagraph	2 reels	
Hokus Pokus	Bobby Vernon	Educational	2 reels	Feb. 4
Hold the Line		Fox	2 reels	
Holding His Own	Geo. Ovey	Folly-Pacific	1 reel	
Horse Sense	Harry Sweet	Universal	2 reels	
Hot Dog	Clyde Cook	Fox	2 reels	
Hound of Tankerville	Otis Harlan	Educational		
Idle Class, The	Chas. Chaplin	First National	3 reels	Oct. 1
Idle Roomer, An	Harry Sweet	Universal	2 reels	
In and Out	Geo. Ovey	Folly-Pacific	1 reel	
In at the Finish	Vernon Dent	Folly-Pacific	1 reel	
It Pays to Exercise	Sennett	Paramount	2 reels	
Kiss and Make Up	Earle Rodney	Educational	2 reels	Dec. 3
Late Hero, The	Geo. Ovey	Folly-Pacific	1 reel	
Little, But Oh My	Ernest Truex	Pathe	2 reels	
Little Miss Mischief	Baby Peggy	Pathe	2 reels	
Loose Change	Paul Parrott	Universal	2 reels	Feb. 18
Love and Doughnuts	Ben Turpin	Associated Prod	2 reels	Dec. 10
Love and War	Johnny Savo	Fox	2 reels	
Made in the Kitchen	Special Cast	Associated Prod	2 reels	
Monkey Shines	Educational		2 reels	Feb. 11
Mother's Lamb	Billy Quirk	Reelcraft	2 reels	
Mummy's Nightmare	Geo. Ovey	Folly-Pacific	1 reel	
Mutts	Brownie	Universal	2 reels	
My Wife's Relations	Buster Keaton	First National	2 reels	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Nick-of-Time Hero	Special Cast	Educational	2 reels	Nov. 5
Nobody Home	Geo. Ovey	Folly-Pacific	1 reel	
No Parking	Neal Burns	Educational	2 reels	Dec. 17
Now or Never	Vernon Dent	Folly-Pacific	1 reel	
Nuisance, The	Jimmy Aubrey	Vitagraph	2 reels	
Off His Beat		Universal	2 reels	
Oh Promise Me		Educational	2 reels	
On Location	Snub Pollard	Pathe	1 reel	Nov. 19
On the Jump	Vernon Dent	Folly-Pacific	1 reel	
One Horse Town	Harry Sweet	Universal	2 reels	
One Moment, Please		Fox	2 reels	
One Stormy Knight	Dorothy Devore	Educational		Feb. 4
Our Gang	Snub Pollard	Pathe	1 reel	
Pale Face, The	Buster Keaton	First National	2 reels	Mar. 11
Pals	Brownie (Dog)	Universal	2 reels	
Pardon Me		Fox	2 reels	
Pay Day	Charles Chaplin	First National	2 reels	
Peace and Quiet	Eddie Lyons	Arrow	2 reels	Feb. 4
Peaceful Alley	Monty Banks	Federated	2 reels	
Peggy, Behave!	Baby Peggy	Universal	2 reels	
Perfect Villain, A		Fox	2 reels	Dec. 10
Playhouse, The	Buster Keaton	First National	2 reels	
Playing Possum	Harry Sweet	Universal	2 reels	Dec. 3
Please Be Careful		Fox	2 reels	Feb. 4
Rainmaker, The	Lloyd Hamilton	Educational	2 reels	
Rambling Romeo, A	Neal Burns	Educational	2 reels	Jan. 28
Rearing to Go	Geo. Ovey	Folly-Pacific	1 reel	
Rent Collector, The	Larry Semon	Vitagraph	2 reels	
Rough and Tumble	Geo. Ovey	Folly-Pacific	1 reel	
Roped and Tied	Geo. Ovey	Folly-Pacific	1 reel	
Rubberneck, The		Universal	2 reels	
Rural Cinderella, A		Educational	2 reels	Dec. 10
Saving Sister Susie		Educational	2 reels	Nov. 12
Sailor Made Man, A	Harold Lloyd	Asso. Ex.	4 reels	Dec. 3
Sawmill, The	Larry Semon	Vitagraph	2 reels	
School Days	Larry Semon	Vitagraph	2 reels	
Schoolday Love		Educational	2 reels	Feb. 4
Sea Shore Shapes		Universal	1 reel	
Sheik, The		Fox	2 reels	
Shipwrecked Among Animals		Universal	2 reels	Fe
Show, The	Larry Semon	Vitagraph	2 reels	
Simp, The	Lloyd Hamilton	Educational	2 reels	Oct
Skipper's Policy, The		Educational	1 reel	
Sleeping Sickness	Vernon Dent	Folly-Pacific	1 reel	
Slow But Sure	Vernon Dent	Folly-Pacific	1 reel	
Small Town Stuff	Al. St. John	Fox	2 reels	
Society Dogs	Brownie (Dog)	Universal	2 reels	
Solid Concrete	Larry Semon	Vitagraph	2 reels	
Stage Hand, The	Larry Semon	Vitagraph	2 reels	
Stage Struck	Snub Pollard	Pathe	1 reel	Fe
Star Boarder, The	Larry Semon	Vitagraph	2 reels	
Stars and Stripes	Sid Smith	Federated	2 reels	De
Step This Way		Educational	2 reels	Fe
Stick Around	Ernest Truex	Pathe	2 reels	
Stolen Glory		Educational	2 reels	De
Straight from the Farm	Al St. John	Fox	2 reels	
Straphanger, The	Lee Moran	Universal	2 reels	
Studio Rube, The	Al St. John	Fox	2 reels	
Teddy's Goat		Universal	2 reels	Dec.
They're Off	Vernon Dent	Folly-Pacific	1 reel	
Tis the Bull		Educational	2 reels	
Torchy's Promotion	Johnny Hines	Educational	2 reels	
Torchy Takes a Chance	Johnny Hines	Educational		Jan
Torchy Turns Cupid	Johnny Hines	Educational	2 reels	
Toreador, The	Clyde Cook	Fox	2 reels	Oct
Touchdown, The	Lee Moran	Universal	2 reels	
Trouble Hunter, The	Jimmy Aubrey	Vitagraph	2 reels	
Try and Get It		Fox	2 reels	
'Twas Ever Thus	Viora Daniel	Educational	2 reels	
Two of a Kind	Harry Sweet	Universal	2 reels	
Upper and Lower	Lee Moran	Universal	2 reels	
Vagrant, The	Lloyd Hamilton	Educational	2 reels	Oct
Watch Your Wallet	Eddie Boland	Universal	1 reel	
Well I'll Be	Larry Semon	Vitagraph	2 reels	
Winning Wallop	Geo. Ovey	Folly-Pacific	1 reel	
Years to Come	Snub Pollard	Pathe	2 reels	Feb.
Young and Foolish	Vernon Dent	Folly-Pacific	1 reel	

Short Subjects

Feature Title and Star	Star	Distributed By	Length	Reviewed
Alice in Wonderland (Serial)		Warner Bros.	2 reels	Feb.
Adventures of Sherlock Holmes (Drama)		Alexander-S. R.	15 episodes	
Across the St. Gothard Alps (Scenic)		Truart	18 episodes	
Adventures of Robinson Crusoe (Serial)		Universal		
Along the Rio Grande (Scenic)		Paramount	1 reel	
An Alpine Ride Up the Sranzerhorn (Scenic)		Truart		
An Arctic Hike on the Great Aletsch Glacier (Scenic)		Truart		
And Women Must Weep (Scenic)		Educational	2 reels	Feb.
As Old as the Hills (Scenic)		Educational	1 reel	
At the Damascus Gate (Scenic)		Paramount	1 reel	
At the Wailing Wall (Scenic)		Paramount	1 reel	
Away Dull Care (Novelty)		Prizma	1 reel	
Babyhood (Novelty)		Kineto Review	1 reel	
Bashful Suitor, The (Drama) Mary Brandon		Hodkinson	2 reels	Dec.
Battle of Jutland, The (Novelty)		Educational	2 reels	Dec.
Bear, a Boy and a Dog, A (Novelty)		Wid Gunning	2 reels	
Beauty Spots of America (Scenic)		Kineto Review	1 reel	
Beggar Maid, The (Drama), Mary Astor		Triart Film	1 reel	Oct.
Beyond the Trail (Wes. Drama), Tom Sanchi		Pathe	2 reels	
Birds of Crags and Marshes (Novelty)		Kineto Review	1 reel	
Bonnets of Auvergne (Scenic) Bruce		Educational	1 reel	Jan.
Bonnie Scotland (Scenic)		Kineto Review	1 reel	
Borneo Venice, A (Scenic)		Truart		
Breaking Through (Serial), Carmel Myers		Vitagraph	15 episodes	
Call of Courage (Drama)		Universal		
Capturing Lions by Aeroplane (Novelty)		Pathe	1 reel	Nov.
City, The (Scenic)		Wid Gunning	1 reel	Dec.
Combatting the Elements (Novelty)		Kineto Review	1 reel	Nov.
Crowning King Blizzard (Scenic)		Educational	1 reel	
Cupid, Registered Guide (Drama) Edgar Jones		Pathe	2 reels	
Dangerous Adventure (Serial)		Warner Bros.	15 episodes	
Dangerous Trails (Drama)		Pathe	2 reels	
Dawn to Dusk in Egypt (Scenic)		Educational	1 reel	
Death Trap, The (West. Dr.), Tom Sanchi		Pathe	2 reels	
Desperation (Drama)		Universal	2 reels	
Emerald Isle, The (Scenic)		Kineto Review	1 reel	
Felix Saves the Day (Cartoon)		Winkler-S. R.	1 reel	Feb.
First Families of America (Novelty)		Paramount	1 reel	
From Dawn to Dusk in Egypt (Scenic)		Educational	1 reel	Jan.
Go Get 'Em Hutch (Serial)		Pathe	15 episodes	
Good Things of Life (Novelty)		Wid Gunning	1 reel	
Grandfather's Clock (Novelty)		Kineto Review	1 reel	Jan.
Great American Authors (Kineto Series)				Nov.
Grit (West. Drama), Shorty Hamilton		McGovern & Eyler	2 reels	
Holy City, The (Scenic)		Kineto Review	1 reel	
Honor of Ramerix (West. Dr.), Tom Santschi		Pathe	2 reels	Nov.
Hunting the Sea Wolf (Educational)		Kineto Review	1 reel	
If (Novelty)		Prizma	1 reel	
In Old Granada (Scenic)		Paramount	1 reel	
Island of Surprise (Scenic)		Truart		
Juggernauts of the Jungle (Educational)		Educational	1 reel	
Jungle Belles of Borneo (Novelty)		Truart		
Jungle Goddess, The (Serial)		Exp. & Imp.-S. R.	15 episodes	Feb.
King of the Circus (Serial), Eddie Polo		Universal	18 episodes	
Lake Maggiore (Scenic)		Paramount	1 reel	
Leather Pushers, The (Drama)		Universal	2 reels	Jan.

(Continued on page 1852)

COMING PRODUCTIONS LISTED

AFFILIATED DISTRIBUTORS, INC.
the Law (Special Cast)

ALEXANDER FILM CORP.
dventures of Sherlock Holmes
(Fifteen two-reel features)

AMERICAN RELEASING CORP.
Destiny's Isle (Special Cast)
My Old Kentucky Home (Special Cast)
The Cradle Buster (Aleen Hunter)
The Lying Truth (Special Cast)
Below of Alaska (Jane Novak)
Law of the Big Snows (Special Cast)

ANCHOR FILM DISTRIBUTORS, INC.
The Heart of Lincoln (Francis Ford) 5
Another Man's Boots (Special Cast) 5
The Stranger of the Hills (Special Cast) 5
They're Off (Peggy O'Day) 5
Thundering Hoofs (Peggy O'Day) 5
Threads of Destiny (Bessie May) 5
In Search of Arcady (Special Cast) 5
The Lamb and the Lion (Special Cast) 5
Hip-La (Special Cast) 5
The Love Call (Special Cast) 5
The Girl of My Dreams (Special Cast) 5

SHORT SUBJECTS
Comedies with "Little Napoleon" 2 reels
Accent Comedies with Jack Richardson 2 reels
"The Movie Stars' Stampede," Novelty 2 reels

ARISTA FILM CORP.
Prudice
When Love is Young (Zena Keefe)
Society

ARROW FILM CORPORATION
The Stranger in Canyon Valley (Edythe Sterling)
Ridin' North (Pete Morrison)
Louise (Neva Gerber)
The Innocent Cheat (Special Cast)
Yankee Go-Getter (Neva Gerber) 5
Bull-Dog Dawson (Jack Hoxie) 5
The Star Reporter (Billie Rhodes) 5

ARROW COMEDIES
(One Released Every Week)

ARIEL OSTRICHE COMEDIES

BLAZED TRAIL PRODUCTIONS

ARROW-GERBER PRODUCTIONS

ARTHWOOD DRAMAS

SERIALS

ASSOCIATED EXHIBITORS
HAROLD LLOYD COMEDIES
Who Hesitates
Sailor Made Man 4

FEATURES
Isle of Missing Men (J. P. McGowan)
Don't Doubt Your Wife (Leah Baird)
Flamen of the North
Man, Wake Up
Joan Godiva
Shine Harbor (Margaret Beecher)

ASSOCIATED PHOTOPLAYS
Girl of a Woman (Jane Novak)
Rising Trails (Pete Morrison) 5
Last City (Helen Holmes) 5

BEACON FILM CORPORATION
Across the Border (Big Boy Williams)
The Master of Beasts

BENJAMIN B. C. FILM SALE CORP.
Man's Greatest Question (Roy Stewart)

BIRNIVAL COMEDIES
(Two Reels Twice a Month)

BOWLL ROOM BOYS COMEDIES
(Two Reels Twice a Month)

BROWN SCREEN SNAPSHOTS
(One Reel Twice a Month)

BUCKAR RANCH WESTERNS
(One Two-Reeler Every Two Weeks)

BUCKARK-CORNELIUS CORPORATION
Flying Lies
Raymond Carlisle

CLARK SYNDICATE, INC.
The Paul Revere
Situation
Woman's Woman
The Love Slave (Lucy Doraine)
The Two Orphans
The Offenders (Margery Wilson)

CLORENZO, INC.
Give Away (Big Boy Williams)

COAST COAST PRODUCTIONS, INC.
The—The Greater Duty

EDUCATIONAL FILMS CORP.
SHORT SUBJECTS
The Silver Harvest (World Wanderings) 2
The Rainmaker 2
Cold Feet (Christie Comedy)
'Twas Ever Thus (Christie Comedy) 2
Hokus Pocus (Christie Comedy) 2
'Tis the Bull (Christie Comedy) 2
Oh, Promise Me! (Christie Comedy) 2
And Women Must Weep (Bruce Scenic) 2
Monkey Shines (Campbell Comedy) 2
Schoolday Love (Campbell Comedy) 2

SELIG-ROBK PHOTOPLAYS
CHRISTIE COMEDIES
MERMAID COMEDIES
PUNCH COMEDIES
TORCHY COMEDIES
CAMPBELL COMEDIES
CHESTER COMEDIES
VANITY COMEDIES
GAYETY COMEDIES
SKETCHOGRAFS
BRUCE SCENICS
CHESTER OUTINGS
CHESTER SCREENICS
CINAL FILMS—SLOW SPEED
KINOGRAMS

EQUITY PICTURES CORP.
Where Is My Wandering Boy? (Special Cast)

EXCEPTIONAL PICTURES CORP.
(Releasing Arrangements to be Announced Later)
Mister Antonio (Otis Skinner)
Grumpy

EXPORT AND IMPORT FILM CO., INC.
The Jungle Goddess—Selig serial 15 episodes
Starring Ellnor Field and Truman Van Dyke.

FAMOUS PLAYERS-LASKY CORP.
PARAMOUNT
(April Releases)
If You Believe It, It's So (Thomas Meighan)
Beyond the Rocks (Gloria Swanson)
Bought and Paid For (Special Cast)
The Green Temptation (Betty Compson)
(March Releases)
Travelin' On (William S. Hart)
Forever (Special Cast)
The Mistress of the World (Chapter 1—spec. prod.)
The World's Champion (Wallace Reid)
The Mistress of the World (Chapter 2—spec. prod.)
Her Husband's Trademark (Gloria Swanson)
Bobbed Hair (Wanda Hawley-Realart prod.)
Fool's Paradise (Special Cast)
The Mistress of the World (Chapter 3—spec. prod.)
The Heart Specialist (Mary Miles Minter—Realart)
Beauty's Worth (Marion Davies)
The Mistress of the World (Chapter 4—spec. prod.)
A Stampede Madonna (Jack Holt)
The Dictator (Wallace Reid)
Tharon of Lost Valley (Dorothy Dalton)
(February Releases)
Love's Boomerang (Special Cast)
Moran of the Lady Letty (Dorothy Dalton)
The Red Peacock (Pola Negri)
One Glorious Day (Will Rogers)
Her Own Money (Ethel Clayton)
Boomerang Bill (Lionel Barrymore)
Saturday Night (Special Cast)
Back Pay

REALART PICTURES
The Sleepwalker (Constance Binney)
The Truthful Liar (Wanda Hawley)
The Heart Specialist
Midnight (Constance Binney)
Through a Glass Window (May McAvoy)

FEDERATED FILM EXCHANGES
CHESTER COMEDIES
(Once a Month)

HALLROOM BOYS COMEDIES
(Twice a Month)

JOE ROCK COMEDIES
(Twice a Month)

SCREEN SNAPSHOTS
(Twice a Month)
Miracles of the Jungle
(Fifteen-Episode serial)

FIDELITY PICTURES CORP.
FEATURES
12 WITWER COMEDIES (CHAS. DELANEY)

FIRST NATIONAL EXCHANGES
Ridin' Wild (Special Cast)
When She Marries (Special Cast)
The Brotherhood of Hate (Special Cast)
When the Devil Drives (Leah Baird)
Heroes and Husbands (Katherine MacDonald)
The Woman Conquers (Katherine MacDonald)
Alias Julius Caesar (Charles Ray)
The Primitive Lover (Constance Talmadge)
The Duchess of Langeais (Norma Talmadge)
The Soul Seeker (Dorothy Phillips)
Smilin' Through (Norma Talmadge)
Fools First (Special Cast)
Gas, Oil or Water (Charles Ray)
The Light in the Dark (Hope Hampton)
The Man Who Smiled (Special Cast)
Rose o' the Sea (Anita Stewart)
Skin Deep (Ince Special)
The Woman He Married (Anita Stewart)
Sonny (Richard Barthelmess)
Lost and Found (Jackie Coogan)
The Soul Seeker (Dorothy Phillips)
One Clear Call (Special Cast)
The Masquerader (Special Cast)
Lorna Doone (Special Cast)
Pawned (Special Cast)
Domestic Relations (Katherine MacDonald)
The Deuce of Spades (Chas. Ray)
Smudge (Chas. Ray)
The Seventh Day (Richard Barthelmess)
Someone to Love (Ince Prod.)
Suzanna (Mabel Normand)
The Hottentot (Ince Prod.)
Jim (Ince Prod.)
Finding Home (Ince Prod.)
Bellboy 13 (Ince Prod.)
Kindred of the Dust (Walsh Prod.)
Polly of the Follies (Constance Talmadge)
The Barnstormer (Charles Ray)
The Song of Life (Special Cast)
White Faith (Hope Hampton)
Slippery McGee
The Half Breed

COMEDIES
Pay Day (Charles Chaplin)
My Wife's Relations (Buster Keaton)
For Love or Money (Sennett)
Step Forward (Sennett)
On Patrol (Sennett)
Cops (Buster Keaton) 2
The Blockhead (Billy Bevan)
The Pale Face (Buster Keaton) 2

FOX FILM EXCHANGES
FEATURES
Shackles of Gold (Wm. Farnum)
Monte Cristo (Special Cast)
A Fool There Was (Special Cast)
Clean Up Sudden (Tom Mix)
Pardon My Nerve (Chas. Jones)
Nero (Special Cast)
The Ragged Heiress (Shirley Mason)
Iron to Gold (Dustin Farnum)
A Stage Romance (William Farnum)
Chasing the Moon (Tom Mix)
Elope If You Must (Eileen Percy)

COMEDIES
The Barnstormer (Sunshine)
The Sheik (Sunshine)
Hot Dog (Clyde Cook)
The Studio Rube (Al. St. John)
The Broker (Lufino Lane)

MUTT AND JEFF CARTOONS

FOX NEWS
(Twice a week)

GOLDWYN EXCHANGES
THIRD GROUP OF RELEASES
Glorious Fool, The 5,392
Man With Two Mothers 4,423
His Back Against the Wall 4,680
Watch Your Step 4,713
Doubling for Romeo 4,304
Wallflower, The 5,228
Grand Larceny 5,228

GEORGE H. HAMILTON, INC.
Give Me My Son (Special Cast)
In Self Defense (Special Cast)
When Knights Were Bold (Special Cast)

HODKINSON CORP., W. W
Other Women's Clothes (Mabel Ballin)
Golden Dreams (Benj. B. Hampton Prod.)
The Rise of Roscoe Paine (Irene Castle)
At the Sign of the Jack O' Lantern
The Grey Dawn (Benj. B. Hampton Prod.)
Jan. 22, 1922—Heart's Haven (Benj. B. Hampton Prod.)

McGOVERN & EGLER
SHORTY HAMILTON SERIES
Apr. 10—Ride 'Em Cowboy 2
Mar. 27—Grit 2
Mar. 13—Pony Boy 2
Feb. 27—Let-'er-Go Gallagher 2
Feb. 13—Pep 2

METRO PICTURES CORP.
Missing Husbands (Special Cast)
Fascination (Mae Murray)
The Prisoner of Zenda (Special Cast)
Apr. 17—The Face Between (Bert Lytell) 6
Apr. 3—Kisses (Alice Lake) 6
Mar. 20—I Can Explain (Gareth Hughes) 6
Mar. 6—Glass Houses (Viola Dana) 6
Feb. 20—The Light That Failed (Bert Lytell) 6
Jan. 2—Turn to the Right (Special Cast)

NATIONAL EXCHANGES, INC.
Welcome Children (Special Cast)
Shadows of the West (Hedda Nova)

(Continued on page 1852)

COMING RELEASES

(Continued from page 1851)

KINETO REVIEW
(One Reel Issued Weekly)
SERIALS

PACIFIC FILM COMPANY

The Girl from Rockypoint (Special Cast)....5
The Forest King (Special Cast)....5
The Voice in the Dark (Special Cast)....5
Double Stakes (Gladys Brockwell)....
The Able Minded Lady (Henry B. Walthall)....5
The Call From the Wild (Frankie Lee)....5
The Fatal 30 (Special Cast)....5
FOLLY COMEDIES
(Starring Geo. Ovey and Vernon Dent—One reel each)

PATHE EXCHANGES

The Isle of Zorda (Special Cast)....
SERIALS
Go Get 'Em Hutch....
(Fifteen Episodes—Starring Chas. Hutchinson)
White Eagle....
(Fifteen Episodes—Starring Ruth Roland)
The Sky Ranger....
(Fifteen Episodes—Starring Geo. B. Seitz and Joe Ceprice)
SHORT SUBJECTS
Mar. 19—Loaded Dice (Frank Keenan)....3
Mar. 12—Little Mary Sunshine (Baby Marie Osborne)3
Mar. 12—The Spendthrift (Aesop's Fables)....2/3
Mar. 5—Mysterious Tracks (Bill and Bob series)...1
COMEDIES
High Tide (Special Cast)....1
The Bow Wows (Pollard)....1
Pardon Me (Pollard)....1
Full of Pep (Pollard)....1
Call the Witness (Pollard)....1
Harold Lloyd Reissues....
NEWS REELS
Sundays—Topics of the Day....
Wednesdays—Pathe News....
Saturdays—Pathe News....

PIONEER FILM CORP.

The Crimson Cross (Van Dyke Brooks)....
Beyond the Crossroads (Ora Carew)....
The Leech (Claire Whitney)....

PRIMEX PICTURES CORP.

His Pajama Girl....5
Power....5
Your Daughter and Mine....6
The Lonely Trail....5
The Door That Has No Key....6
Eternity....6
Smiles (series of 26 single reel novelty comedies)....
Twelve single reel Indian dramas....

PRODUCERS SECURITY CORP.

The Great Alone (Monroe Salishury)....
The Wolf's Fang (Wilfred Lytell)....5
The Soul of Man....7
Squire Phinn....5
Mr. Bingle....5
Mr. Potter of Texas....6
Irving Cummings Series....2
Cissy Fitzgerald Series....2

PYRAMID PICTURES, INC.

The Mayor's Wife (Betty Blythe)....
The Queen of the Moulin Rouge....

R-C PICTURES CORP.

The Son of the Wolf (Special Cast)....
The Bigamist (Ivy Duke)....
Gay and Devilish (Doris May)....
The Woman Breed (Pauline Frederick)....
The Glory of Clementina (Pauline Frederick)....
The Vermillion Pencil (Sessue Hayakawa)....
Boy Crazy (Doris May)....
Why Men Forget....
The Call of Home (Special Cast)....

RUSSELL PRODUCTIONS

FRANK BRAIDWOOD SERIES
AL JENNINGS SERIES
HELEN GIBSON SERIES
FRITZI RIDGWAY SERIES
CAPITOL FILM COMPANY
NEAL HART SERIES
LESTER CUNEO SERIES

SECOND NATIONAL PICT. CORP.

Her Story (Madge Titheradge)....
Mr. Pim Passes By....
The Night Riders....
Brenda's Heritage....
David and Jonathan (Madge Titheridge)....

SELZNICK (LEWIS J.) ENT.

Evidence (Elaine Hammerstein)....
Sink or Swim (Owen Moore)....
Reckless Youth (Elaine Hammerstein)....
The Prophet's Paradise (Eugene O'Brien)....
The Referee (Conway Tearle)....
Channing of the Northwest (Eugene O'Brien)....
A Wide Open Town (Conway Tearle)....
Love's Masquerade (Conway Tearle)....
SELECT PRODUCTIONS
WILLIAM J. FLYNN SERIES
CHAPLIN CLASSICS
SELZNICK NEWS
REPUBLIC FEATURES
SERIALS

W. M. SMITH PRODUCTIONS, INC.

Goldgrabbers....
It Happened Out West....
Crossroads....
The Lariat Thrower....
Trail's End....
Angel Citizens....
The White Mask....
So This Is Arizona....

STOREY PICTURES, INC.

Shadowland Screen Review—1 reel every 2 weeks.
Burlesque Photoplays—2 reels every month.

TRUART FILM CORPORATION

BURLINGHAM ADVENTURES
Across the St. Gothard Alps....
A Borneo Venice....
Island of Surprise....
Monkey Land Up the Barito River....
An Alpine Ride Up the Sranzerhorn....
Jungle Belles of Borneo....
An Arctic Hike on the Great Aletsch Glacier....
A Wedding Feast Among the Borneo Dayaks....

UNITED ARTISTS CORP.

Salome (Nazimova)....
Fair Lady (Special Cast)....
The Ruling Passion (George Arliss)....
A Doll's House (Nazimova)....

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS
That Lass o' Lowrie's (Priscilla Dean)....
Under Two Flags (Priscilla Dean)....
Human Hearts (House Peters)....
The Storm (Special Cast)....
Apr. 3—The Bear Cat (Hoot Gibson)....
Mar. 27—The Dangerous Little Demon (Marie Prevo
Peterman (Herbert Rawlinson)....
Mar. 13—The Wise Kid (Gladys Walton)....
Mar. 6—Wild Honey (Priscilla Dean)....
Mar. 6—Tracked to Earth (Frank Mayo)....
Man to Man (Harry Carey)....
SERIALS
The Adventures of Robinson Crusoe....
(Eighteen Episodes—Starring Harry Myers)
With Stanley in Africa....
(Eighteen Episodes—Starring Geo. Walsh and Lo
Lorraine)
COMEDIES
A Dark Horse (Century)....2
Off His Beat (Century)....2
The Rubberneck (Century)....2
A Golf Insect (Star)....1
Two of a Kind (Century)....1
UNIVERSAL DRAMAS
A Treacherous Rival (La Plante-Pembroke)....
Desperation (La Plante-Lineoin)....
The Call of Courage (La Plante-Pembroke)....
Trickery (Dorothy Woods-Hal Goodwin)....
NEWS AND MAGAZINE REELS
Tuesdays—International News....
Fridays—International News....
Fridays—New Screen Magazine (Universal)....

VITAGRAPH EXCHANGES

FEATURES
Locked Out (Alice Calhoun)....
The Shaugraun (Pauline Starke)....
The Man Hunter (William Duncan)....
The Sheik's Wife (Special Cast)....
Gypsy Passion (Special Cast)....
The Magnificent Ambersons (Jean Paige)....
The Man From Downing Street (Earle Williams)....
Island Wives (Corinne Griffith)....
The Prodigal Judge (Jean Paige)....
Flower of the North (Henry B. Walthall)....
COMEDIES
The Show (Larry Semon)....
A Charmed Life (Jimmy Auhrey)....
The Sawmill (Larry Semon)....
SERIALS
Breaking Through....
(Starring Carmel Myers and Wallace MacDonald

WARNER BROS.

Your Best Friend (Vera Gordon)....
School Days (Wesley Barry)....
SERIALS
Alice in Wonderland....15 episod
A Dangerous Adventure....15 episod
Miracles of the Jungle....15 episod
MONTY BANKS COMEDIES
(One released every month)

WID GUNNING, INC.

ENTERTAINMENT SERIES
Mar. 15—The Fire Bride....
The Madness of Love....
Alias Phil Kennedy....
The Blonde Vampire....
Foolish Monte Carlo....
The Bootleggers....
The Love Nest....
Don't Blame Your Children....
Mrs. Dane's Confession....
The Blue Mountain Mystery....
POST NATURE SERIES
(One Every Two Weeks)
SHORT SUBJECTS
The Good Things of Life....
(Weekly Single Reel Release)

SHORT SUBJECTS

(Continued from page 1850)

Feature	Star	Distributed By	Length	Reviewed
Let's Go—To the South Seas (Scenic)		Educational	1 reel	Dec. 10
Lochinvar of the Line (Drama), Edgar Jones		Pathe	2 reels	
Lorraine of the Timberlands (West. Dr.), Tom Sanchi		Pathe	2 reels	Oct. 8
Lost, a Yodel (Educational)		Educational	1 reel	
Magic Gems (Study)		Prizma	1 reel	
Monkey Land Up the Barito River (Scenic)		Truart		
Never to Return Road (Dr.), Wallace Berrey		Educational	? reels	Oct. 8
Neighbor Nelly (Romance)		Prizma	1 reel	Jan. 28
Netting the Leopard (Wild Animal)		Pathe	1 reel	Sept. 24
New Wine in Old Bottles (Educational)		Educational		
Nice and Cannes (Scenic)		Paramount	1 reel	Oct. 1
Night Attack, The (Drama)		Universal	2 reels	Feb. 18
Nippon (Study)		Prizma	1 reel	
No More Gasoline (Scenic)		Educational	1 reel	
Northern Trail, The (Drama)		Educational	2 reels	
Official Movie Chats of M. P. T. O. of A.		Kineto		Feb. 11
Old and New England (Scenic)		Educational	1 reel	Dec. 10
Old Dynamite (Special)		Universal	2 reels	Dec. 3
Old Moose Trails (Scenic)		Educational	1 reel	
Pageantry in India (Scenic)		Kineto		
Panama (Scenic)		Kineto Review	1 reel	
Pelican Island (Scenic)		Truart		
Perilous Ascent of the Zinal-Rothorn (Scenic)		Truart		
Primitive Life in Tennessee (Scenic)		Kineto	1 reel	Feb. 4
Puppy Days		Wid Gunning	1 reel	
Pyrenees and Wooden Legs (Educational)		Educational	1 reel	
Quaint Holland (Scenic)		Universal	2 reels	
Ranger's Reward, The (Drama) Art Acord		Educational	1 reel	Feb 18
Ranger, The (Scenic)		Sunset-Burrud	1 reel	Feb. 11
Roaring Waters (West. Drama), Geo. Larkin		Universal	2 reels	Sept. 27
Robinson Crusoe Hours		Wid Gunning	1 reel	
Roplin' Fool, A (Will Rogers, W. Dr.)			2 reels	Nov
Ruins of Angkor (Study)		Prizma	1 reel	
Rural Java (Scenic)		Paramount	1 reel	
Santa Fe—The City Different (Scenic)		Paramount	1 reel	
Science at Home (Kineto Review)		National Ex	1 reel	
Secret of Butte Ridge, The (W. Dr.), T. Sanchi		Pathe	2 reels	Feb
Seeing San Marino (Scenic)		Paramount	1 reel	
Seeing the Unseen (Novelty)		Prizma	1 reel	
Seven League Booters (Scenic)		Educational	1 reel	
Seville in Fair Time (Scenic)		Paramount	1 reel	
Sky Ranger, The (Serial)		Pathe	15 episodes	
So This Is London (Scenic)		Prizma	1 reel	Feb
Stamboul (Scenic)		Paramount	1 reel	
Striking Tires, The (Novelty)		Bosworth, De Freves & Felton	1 reel	
Strolling Minstrels (Scenic)		Educational	1 reel	Oct
Sunbeams (Study)		Prizma	1 reel	
Sweet Heart (Western Drama), Billy West		Joan Film	2 reels	
Terror Trail (Serial), Eileen Sedgwick		Universal	18 episodes	
Thrills (Sport Topic)		Kineto Review	1 reel	
Too Much Overhead (Educational)		Educational	1 reel	
Trickery (Drama)		Universal	2 reels	
Trip of U. S. S. Idaho (Scenic)		Kineto Review	1 reel	
Trip Through Film Land, A (Novelty)		Bosworth, De Freves & Felton	2 reels	Dec
Village Life in Switzerland (Scenic)		Kineto Review	1 reel	
Wanderlust (Scenic)		Educational	1 reel	
Was Darwin Right? (Educational)		Kineto Review	1 reel	
Watching the Wayanda (Scenic)		Paramount	1 reel	
Water Babies (Educational)		Kineto Review	1 reel	
Wedding Feast, Among Borneo Dayaks, A (Novelty)		Truart		
White Eagle (Serial)		Pathe	15 episodes	
White Mouse, The (Drama) Lewis Stone		Educational	2 reels	Nov.
Wild Men of Borneo (Adventure)		State Rights		
Winter Pets (Sport Review)		Artclass	1 reel	
Winners of the West (Serial), Art Acord		Universal	18 episodes	Oct
With Stanley in Africa (Serial)	George Walsh	Universal	18 ep'sdes	Feb.
Young Painter, The		Hodkinson	1 reels	

NEW THEATRE
CONSTRUCTION & EQUIPMENT
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P. M. ABBOTT - - - - - - - - - - TECHNICAL EDITOR

Competent Engineering Safeguard in Theatre Construction

Prospective Builders Should Be Familiar with Correct Procedure

By *H. Robins Burroughs*

Worth Serious Consideration

Apparently there is a lack of definite knowledge among those who wish to have theatres constructed as to the correct procedure that should be followed, especially in reference to the engineering and architectural phases. Some one must be given the responsibility of inspecting and passing on the engineering of the theatre. Naturally, the services of some professional specializing in theatre building is sought. However, there still remains the problem of selecting the professionals best able to handle each particular part of the work.

Mr. Burroughs, who has had a great deal of experience as a theatre consulting engineer, here discusses the procedure for the prospective builder to follow in selecting the personnel responsible for the successful erection of the theatre. Several suggestions as outlined by Mr. Burroughs differ from the common practice of today and are worthy of serious consideration.

Comparatively little has been written in ther technical magazines, periodicals or wspapers concerning the vital importce of theatre construction from an gineering point of view. Owners, investrs and others financially interested in eatre projects, in general, have not sufiently realized that the building of a eatre is a very serious matter and inlves considerable responsibility, not only om a financial point of view or returns the investment, but from liabilities e to the grade of construction which ey employ. Lack of knowledge on their rt may be very often due entirely to rce of circumstances. Consequently, if e financial interests are not conversant ith the management and execution of nstruction work, and it appears that w are, they are confronted with the oblem of selecting an agent who is able d willing to carry out the work to be me.

Selecting a Competent Agent

The selection of a competent agent is t a simple matter and is a vitally imrtant one. The usual method of produre is to select an Architect and leave e entire matter of design and construcn within his power, as it has been genally understood that an Archetict was operly the person to look to. Theatre nstruction, like other buildings, accordg to general education, involves Archicture and, therefore, an Architect; but not a few instances, to these financial terests or owners education has not ought them to realize that engineering is so involved in theatre construction and equal if not greater importance than rchitecture. Architecture is not enginring any more than Engineering is Archecture, and neither can supplant the her.

In the language of Webster, an Archict is one versed in the art of building, d Engineering is the art and science by nich natural forces and materials are utiled in structures or machines, hence one pplements the other, but which of the o, if either, is the more important?

An owner told the writer only recently, ter his theatre had collapsed, that it had ever occurred to him that engineering played an important part in theatre design or construction. The architect was his counsel and builder, but the collapse of his theatre has awakened him to the realization that engineering is of vital importance and that the lack of it was the cause of his sad experience.

To-day is the age of specialists. It is physically impossible for one man to be expert in both architecture and engineering. Therefore, the construction of a theatre requires the combination of experts, and if the best results are to be otained it means a combination of several experts. First and above all others is structural safety, for of what value is the most architecturally beautiful theatre if it is not absolutely safe in every respect against structural collapse? Of first importance then is the structural engineer. The theatre may be poorly designed architecturally, that is, have bad sight lines, homely decorations, poor acoustics, incorrect projection, the electric lighting may be faulty or the heating inadequate, or the ventilation bad, still no hazards are involved if all of these or any one or more of them obtain, if the theatre is structurally sound and cannot collapse. Hence it at once becomes evident that the main desideratum in theatre construction, from the owner's point of view, is structural engineering.

It may readily be seen that mechanical and electric, as well as acoustic engineering, play an important part, as does architecture, but faulty design or execution of any or all of these will not entail loss of life, but faulty design or execution in the structural engineering may cause a total collapse and with it the loss of lives of hundreds of people. With this in mind, the Owner is brought face to face with problems of how to proceed in the selection of Engineers and Architects to design and supervise the construction of his theatre.

Courses Followed

There are several courses which may be pursued. The usual one is to select an Architect and leave the engineering to him. This has developed, in general, to be unsatisfactory, especially in the light of recent disasters. It is not recommended. It should be noted, however, that this arrangement could be made satisfactory and depends entirely on the ability and integrity of the Architect. Unfortunately, Architects in general have not given proper consideration to engineering work and have had a tendency for one reason or another to discount its importance. This attitude on his part and his unwillingness to engage or associate himself with competent engineers, has been largely a tributary to disastrous results.

An arrangement of this kind usually works out to the effect that the Architect who is paid his usual fee, or even quite likely less than that, is required to pay for all engineering work and in order to economize as much as he thinks is consistent with his professional duties, undertakes to have his engineering work designed by an engineering draftsman in his own office, or perhaps he may even engage an outside engineer, whose fee will not exceed a certain percentage, and usually a small one, of the Architect's fee for the proportion of the work involved, which usually means only the steel or reinforced concrete work.

(*Continued on page* 1856)

New Musical Instrument Proving Big Asset To Exhibitor

Installation in Blackstone Theatre, Indiana, Proving Successful

A new design of a very popular musical instrument, the phonograph, is now being installed in motion picture theatres with indications of a very promising success. This instrument is the Seabrook Concert Grande Phonograph, built by the Dodge Manufacturing Company, Mishawaka, Ind., and is a modified model of the phonograph with which we are commonly acquainted, reproducing the music records in volume sufficient to fill houses with a very large seating capacity.

This instrument is not intended to replace the orchestral organ but is used as a supplementary unit adding variety and a most pleasing feature to the musical program. However, it is claimed that this instrument will tend to eliminate the necessity of an orchestra which, in these days of economy, should prove a most welcome feature to every exhibitor.

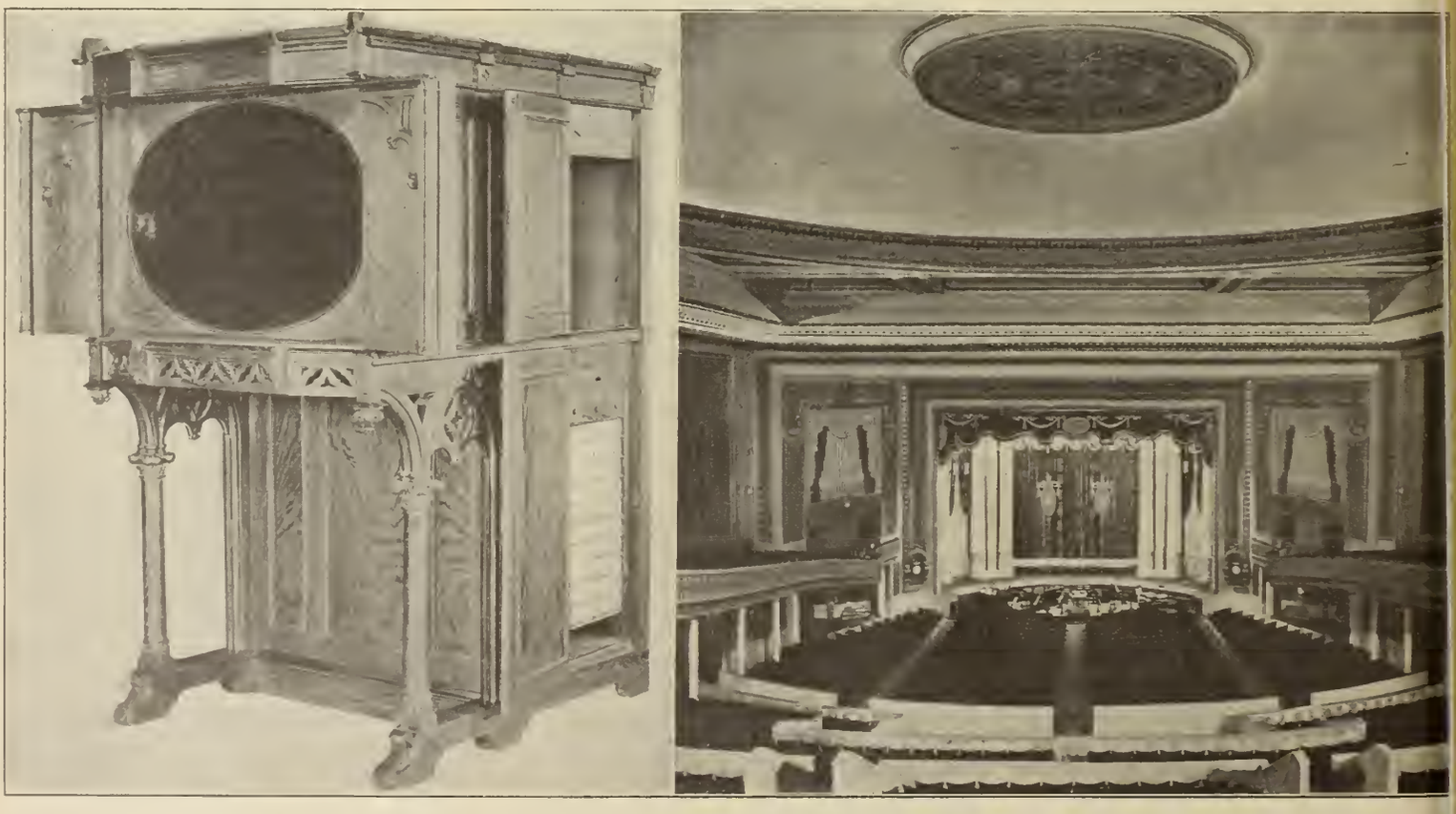
The phonograph illustrated on this page has been installed in the Blackstone theatre, South Bend, Ind. Possibly a description of the method and results of using this phonograph in this theatre will convey to the exhibitor the possibilities of adapting such a unit in his own house.

"Mutual music was given its first tryout at South Bend, Ind., on January 24th. Briefly, here's what happened when a cooperative plan was formed between the Blackstone theatre, seating 2000 people and the Victor, Edison, Brunswick and Okeh record dealers whereby the current record releases are given a theatre presentation to the people in South Bend each month. The medium of reproduction is the Seabrook Concert Grande Phonograph, an instrument of enormous power and fully capable of filling the larger motion picture houses with exactly the same volume and tonal qualities that attend the original recording of the record. Hence the matter of reproducing the famous Isham Jones or Paul Whiteman dance orchestras in local houses is no more difficult than showing on the screen a picture taken in California.

"As each selection is played, an illumnated board on the instrument announces the name, number and make of the record, for example, "Gypsy Blues," "Victor, 18839." The playing occurs during the regular rest period of the orchestra or organist and fills an unpleasant void in the program that would otherwise exist, Manager G. E. Berkson of the Blackstone theatre expresses the belief that Mutual Music constitutes a new theatre service which will be enthusiastically received by picture house managers generally. He says, 'Up to a few months ago our music program consisted of a large orchestra and an orchestral organ. Upon discontinuance of the orchestra we experienced an unpleasant void during the organist's rest period which is now satisfactorily filled by the big phonograph. Our audiences have received the idea of playing all makes of current dance, orchestral and vocal records in the light of an added service to them and one which they cannot obtain elsewhere in the city.'

The records issued by Victor, Edison, Brunswick and Okeh are played upon their release and continued for the greater part of a week, during which period the theatre announces in their newspaper advertising that these records are being played as an additional feature to the regular program. The record dealer advertises simultaneously with the theatre saying, Go to the ———— theatre. See a good picture; Hear ———— — March records. During the first month's tryout the Blackstone theatre received over nine hundred inches of newspaper space using the Blackstone logotype for which they paid nothing. It was not necessary to increase their own newspaper appropriation inasmuch as mention of the records was made in their regular space

(*Continued on page* 1868)



The monster Seabrook Concert Grande Phonograph used in conjunction with the orchestral organ at the Blackstone theatre (on right), South Bend, Ind. This musical unit, it is claimed, tends to eliminate the necessity for an orchestra

"Satisfaction Guaranteed or Your Money Back"—so reads the Gold-Seal Guarantee which is pasted on the face of all Gold-Seal Battleship Linoleum.

A Sturdy Floor-Covering for Theatre Lobbies—

In all weathers people come tramping through the lobby tracking dust, grit, wet, and mud from outdoors. To resist such grinding traffic, a floor-covering must possess oak-like durability.

For such service you need *Gold-Seal* Battleship Linoleum. Built according to the strict specifications of the U. S. Navy for linoleum, this floor-covering stands even the terrific wear given the decks of our men-of-war.

That is why it stands up so remarkably under the wear-and-tear of service in theatre lobbies, foyers, interiors—wherever a sturdy floor-covering is needed. Moreover, this remarkable linoleum is sanitary, non-absorbent, silent underfoot, very easy to clean, and comparatively low in cost.

Gold-Seal Cork Carpet

Where absolutely quiet floors are desired, we suggest *Gold-Seal* Cork Carpet. This durable floor-covering is as silent and comfortable underfoot as a thick woven rug. A super-quiet covering for aisles, rest-rooms, etc. It is made in 6 attractive shades.

We strongly recommend that you have your *Gold-Seal* Battleship Linoleum and *Gold-Seal* Cork Carpet laid by experienced layers, and according to the Gold-Seal Specifications. No matter how well linoleum or Cork Carpet is made, incorrect laying invites trouble.

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Made According to U.S.Navy Standard

Our Gold-Seal Specifications for Laying Linoleum and Cork Carpet, and samples of these high quality floor-coverings, will gladly be sent upon request. Address our nearest office.

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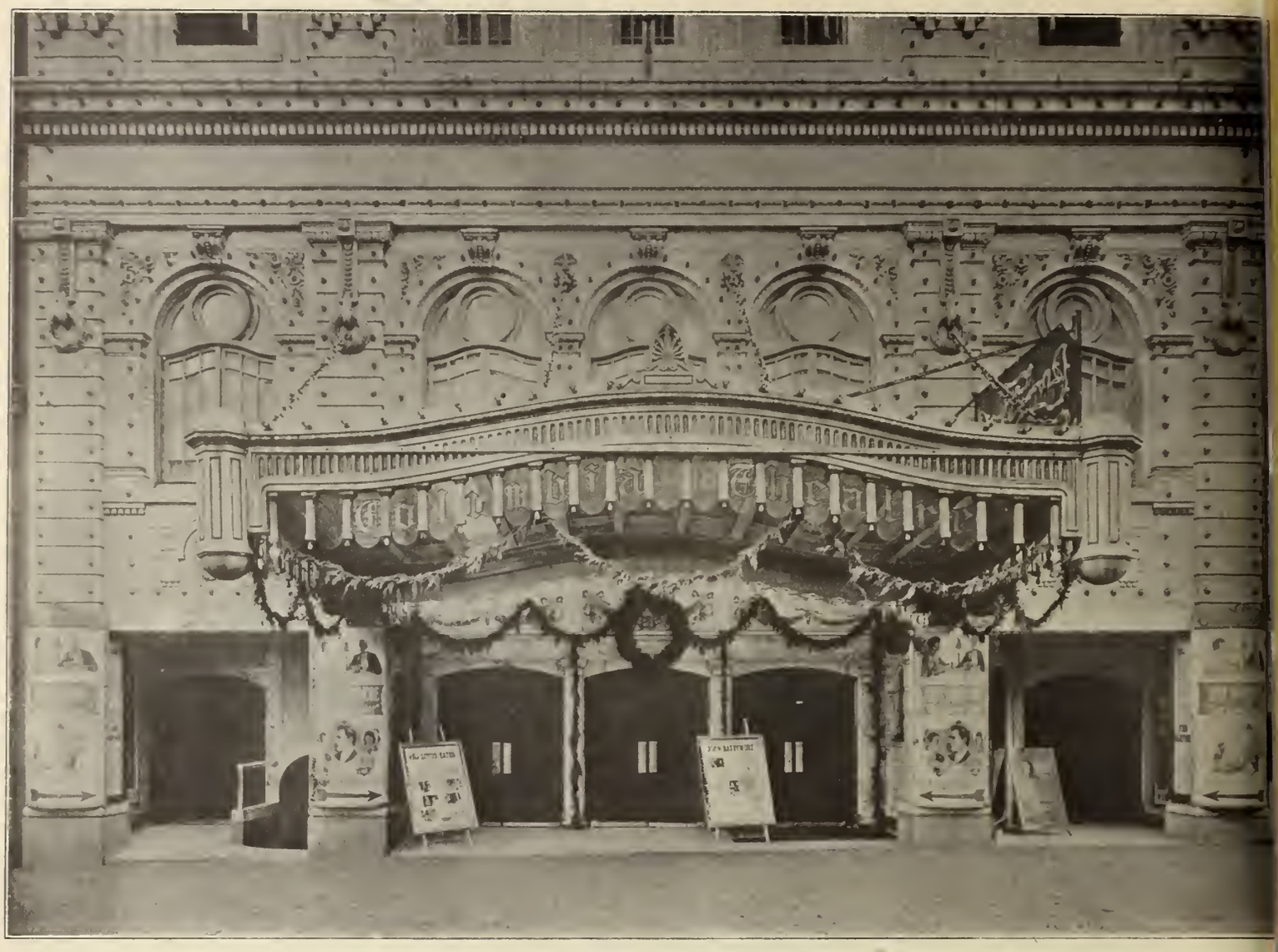


The exterior of the Columbia theatre, Portland, Ore., presents a very neat and artistic appearance. While the decoration of design is rather elabor it does not convey the impression of being over done

Competent Engineering

(*Continued from page* 1853)

These plans, whether prepared in or out of the Architects' office, are sent out for bids. The Contractors discover that the work has been ill designed and proceed to propose alternates for improvement. This is satisfactory to the Architect, who has confidence in the ability of the contractor's engineers; but the contractor's engineers are also relatively low salaried men, in general, and consequently the engineering features are peddled around from pillar to post, until the Contractor, who must build the theatre, goes ahead and does the best he can, which in general is not the best, for the reason that a general organization, such as contractors, do not and are not expected to, or can afford to, carry high grade experts. The purpose of a contractor is to execute and build in accordance with the design and direction of other master minds. They should not be looked to as being in an advisory capacity. It would be prejudicial to the desired results, if they were. It is thus seen that unless there be an independent engineer, of recognized standing, selected by either the Owner or the Architect, in his behalf, there can be no competent definite direc- representing. It cannot be done. No man can serve two masters. The sooner own- tion of the engineering problems.

Occasionally this defect is eliminated by engaging a competent professional engineer to act only in an advisory capacity, to check and approve the contractor's designs. This is some improvement, but also lacks finality, as very often, as may be expected, the contractor's designs are not what they should be, or what the consulting engineer would like to have, but the design is usually rather far advanced if not entirely completed when submitted for approval and to make radical changes would entail considerable loss of time and delay in actual construction, so that the engineer approving the work is obliged to make the best of a bad job and reinforce the weak points as best he can, in order to make the structure safe.

A better plan and perhaps the best one, is that the Owner select an architect and an engineer of recognized ability, whose fees shall be in harmony with the importance of each, and leave their powers and responsibility to assume such proportions as is in keeping with the two separate and distinct professions. If either offers himself as competent in both lines, he is misers awaken to this fact, if they have not already done so, the better protected th will be.

Importance of Structural Engineering

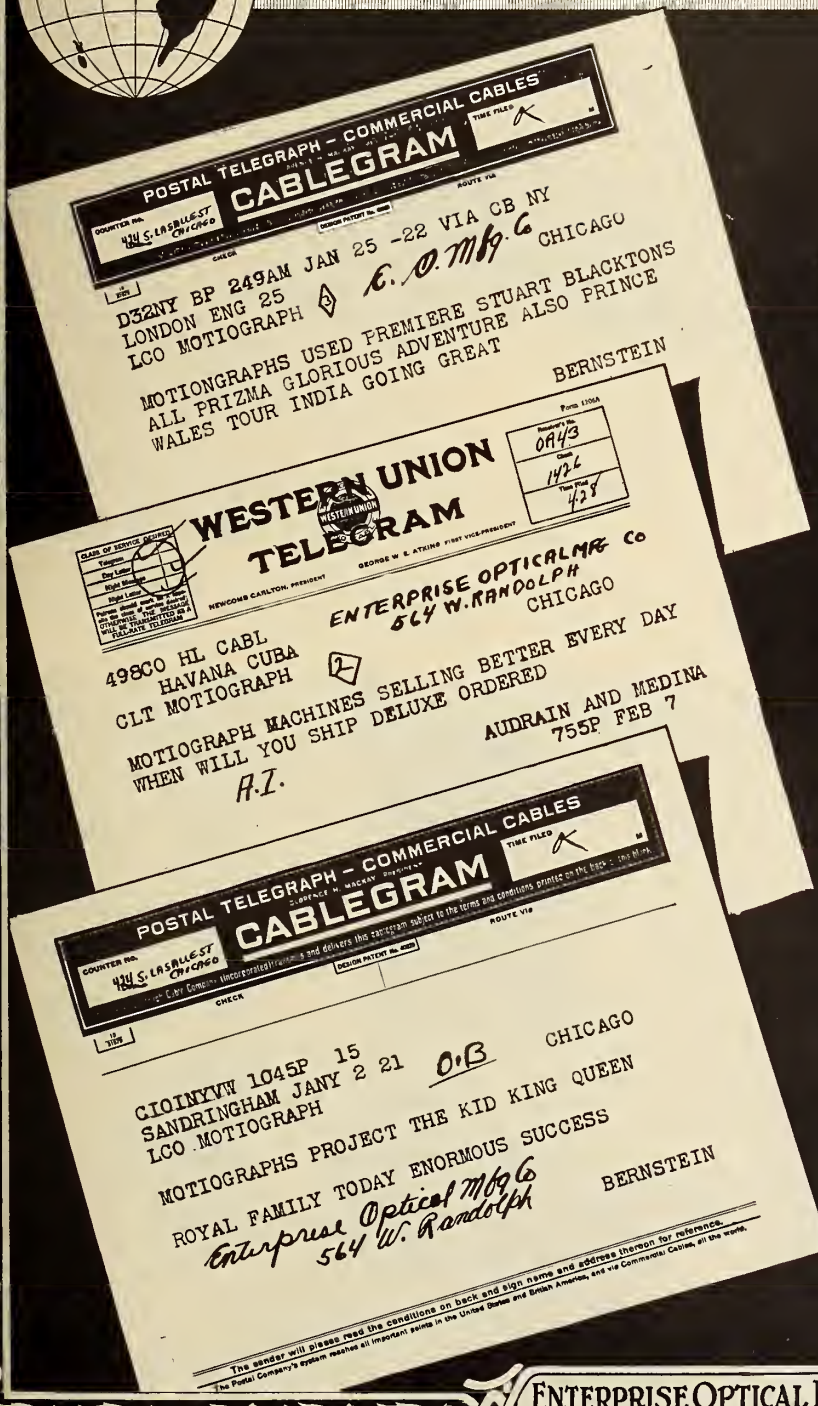
The most important element is seen be competent structural engineering, which the foundation and physical streng of the structure depends. With a sou and healthy structure as a basis, the i surance risk is practically eliminated a owners will know that their buildings w live long lives of security. Owners shou not leave the selection of so important a element as the structural engineer to a architect or anyone else. They should s lect their engineer as they would couns at law and then leave the case with hi The engineer should be able to assum full responsibility and protect his clie to the fullest extent. He must be tho oughly competent and conversant with a angles of the particular work to be don Again to reiterate, very carefully sele your structural engineer, since the safet of your theatre depends entirely on hin compensate him in accordance with hi responsibilities.

Second, select an architect thoroughl experienced in theatre planning and de

(*Continued on page* 1864)

MOTIOGRAPH DeLuxe

The Popularity of the MOTIOGRAPH Circles the Globe



THE NEW

MOTIOGRAPH DeLuxe

for the

DELUXE THEATRE

Represents the Highest Development in

SIMPLICITY, DURABILITY
SILENCE, BEAUTY
EASE OF OPERATION

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BETTER PICTURES

Not approached for wearing qualities because

Gears, Pinions and Intermittent Movement

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Write for literature

Watch for Big U.S. Installations!

ENTERPRISE OPTICAL MFG. CO.
564 W. Randolph St.
CHICAGO

Credit Independent Movie Supply Company

The Independent Movie Supply Company has been attracting considerable attention through their recent expansion movement. In the March 18 issue of the MOTION PICTURE NEWS, which carried a special section on this expansion movement, was published an article listing the many theatres recently equipped by this company. Unfortunately, in error, a statement appeared crediting another theatre supply company with these installations, we therefore take this opportunity for correction of same. The section referred to on page 1,652, third column, first paragraph, should read:

"The following partial list brings out very forcibly the representative field in which the Independent Movie Supply Company have extended their activities."

Prolonging the Life of the Film

Albert Teitel, film expert who started as one of the pioneers in this industry fourteen years ago, gives the following interesting talk regarding a subject which is of vital interest to all concerned in the motion picture industry.

"The motion picture industry has advanced to a point where perfect product and economy are vital interests as in any other business. Millions of dollars are lost to the industry for the reason that the physical life of the film is short.

"Small theatres representing an enormous total investment have in some cases proven unsuccessful because the managers, among many others, did not believe that rainy, flickery, jumpy films would produce dissatisfaction among the patrons.

"Exchanges have lost out by these failures and these imperfect films have been a foundation for the oculist's denunciation of movies as detrimental to the eyesight of those who consistently attend this form of entertainment."

Mr. Teitel claims that it is possible to extend the life of the film through proper treatment, and to eliminate to a large degree the imperfections in the used films as we see them today. Thus the exhibitor would readily book film two months old if they knew they were getting equal projection value as if they had run these prints when they were new.

This process, as patented by Mr. Teitel, consists of three steps:

1. A fatty base applied to the emulsion which is absorbed through the pores embeds itself in the stradum (first coating non-sensitized after the celluloid), thus acting as a feeder of elasticity to the celluloid, making same pliable and preventing sprockets from chipping or cracking prematurely.

2. Lubricating sprockets to remove stickiness of same.

3. After enough fluid has been absorbed, a continuous running matter such as decomposed silver, superfluous tone tints, salt deposits, carbon dust, oil spots and stains, etc., thus tending to eliminate flicker, giving clean and clear photography free from all above mentioned objectionable defects.

Benson Theatre, Brooklyn, Opens

The Benson theatre, Brooklyn, N. Y., opened very recently with a capacity house. The house is furnished completely in all details, having all the seats on one floor. The projection equipment was installed by the Howell Cinema Equipment Company of New York City. Below are given the theatre specifications:

Owners—Benson Theatre Crporation.
Managers—Ruden & Rapf.
Builders—Fleishman Construction Co.
Architect—George Kleister, N. Y.
Organ—"Hope Jones"—Wurlitzer.
Construction Material—Terra Cotta.
Seating Capacity—1,500.
Projection Installation—Howell Cine Equip. Co.
Motor Generator—Double 90 am. Westinghouse.
Projectors—2 Simplex type S.
Arc Control—Peerless.
Screen—Gardiner Gold Fibre.
Spot Light—Brenkert.
Lobby Decorations—Libman Spanjer.
Electric Signs—Strauss Sign Co.
Seats—American Seating Co.

Local 306 Annual Bal

The Moving Picture Machine Operators Lo 306 Entertainment and Ball was held last S urday evening at the 71st Regiment Armo Park Avenue, N. Y. City and was the m successful function ever held under the auspi of that organization. Thousands attended, riving in time to enjoy a vaudeville performan which was supplied by acts donated for the c casion by the leading circuits. The entire pr ceeds are to be devoted to the sick and distre fund of Local 306, which is from point of me bership and prestige the most importa operator organization in the country.

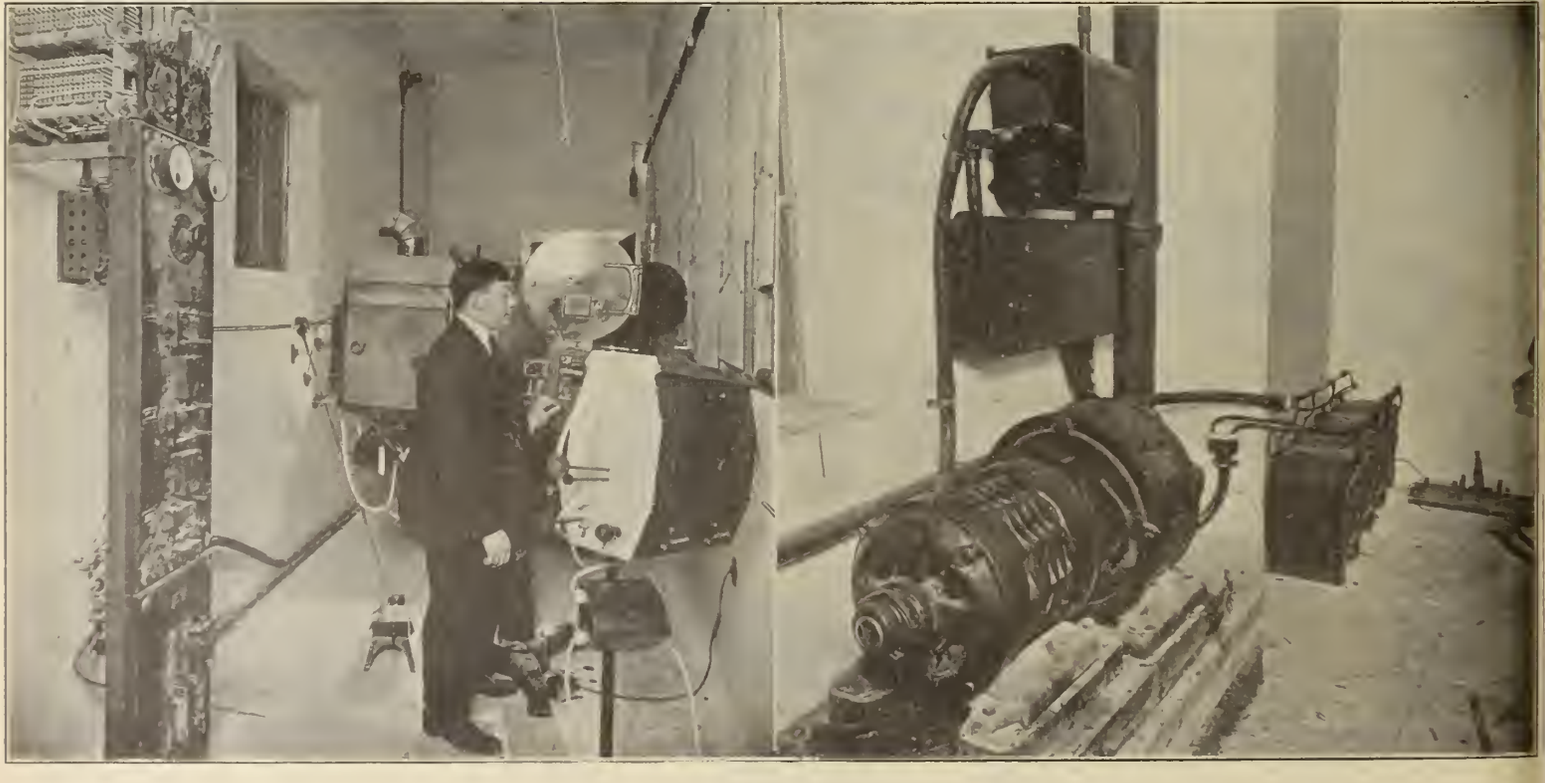
One of the features of the evening was t presentation to President Kaplan of a han some solid ivory gavel trimmed with gold. Th was given as a tribute of the 1,000 members his successful management of the union's a fairs for a period of over five years. Th tribute as well as a beautiful sterling silv dinner set presented to Mrs. Kaplan was pu chased by popular subscription taken up amor the members.

Fitting speeches were made by Mr. and Mr Kaplan and both were visibly affected by th demonstration of good will and affection.

Under the direction of Earl Rossman, movin pictures were made of the event and an adde attraction to the relatives and friends of mem bers of Local 306 was the appearance of sever of the moving picture stars whose appreciatio of the important work of the operators in show ing their films led them to attend.

Photo Player Installed

In order to give their patrons the best i music, the management of the Lyric theatre Brownsville, Texas, has installed a new $6,0 Photo Player.—NOBLE.



Projection room and motor generator of new Benson theatre, Brooklyn, N. Y., installed by Howell Cine Equipment Co.

Suppose You Had *Only* Music to Sell

Forget your pictures for a moment, what else does your house offer your audiences? Stop and analyze—Comfort? Service? *Music?* In many good houses, music cannot stand the spotlight; is *yours* one?

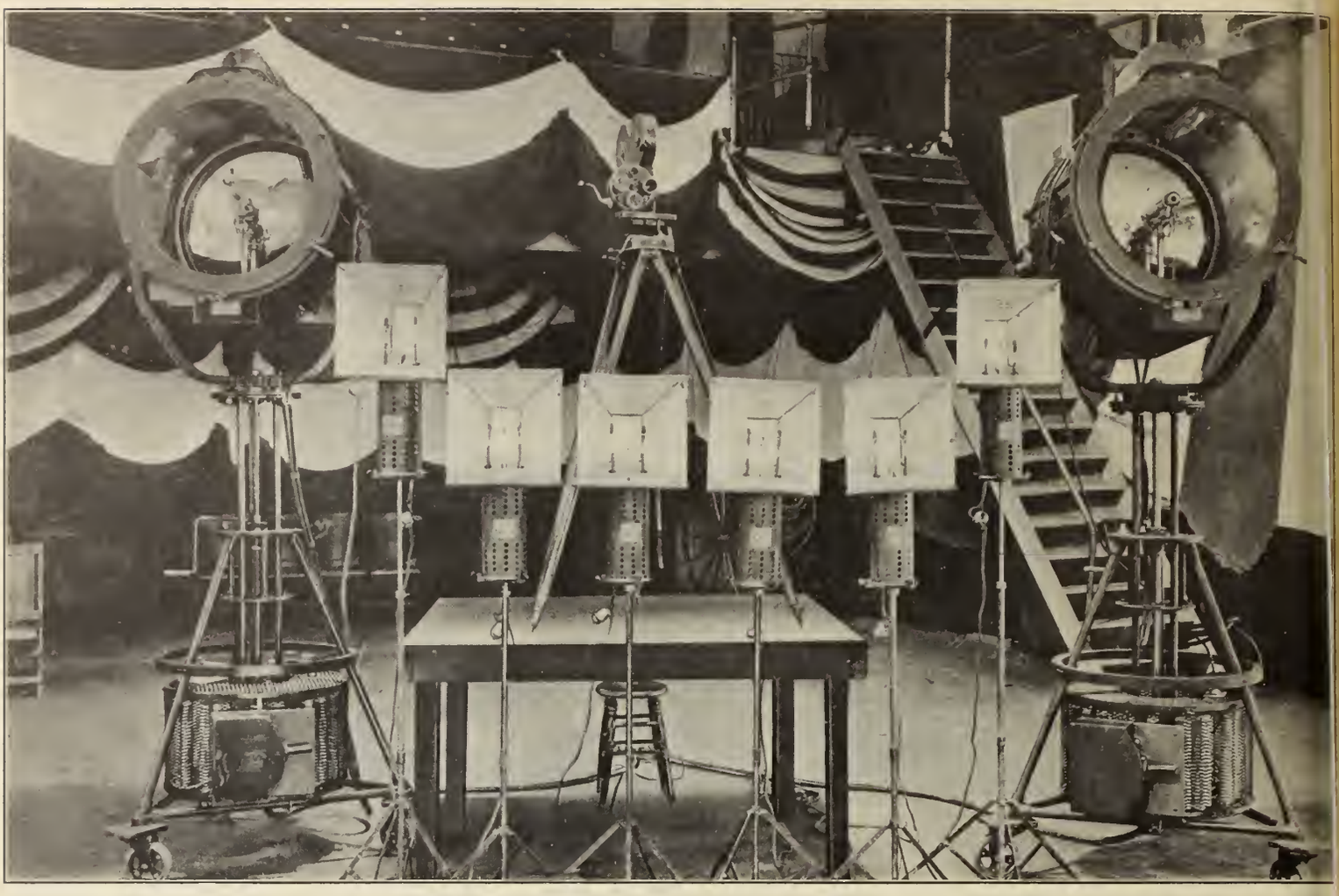
People love music, instinctively—*good* music—more than any other influence in their lives. Music goes back through ages, centuries before *your* pictures were dreamed of. Give your audiences the kind of music they would come to hear if you had *only* music to sell. You can do it with a Barton Organ.

Do not confuse the Barton with ordinary organs; it is a real *theatre* Orchestral Organ—built to fulfill your need of economic music and built to satisfy your patrons with wonderful variety and volume of melody. You cannot get Barton results without a Barton.

Don't wait—you can get a Barton now so reasonable, in both price and terms, you cannot afford delay.

IT'S A **Barton** ORCHESTRAL ORGAN

BARTOLA MUSICAL INSTRUMENT CO.
313-316 Mallers Building
CHICAGO



Two large G. E. spotlights of 3,000,000 beam candlepower which with the smaller lamps were used successfully in taking pictures of the M. P. O. A. annual ball

Studio Lights of 300,000,000 Beam Candle Power Prove Success

Motion Picture Taken of Recent M. P. T. O. A. Annual Ball

By the use of two large studio lights of 300,000,000 beam candlepower each, successful motion pictures were made of the movie ball held recently oin the Albany, N. Y., armory by the Motion Picture Theatre Owners of America, at their annual convention.

Ballroom pictures are common occurrences in the life of the motion picture director but when such pictures are taken in the studio banks of Cooper-Hewitt, lamps or other lights are used to flood the scene. This was the first time in the history of motion pictures that effective pictures have been taken of a ball in a public hall without elaborate overhead lighting effects.

Two G-E high intensity lights played powerful beams over the dance floor and the camera, mounted three feet above the floor, "panoramed" with the beams which penetrated the entire depth of the hall—245 feet. Light for objects close to the camera and beneath the beams of the studio lights, was supplied by six carbon flood lights which were placed directly in front of the platform supporting the camera.

Five thousand people filled the armory. Most of them were attracted by the presence of several motion picture stars, including Doris Kenyon, Montague Love, Monte Blue and Lew Cody. The camera caught the reception of the stars and the near riot which ensued when the actors of the screen were conducted into the hall through a lane made by 200 Boy Scouts and a detail of police. Pictures of the ball were taken under the supervision of C. F. Bateholts, director of the visual instruction section of the General Electric. The film was exhibited at the banquet of delegates to the Motion Picture Theatre Owners convention. News Weekly camera men also recorded the ball for the screen.

The new studio light was perfected by searchlight engineers of the General Electric Co. and is so made that it can be used as a spot or a flood light. When used as a flood light the glass mirror at the back, which focuses the light rays, is removed and there is a general spread of light from that end of the projector. The light has a 24 inch mirror; its carbons are fed together electrically, requiring practically no attention. The lights are mounted on a base with rubber-tired wheels of large diameter and it can be raised to an elevation of ten feet. The total weight of the light and standard is 600 pounds.

Among the advantages of the light is its adaptation to the studio. When moonlight or sunlight rays through windows or doorways or the illumination of large sets is required the studio light can be wheeled into place. It is valuable for backlighting, as great depth can be gained. The lights can also be used to counter t shadows caused by other lighting apparatu

A special field for the new high intensity li t is the outdoors on dark days or for ni t scenes. The mechanism may be mounted o motor truck with a portable power plant a conveyed to distant locations. A gas eng drives an electric generator which supplies s ficient power to operate the powerful lights

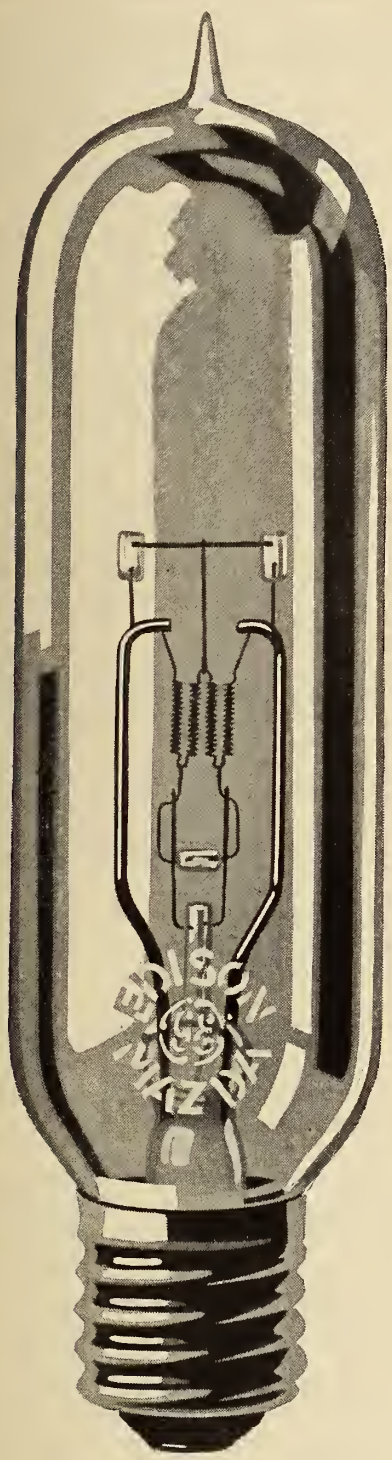
Howells Service Plus Sim plex Makes a Friend

Mr. Charles Roeder, Secretary to Fatl Hines of the St. Mary's Rectory, Wapping Falls, N. Y., recently wrote Mr. J. C. Hornste General Manager of the Howells Cine Equ ment Company, of the splendid work acco plished by Mr. Olan L. Hawk, a salesman f the Howells concern, in selling them a Simpl Projector.

Hawk covers his territory in a Ford car a he recently passed through Wappingers Fal N. Y., in his travels and stopped in at the S Mary's Rectory to see whether or not he cou sell them a Simplex Projector, but as Hawk i terviewed Mr. Roeder, the Secretary, he fou at first that their idea of installing a project was very remote but still kept on talking in convincing manner as to the many advantag of the motion picture projector in an institutio similar to the Rectory and finally wrote up t order for a Simplex Projector and a few da later Mr. Hornstein received a letter from M Roeder which read:

"Your able salesman, Mr. Hawk, was in see me and talked me into buying a Simple

(*Continued on page* 1864)



At last—

a MAZDA Lamp for motion picture projection that does these things:

FOR THE OPERATOR	FOR THE OWNER
1. Gives a steady picture.	1. Cuts current consumption from 30 to 60 per cent.
2. Makes perfect pick-up.	2. Gives steady and constant light source.
3. Requires no adjustments *while operating.*	3. Eliminates flicker and eye strain.
4. Reduces heat in projection room.	4. Increases box office receipts by filling up front rows.
5. No fumes, dust or dirt in projection room.	

For over two years our engineers worked to perfect this MAZDA lamp for motion picture projection; and our confidence in it is justified by its successful use during the past year in over 700 theatres throughout the country.

This means that at last we have a 600-watt and a 900-watt Edison MAZDA Lamp for motion picture projection in theatres with main floor capacity up to 1000 seats, or for a 16-foot picture, or for a throw up to 120 feet.

For further particulars apply to the nearest office of the General Electric Company.

EDISON

MAZDA LAMPS

EDISON LAMP WORKS OF GENERAL ELECTRIC COMPANY

National Anti-Misframe League Forum

Dear Editor:

Enclosed are two applications for the Misframe League; will you please see that they are taken care of? Sometime ago Brother Leo Martin of the Orpheum Theatre sent in his application for the League and has not heard from it. Will you please look it up? Brother E. G. Sutphen (410) and myself (1536) would like to have some labels, as we have run out.

We are for the bronze button and hope that they will soon be out. Please let us know as soon as they are on hand, as we will want one for each of us.

One of the requirements of this Society is "that every member shall belong to the "National Anti Misframe League." We believe that this will get us better film service, and it *will.*

Hoping to hear from you soon, we remain,

Yours for better service,

MEMBERS OF SOCIETY OF PROJECTIONISTS,
A. J. Calmari, Sec'y., Box 238, Rockford, Ill.

Brother Calamari's letter head "Society of Projectionists—For Better Projection." This certainly sounds interesting and we'd like to hear about this club if it has any new ideas as the motto would suggest. Let's go, Brother Calamari.—ED.

Dear Editor:

Inclosed find a drawing of an idea for a safe place to keep operator's license of the Pennsylvania type, as the law requires to keep the license to be in display, during the time that the projectionist is on duty. This applies only on Simplex machines and for Penna. license as I do not know what kind of license the other states give. The idea will keep the license always in display, and in a neat and clean condition. Very truly,

PATSY CORDI,
Derry, Pa.

Dear Ed:

I want to know what you have to say about this. I have two new Powers 6B projectors and I can remove the tension screw from one machine entirely without showing a jump in the picture, but I can't do this with the other. Is it because one of these machines is made wrong?

Here's success to the League.

L. ROBERTSON.

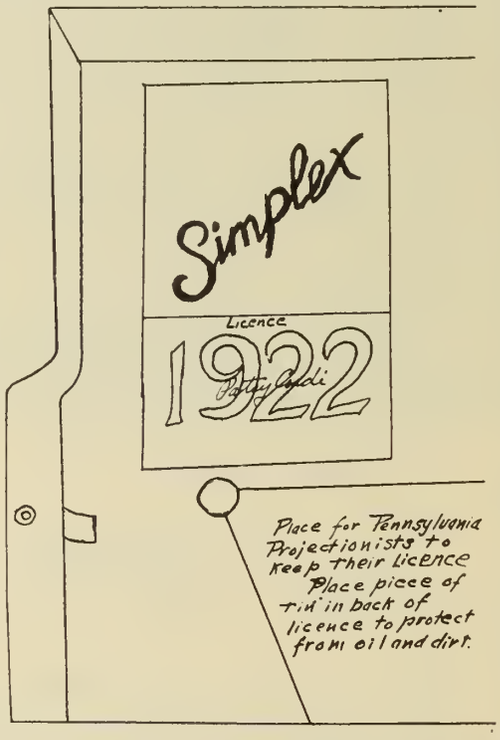
In answer to the question asked by Brother Robertson, I would say that first, the fact that the tension screw can be removed from one machine without showing a jump in the picture and the same could not be done with the other, does not necessarily indicate that there is a defect in either machine.

Here at Last—Labels

I suppose a great many of the brothers have been getting right down, disgusted with us for not renewing our supply of labels before this. However, they are all ready now, so send in for them while they last and we'll promise you that no such delay will happen again. We won't run out of them this time, because when this lot is nearing its end there will be a new bunch coming in.

Show the industry that there is one group of projectionists that are trying to help correct some of the evils of the business. Use the labels.

Who's to be the first to land in on this new supply?


Simplex
Licence
1922
Place for Pennsylvania Projectionists to keep their licence
Place piece of tin in back of licence to protect from oil and dirt.

The tension springs that the screws bear against are of varying temper, and it is very probable that the two machines in question have springs that are of quite different tension. This would account for the fact that the tension screws act differently on each machine.—ED.

Dear Sir:

Enclosed please find my application for membership in the N. A. M. L. I have been reading articles from different operators and find th very interesting. I have been reading the M ager's NEWS. Show business is "all wet" l now, but we manage to plug along. I h some interesting items to send in later on equipment, which consists of a Simplex Motiograph, some combination. Thanking in advance.

Yours for better projection,

RICHARD WEAVER,
Reaper Theatre, Monroe, Mich

Glad to receive Brother Weaver into ranks and we all hope you'll become an act member. Don't forget about your promise send in some items for the columns, as probably have some ideas that will be mig interesting to the other fellows.—ED.

Dear Ed:

Have been a constant reader of the Mot PICTURE NEWS and the part that interests most is the N. A. M. L.

I have been chief operator at the Rialto t atre at Nikoosa for the past three years a have always tried to do what is right in profession.

Am enclosing blank for membership a would be highly honored if you would c sider and send me membership button and oth necessary articles.

Hoping to hear from you soon in regard this, I am,

Respectfully,

FREDERICK BAUMGART,
Rialto Theatre, Nikoosa, Wis

Being chief operator Brother Baumgart m have had experiences that have led him adopt interesting ideas for his departme We're waiting, Brother Baumgart.—ED.

Dear Editor:

I am trying to get my assistant, L. K. Davi son, to join your league. Good luck to t badges. If they do not cost over $1.00 send one C. O. D. Yours truly,

LAWRENCE E. JONES.

Blank for New League Members

Member's Name.....

Home Address.....

Theatre.....

Name and Address of Theatre Manager.....

.....

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

AS a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Announcing the Fastest Film ever manufactured

EASTMAN NEGATIVE FILM

Super Speed

Super Speed Film practically eliminates under-exposure. It is ideal for ultra-speed, slow-motion photography; for interiors that are poorly illuminated; for dull days on location.

When unfavorable conditions spell failure, *Super Speed* Film spells *Success.*

Price 4½ cents per foot, perforated

EASTMAN KODAK COMPANY

ROCHESTER, NEW YORK

Howell Service

(*Continued from page* 1860)

Projector. Well that is what I call good salesmanship, because anybody can sell what you ask for, but it takes a good salesman to sell you what you didn't ask for. Mr. Hawk said he would bring the machine up in about two weeks, so please don't disappoint me, for I want to run a show for the children as soon as I can."

The Simplex Projector was delivered and installed, as promised by Hawk, and a few days later Mr. Hornstein received another letter from the Rectory, but this one was a personal letter written by Father Hines himself in which he stated the following:

"Your Mr. Hawk brought the Simplex Projector last night and I am immensely pleased with it. Rest assured I appreciate it all and I wish you all the success in the world."

The moral of which seems to be—"The Simplex is indeed in the hands of the livest of distributors."

Competent Theatre Engineering

(*Continued from page* 1856)

orations, the remaining engineering problems, such as heating, ventilation, electric, acoustic, projection, etc., may best be left to the recommendation of the consulting engineer. The general planning, seating arrangement, interior and exterior decorations, etc., in full detail, should play in the important part of the Architect, who with a safe and sound structure to work with may embellish and elaborate to the fullest extent of the investment.

From what has been stated it may be the conclusion that the ideal combination to be drawn on for theatre construction is an association or partnership comprising both a consulting engineer and architect, who have specialized in this character of work. Unfortunately, up to the present time, very few, if any, such combinations exist, in actuality. A great number of architects misrepresent in this respect, since they offer both architectural and engineering services, and it is presumed they are equally competent. In some instances they associate themselves with a consulting engineer, which is proper and practically amounts to the ideal combination. However, a greater majority do not do this, for one reason or another, and the owner does not get the results he should. This is to be carefully guarded against and avoided for best results.

Encroaching on Safety Factor

Theatre projects for which a certain maximum appropriation has been made, for a certain capacity house, should not be embarrassed by the necessity of limited economy in any one direction. The tendency in the past has been to find that estimates over-run appropriations. The next move is to cut here and there until they approximately balance. In making these cuts, alteration is usually first directed to the structural work—steel for instance—but seldom are the architectural features sacrificed. This is a dangerous procedure. Assuming that the structural design has been economically laid out and designed, any reduction enroaches on the factor of safety. This is important and should not be disregarded, simply for the reason that it involves a considerable amount of expenditure. It would be safer and wiser to confine any necessary cuts to less important items. This may be done in numerous ways of simplification of general design or even, if necessary, a reduction in capacity. The point to be emphasized is that to reduce the size and strength of structural members beyond a certain degree, is more or less dangerous and involves additional hazards. Consequently, the principles and limitations of economics should be rigidly enforced and insisted upon by the owner as well as the consulting engineer.

Many factors enter into the construc on of a theatre. Owners in general have ot seemed to realize in the past that they ve been building one of the most com ex type of structures. Considerable stress as been placed on the elimination of all s- ible columns, supporting the balcony It has been practically demanded in mos n- stances that the entire visibility be u b- structed beneath the balcony and r z- zanine floors, leaving the orchestra cl r. In some cases two columns have been r- mitted, one at either side in the rear al g the side aisles.

In either case long spans are involv d with intricate angles of cantilever des n, in order to support the front of the l- cony. Frequently side boxes are u d along the walls without any visible me s of support. This necessitates comple y of design and with a large number of p- ple, both above and below, whose lives e dependent on safe construction, the v l importance of careful and compet t engineering is again apparent. It is s that makes the construction of a thea e a great responsibility on the part of e owner. He cannot safeguard himself o much, he should and must use every av - able means to insure permanency a l safety to his patrons and the public n general, to which they are entitled. t should be mandatory.

Therefore, in conclusion, the wri r would recommend that owners and bui - ers of theatres make certain that they e- gage thoroughly competent architectu l and engineering services.

Craniedas & Co. Tak Over the Bradford Theat

The Bradford theatre in Bradford, Pa., h been leased by Craniedas and Company Brooklyn, Pa., who will take over the ho May 1st. The new management contempla complete redecoration.—TAYLOR.

LIBMAN-SPANJER CORP.

BUILDERS OF

LOBBY FRAMES DE LUXE

CHANGEABLE SIGNS
TICKET BOXES

TICKET BOOTHS
FOYER LAMPS, ETC.

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CHANGE OVER SIGNALS $7.50

For Powers or Simplex

The Behlen signals give two warnings at reel ends. Attached to projector in two minutes. No adjustments. This special price offer ends May 15th, 1922. Descriptive literature sent upon request.

C. C. RUSH ENTERPRISES, Greenville, S. C.

Eastern Dealers
INDEPENDENT MOVIE SUPPLY CO.
New York City.....729 Seventh Ave.
Albany.....42 Orange St.
Buffalo.....464 Pearl St.
New Haven.....131 Meadow St.

RAVEN "HAFTONE" SCREEN

Is not in the noted Strand Theatre, New York City

As announced last week in the
Independent Movie Supply Company's
Special Section in Motion Picture News

This should have read, Strand Theatre, Stamford, Conn.

RAVEN HAFTONE SCREEN

IS installed in the

CAPITOL THEATRE

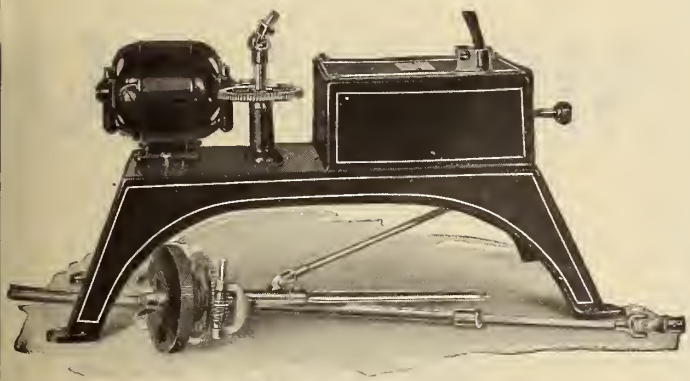
Broadway and 51st Street, New York City

and many of the other important theatres throughout the country

RAVEN SCREEN CORPORATION One Sixty-Five Broadway, New York

The Peerless

The *Completely Automatic*
ARC CONTROL



"The Watch Dog of the Arc"

—AND OF COURSE—

America's Finest Theatre—
the new four million dollar

CHICAGO THEATRE

uses PEERLESS Automatic Arc Controls

Essential to perfect projection

Write for circular

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30 N. Jefferson St. Chicago

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SAVES YOU $66
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Write for latest quotations on camera, tripods and accessories

BURKE & JAMES, INC.

240 E. Ontario St., Chicago
225 Fifth Ave., New York

Much Interest Centers on New Model of Barton Organ

Right now while exhibitors everywhere are figuring on plans for greater profits, longer seasons and better filled houses, music is occupying a front row position. All of the leading exhibitors acknowledge that music is one of the most important factors in their success and point out that the enthusiasm for even films is greatly heightened by fitting mus difficulty of every exhibitor in all but th largest theatres has been to adequate mu the expense budget he could afford. H many of these have found solution in t chestral organ. Because of this, keen i has been shown in the announcement Bartola Musical Instrument Company o new Barton Orchestral Organ. It come time when its need is particularly felt a many features find enthusiastic approval the whole, the new Barton is, at first no different than hundreds of other B that are giving efficient service in th throughout the central west. It is in the ing out of so many refinements in the a ance, operation and installation o fthe I that the new model excites more than p interest.

New model of Barton organ

The following description has been re of this organ:

"The manner of installing has been fected first so as to insure good efficiency the organ. Special sound devices and preparation of organ lofts have been de Details of construction have been arrang as to eliminate the possible trouble of dampness and the damage caused by rats. cial precautions to prevent anyone unfa with the organ structure from tampering it has been taken.

"The main structure of the instrument has proved so satisfactory, has not changed, but numerous details, refinement improvements have been added. Each in ual stop has been worked on to improv tonal purity and sweetness. The solo which have been famous for a mellow, quality, have been made even more beau

(*Continued on page* 1868)

EFFICIENCY AND SERVICE
ALPHA SCREENS
For Highest Standard Projection
SCREENS AND FRAMES
For All Purposes
Write for Prices on
STEREO-RADIANT
EXCEL-SILVER
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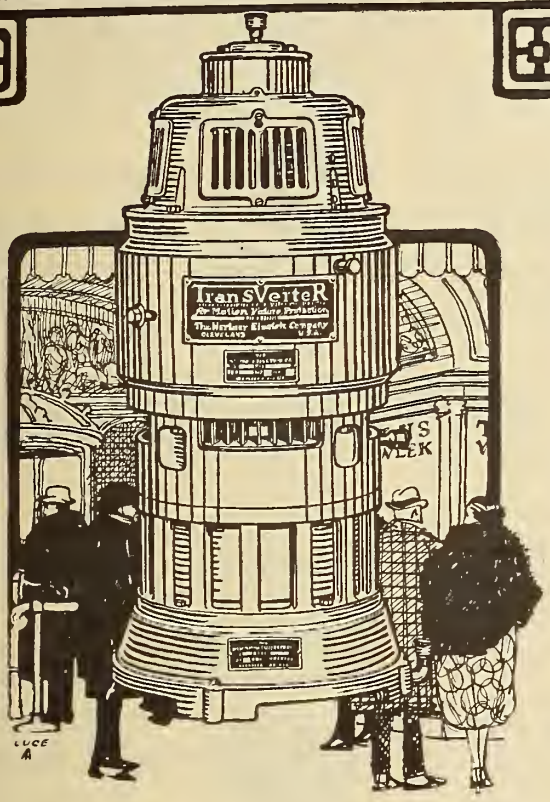

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Produces a Perfect Arc and a Steady, Brilliant White Light

TRANSVERTER (Double Arc Type) is a series arc motor generator, having automatic voltage regulation.

No more amperes used than actually required for the light or dark pictures.

Only such voltage is generated as is used in the arc itself (no ballast being used).

TRANSVERTER produces better results and uses less current than any other device.

TRANSVERTER gives better light and better pictures. It is easy to operate, thoroughly reliable, and is an important factor in drawing full houses, by reason of superior projection.

Ask your dealer.

THE HERTNER ELECTRIC CO.
1900 W. 112th St.
CLEVELAND, O.

What do you know about this?

$93.60 yearly equals 6% interest on $1560.00

Any "smart business man" would be willing-yes anxious to pay *any part* of $500.00 if he could "wipe out" that $93.60 loss every year.

Wouldn't you?

You, Mr. Exhibitor, if your bills for electric current amount to over $130.00 per month, can save $93.60 per year. If less figure 6% off your yearly light bill.

The above figures are an established fact. If we did not know that you could prove it to your entire satisfaction, we would be wasting our money advertising it.

Now the question is—
How Quick can you stop that $93.60 loss - and
How much will it cost to do it.

Get the answer from your leading supply house.
The ridiculously low cost will surprise you.

Ask your Moving Picture Supply man to tell you about and show you

"TEPECO"

Business Offerings

FOR SALE—COMPLETE THEATRE EQUIPMENT. We have just bought out a 300 seat theatre; everything good as new. Two Simplex Projectors, Ft. Wayne Compensarcs, Opera Chairs, Screen, Lobby Frames, Ventilating Fan, Enclosed Rewind, Film Cabinets, etc. Exceptional Bargain. Write for prices. Movie Supply Co., 844 South Wabash Ave., Chicago.

EXPERIENCED MANAGER—For first run house; nothing else considered. Many years' experience in every branch of the business, either straight pictures, vaudeville, legitimate or combination houses. Prefer straight pictures. Proposition must be of some permanency in a city not less than 10,000 or larger. A young, neat appearing hustler that desires a proposition where a man is needed to handle everything from the buying, booking to the promoting of box-office results. Gilt edge reference as to my years of experience, character and ability. Prefer Southeast. A first class man desiring a first class proposition. Cannot report before May 1st. Box 115, Motion Picture News, New York City.

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Accept no Substitute.
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A. F. WILLIAMS
166 W. Adams Street Chicago

New Musical Instrument

(*Continued from page* 1854)

Another theatre in La Porte, Ind., retained the orchestra for the evening performance only, the organ and phonograph being used in the afternoon, the orchestra and the phonograph in the evening. The La Porte house accompanied the vocal records with the organ or orchestra and reports unusual satisfaction on the part of the audiences at the variety and newness of the musical program. No attempt has been made as yet to follow the feature with phonograph music. However, this is quite feasible.

It has been estimated that the number of phonograph enthusiasts in the country are nearly as numerous as "movie fans." Many people are interested in both. As the new plan aids in the welding these factions of phonograph and motion picture industries into one clientele and these millions of people can be made to depend upon their local theatre for both, it should help to increase the patronage that is so needed by the theatres just at present.

The idea of mutual service was furnished by Mr. Kenyon W. Mix, director of publicity Division of the Dodge Company, who are owners of the Indestructo Trunk makers and other associated interests.

Plans are under way to extend the service as rapidly as possible and a most ingenious method of installation has been provided to facilitate reducing the cost to a minimum for the theatre.

New Barton Organ

(*Continued from page* 1866)

The Bartolina set of pipes and an exclusive feature with the Barton Organ, invented by Mr. Dan Barton, has been improved so the quality can truly be called a golden tone. Refinements have been added to the electric controls which have increased the flexibility and speed of the action so that the rapidity of the present rendition is such that every organist who have been privileged to try it has been enthusiastic.

"The general appearance of the beautiful Barton console remains as before except that a new system of console lighting has been installed which insures perfect lighting on the stop tablets, manuals and pedals without in any way interfering with the darkness of the theatre or throwing any reflection on the picture screen.

"One of the most exasperating troubles in pipe organs has been the very constant nec of adjusting the Tremolo or Vibrato. I new Barton a Tremolo arrangement has perfected which has cut the necessity adjustment down to a minimum.

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Reco Hoods
Made of Natural Colored Gla
Colors show Beautiful
Brilliant and are Permane
Far Ahead of Dip and Less Costly
For 5-10 W. and 25-40 W. Lamps
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NATIONAL CARBON
We carry a complete line of all size
White A. C. Special for Alternating Curren
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For quick service send your order to
AMUSEMENT SUPPLY COMPANY
We are the oldest Supply House in the motion picture trade
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Write today for our latest bulletin

New and Old Film
CLEANED AND CONSERVE
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804 S. Wabash Avenue
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MOVING PICTURE MACHINES
COMPLETE EQUIPMENTS
SUPPLIES OF ALL KINDS
Exhibitors' Best Friend
CUT RATE PRICES
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ROLL OR COUPON—Just mail this advertisement to us. We will send you samples, price list and "the order blank that prevents costly errors."
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High Intensity

PROJECTION ARC LAMP

IS SO CONSTRUCTED THAT
IT OPERATES EFFICIENTLY

ON AMPERAGES FROM 75 TO 120

And is equipped with
EVERY ADJUSTMENT THAT
IS FOUND ON THE REGULAR
CARBON ARC LAMP.

BUILT BY HIGH INTENSITY SPECIALISTS

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Buster Keaton
in
"COPS"

Joseph M. Schenck presents
The great *Buster Keaton*
In a mirth-provoking picture
Entitled *"COPS"—A scream!*

Written and directed by
Buster Keaton and Eddie
Cline; now available at
All First National Exchanges

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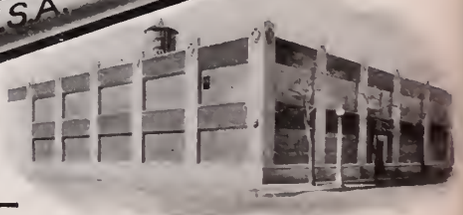


There are reasons—
Come and see them.

Founded 1910
by
Watterson R. Rothacker

APRIL 1, 1922

Motion Picture News

Reg. U. S. Patent Office

Think It Over!

With but three months of the year passed, Motion Picture News, in advertising pages carried, exceeds

Moving Picture World by 191¼
Exhibitors Herald by 265½
Exhibitors Trade Review by 309

A repetition, magnified, of past years.

Proof that wise advertisers carefully choose their medium.

Proof that

The News Alone Covers the Field

XXV No. 15 Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879

PRICE 20 CENTS

Published Weekly—$3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

Frank Tuttle & Fred Waller Jr.
present

Glenn Hunter
in

The CRADLE BUSTER

A Tuttle-Waller Production

LIFE, the national weekly, says: "The Cradle Buster" has a graceful, refreshing point of view all too rare in the mechanical movies ground out in the Hollywood hills. The story and its handling show intelligence and skill; a most encouraging production.

EXHIBITORS HERALD, Chicago: Glenn Hunter gets a good start in "The Cradle Buster" and following this with others means that American Releasing has "a good bet." You will like Hunter and the story. It is a hilarious comedy-drama.

And WE say: "The Cradle Buster" is the best American comedy-drama made in America since "23½ Hours Leave."

American
RELEASING CORPORATION
WALTER E. GREENE, *President* F. B. WARREN, *Vice-President*

Proven Prosperity

IN the following pages you will find announcements of seven Paramount Pictures, chosen out of hundreds because they are the seven greatest box-office pictures ever released by Famous Players-Lasky.

Every one of them broke records when it was shown. Every one of them was acclaimed universally as a masterpiece. Every one is remembered by public and exhibitors as marvelous entertainment.

Give your patrons a week in which to see the pictures they've been hearing about for two years. Give them a chance to repeat that wonderful thrill they experienced when they first saw them!

That's what Hugo Riesenfeld is doing, in the Rialto Theatre, New York. He's showing these seven during the week of March 26th. And it's an idea that every theatre in the country can profit by following.

New prints and a complete line of accessories ready at all exchanges.

Paramount Pictures

MAYFLOWER PHOTOPLAY CORP. PRESENTS

George Loane Tucker's PRODUCTION

"The Miracle Man"

UNIVERSALLY admitted to be the greatest motion picture ever made. The picture that made everyone famous who was connected with it.

Everyone who saw it wants to see it again. Everyone who didn't wants to see it now.

The cast includes Thomas Meighan, Betty Compson, Lon Chaney and J. M. Dumont.

From the story by Frank L. Packard and the play by George M. Cohan

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

ADOLPH ZUKOR PRESENTS A

George Fitzmaurice Production "On With the Dance"

ONE of the most gorgeous, thrilling, elaborate pictures ever made. Gowns and sets that have never been surpassed, and a heart story that will never be forgotten.

This is the picture that made Mae Murray famous—and made big money for every exhibitor who showed it.

From the play by Michael Morton. Scenario by Ouida Bergere.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

JESSE L. LASKY PRESENTS

George Melford's Production "Behold My Wife!"

EVERY exhibitor who showed this, without exception, reported it a one-hundred per cent success, financially and artistically.

One of the most moving, appealing heart-interest pictures ever made. With a cast including Mabel Julienne Scott, Milton Sills, Elliott Dexter and Ann Forrest.

From "The Translation of a Savage" by Sir Gilbert Parker. Scenario by Frank Condon.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

ADOLPH ZUKOR PRESENTS

John Barrymore

"in Dr. Jekyll and Mr. Hyde"

THE picture that broke all house records in Holy Week at the Rivoli, New York, and set a record that has never been equalled to this day!

The greatest masterpiece of America's greatest actor. From one of the world's most famous stories.

From the story by Robert Louis Stevenson. A John S. Robertson Production. Scenario by Clara Beranger.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

JESSE L. LASKY PRESENTS

Cecil B. DeMille's Production

"Old Wives for New"

THE first of Cecil B. DeMille's great studies of married life.

When this epoch-making picture was released there were fewer theatres and fewer theatre-goers.

So there are thousands in every locality who have always wanted to see it. Show it to them now!

From the novel by David Graham Phillips. Scenario by Jeanie Macpherson.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

JESSE L. LASKY PRESENTS

Cecil B. De Mille's PRODUCTION "Male and Female"

FOR sheer entertainment value, this is a dramatic feast that has never been surpassed.

It broke all records everywhere when it was first released—and it will break them again today!

From J. M. Barrie's play "The Admirable Crichton." Scenario by Jeanie Macpherson.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

JESSE L. LASKY PRESENTS

Cecil B. De Mille's PRODUCTION "Don't Change Your Husband"

THE second and greatest of DeMille's great studies of marriage. When first released it created a furore of discussion that made it one of the most talked-of pictures ever made.

Gloria Swanson, Elliott Dexter and Lew Cody head the great cast.

By Jeanie Macpherson.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

An open letter to Charlie Chaplin

SELZNICK PICTURES CORPORATION
Seventh Avenue at Forty-ninth Street
NEW YORK

March 21st, 1922.

Mr. Charlie Chaplin,
Chaplin Studios,
Hollywood, Cal.

Dear Mr. Chaplin:-

Just as D. W. Griffith set a standard for dramatic motion picture production with his immortal "THE BIRTH OF A NATION," so did you for comedy drama with "THE KID." I think that everyone is ready to admit that "THE KID" was the best picture of its kind ever made.

When we started on Owen Moore's latest, "REPORTED MISSING," Director Henry Lehrman, the entire production staff and myself resolved to make it a better picture than the best ever made. I think we have succeeded.

Thank you for the inspiration.

Very sincerely yours,

Myron Selznick

WE HAVE PROVEN
That Success comes with
DETERMINATION

B.S. MOSS PICKED "DETERMINATION" FOR A WINNER AND IS NOW PLAYING IT AT HIS CAMEO THEATRE, B'WAY & 42ND ST. TO CAPACITY HOUSES

This was done with Determination

ARTHUR WHITE OF THE B.F. KEITH OFFICE AGREES THAT IT IS THE SENSATION OF 1922 AND HAS BOOKED SAME FOR ENTIRE KEITH CIRCUIT

EMPIRE THEATRE

Devoted Exclusively to High Class Motion Pictures and Novelty Acts

FITZER BROS
LESSEES

SYRACUSE, N. Y., ~~February 27th, 23~~ 192_

Lee-Bradford Corporation,
701 Seventh Ave,
New York City.

Gentlemen:-

The opening day of the engagement of "Determination" at the Empire yesterday marked the largest attendance in the history of the playhouse, even exceeding the attendance on the opening day of "Over the Hill". The seating capacity of the Empire is something over seventeen hundred. We open at one oclock. Before three the theatre was completely filled including the allowed standing room in back, and at three thirty the outside lobbies were packed solid.

Before eight oclock the congestion at the Empire become so great that officers from the Police Department ordered us to close the box office, and the sale was not renewed until nearly 9-30, some minutes after the starting of the last show of the evening. This is the first time to our knowledge that a large picture house has been forced to close their box office for so long a space of time.

We might add that the business exceeded our fondest expectations, although the film was given good publicity. Congratulations.

Sincerely,

EMPIRE THEATRE
Willis B. Whitney

WORLD RIGHTS CONTROLLED BY LEE-BRADFORD CORP. 701-7TH AVE. N.Y.

PRODUCED BY U. S. MOTION PICTURES CORP. JAS. W. MARTIN, Pres.

The Truth About News Reels = = =

You exhibitors who were present ten years ago when the news reel made its first appearance remember the persistency with which producers forced scenes of ship launchings, baby parades and other such subjects into each issue. Week after week, month after month, and year after year news reel producers continued to feature these same subjects—baby parades, ship launchings, etc. Even now the majority of news reels show week after week these same listless subjects. For lack of REAL news they find it necessary. Not so one producer. A short time ago Lewis J. Selznick decided that after ten years of stand-stillness in the news reel field, improvements were in order. He decided to mould his news reel after the fashion of the successful newspaper, publishing real, honest-to-God news only. That's why Selznick News stands superior to all other news reels—because it publishes NEWS while its contemporaries continue to publish views of the same old parades and ship launchings. That's why Selznick News unquestionably is the World's Greatest News Reel.

THE MARVELOUS

Carl Laemmle's presentation of "FOOLISH

Smashing Records

THEATRE	CITY	SEATING CAPACITY	The PRODUCTION
Capitol	New York	5300	"Foolish Wiv
Aldine	Philadelphia	1450	"Foolish Wiv
Mission	Los Angeles	872	"Foolish Wiv
Criterion	Oklahoma City	1900	"Foolish Wiv
Park	Boston	950	"Foolish Wiv
Roosevelt	Chicago	1680	"Foolish Wiv
Criterion	Buffalo	1400	"Foolish Wiv
Butterfly	Milwaukee	1170	"Foolish Wiv
Imperial	San Francisco	1450	"Foolish Wiv

TOTAL SEATING CAPACITY 16,172

SUPER-JEWEL

"WIVES"

With and by
Von Stroheim

Everywhere!

OPENING DAY ATTENDANCE	RESULT
22466	All World's Records Smashed
5137	Police Closed Box-Office
3227	Now in its 6th Week
3920	Thousands Turned Away
4225	Police Called Out
6375	Played 4 times its Capacity
3009	Created a Riot
4016	Absolute Sensation
5306	'Frisco Creates New Mark

57,681 TOTAL OPENING DAYS' ATTENDANCE

Get Your Share of our Profits—and start right NOW

It's the sign that points the way to profits

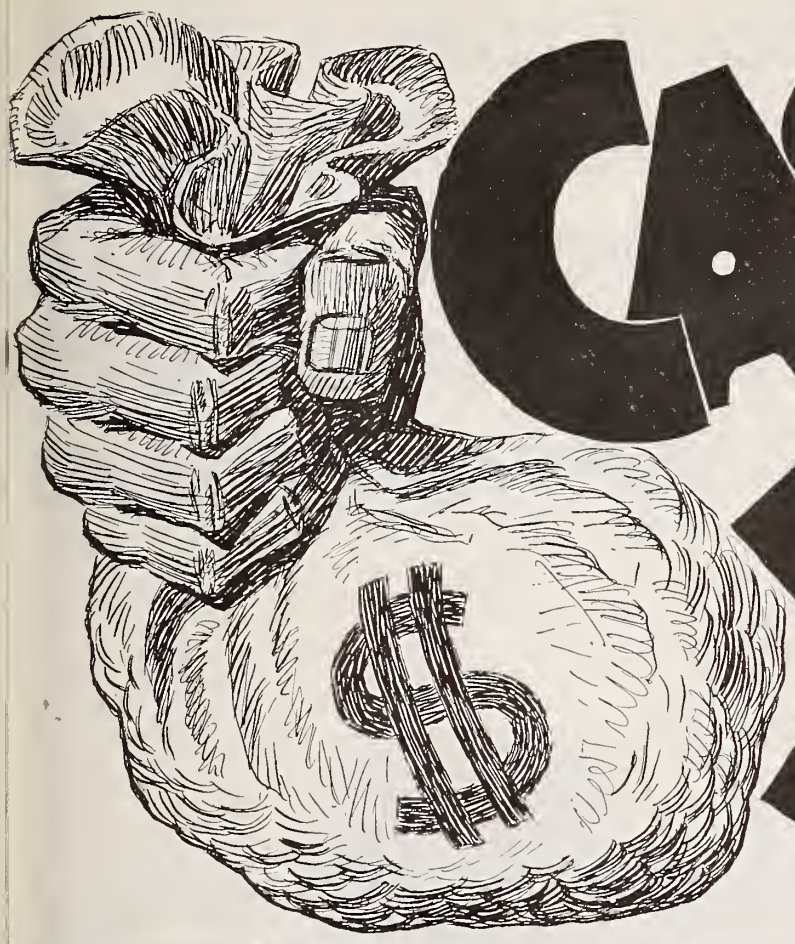
WELL, we started something. When we announced last week that Mr. Carl Laemmle had turned over to us all the Universal Exchanges to be run during the months of April and May as we saw best and, further, that we intended to share our profits with you, we did not dream of the sensation this would create in the industry.

Guess we've caught the true spirit of Universal. Judging from the letters and wires from exhibitors, we've originated a striking, novel plan by which exhibitors will cash in big with us in celebrating Universal's tenth anniversary. And this at a time when they'd like it most.

But our plan is more than merely novel or original. We're going after business in a big, strong way. We intend to make some real money for ourselves and our friends, the exhibitors,—for, *the bigger our profits the greater your share.*

So, get busy. Come in and see us at once—right now!

Employees UNIVERSAL EXCHANGES



CASH FOR YOU!

$7,000.00

For Exhibitors Only

FREE

76 CASH PRIZES

You can win one or more of these big cash prizes offered by the Universal Film Mfg. Co. for the best exploitation ideas in connection with the greatest chapter play ever made

"THE ADVENTURES OF ROBINSON CRUSOE"

Full details and results in

THE MOVING PICTURE WEEKLY Beginning with the issue of April 1st

"The Glorious Fool" has scored
first-run theatres through-
week it is playing to sensa-
Capitol Theatre, New York.
over it. The newspapers

Goldwyn

presents

N. Y. Daily News:

. . . . *Type:* Romance. *Direction:* Rarely Good. *Photography:* Choice. *Value:* 100 per cent.

N. Y. American:

Here's a pretty Springlike film story, full of humor, with a compelling romance every few feet, and so happily played and directed as to win one's affections immediately.

N. Y. Tribune:

It has evidently been directed by a man with imagination, put into continuity form by a writer with imagination and played by actors and actresses with imagination. The result is a charming picture.

N. Y. Sun:

Mary Roberts Rinehart in "The Glorious Fool" at the Capitol this week comes nearer to ringing the bell than she has in any picture since "Twenty Three and a Half Hours Leave."

N. Y. Journal:

A gay young story is "The Glorious Fool", splendidly built as to scenario, gayly acted by a remarkably good cast, and intelligent as well as of high humor in its direction. You will enjoy it.

with Helene Chadwick *and* Richard D

it's dramatic! *it's funny!*

a tremendous success at
out the country. This
tional business ~ at *The*
The audiences are crazy
call it a "100% Picture".

Glorious Fool

Mary
Roberts Rinehart's
famous story
directed by
E. Mason Hopper

A Goldwyn Picture

A GEORGE KEARN PRODUCTION
BY PRODUCERS PICTURES
CORPORATION
AN OPINION STRAIGHT
FROM THE BOX OFFICE
"I will say with all sincerity
that to my mind
THE
UNFOLDMENT
is the most impelling photoplay
since 'The Miracle Man'."
William A. Howe,
Glendale Theatre,
Glendale, Calif.
PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE
INC.
Presented and Distributed by
ASSOCIATED EXHIBITORS INC.
Arthur S. Kane President
Foreign Representative
SIDNEY GARRETT

DR. W. E. SHALLENBERGER
You are doing Exhibitors a real service in releasing the Big Business opportunity "TEN NIGHTS IN A BARROOM."
"Sunshine Harbor"
Directed by Edward Hemmer
with
Margaret Beecher
a new screen beauty, and an exceptional cast
Presented and Distributed By Playgoers Pictures
Foreign Representative
Sidney Garrett
PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC.
"SUNSHINE HARBOR" speeds with the spirit of the Modern Girl! It reflects her boundless energy, self-reliance, ambition, vivacity and saucy charm! It radiates action, adventure, heart-throbs!

A rare combination of comedy and drama with awe-inspiring situations teeming with suspense.

A sky-rocketing comedy drama depicting the adventures of a traveling salesman in South America that will set your town AGOG.

M. J. BURNSIDE

YANKEE D

An
attracti
for Broadw
or Main Stre
SHOWMEN w
appreciate the exploi
tion possibilities in playi
an attraction of this standar

M. J. BURNSID

sitively the most gigantic, gorgeous,
lorful and spectacular display of

FIREWORKS

er presented in motion
otography.

resents

OODLE, JR.

With

J. FRANK GLENDON

Directed by

JACK PRATT

ATTENTION — First Run Theatres, Exchange Men and Foreign Buyers.

Applications now being considered for territorial rights and play dates.

Wire, write or see me personally.

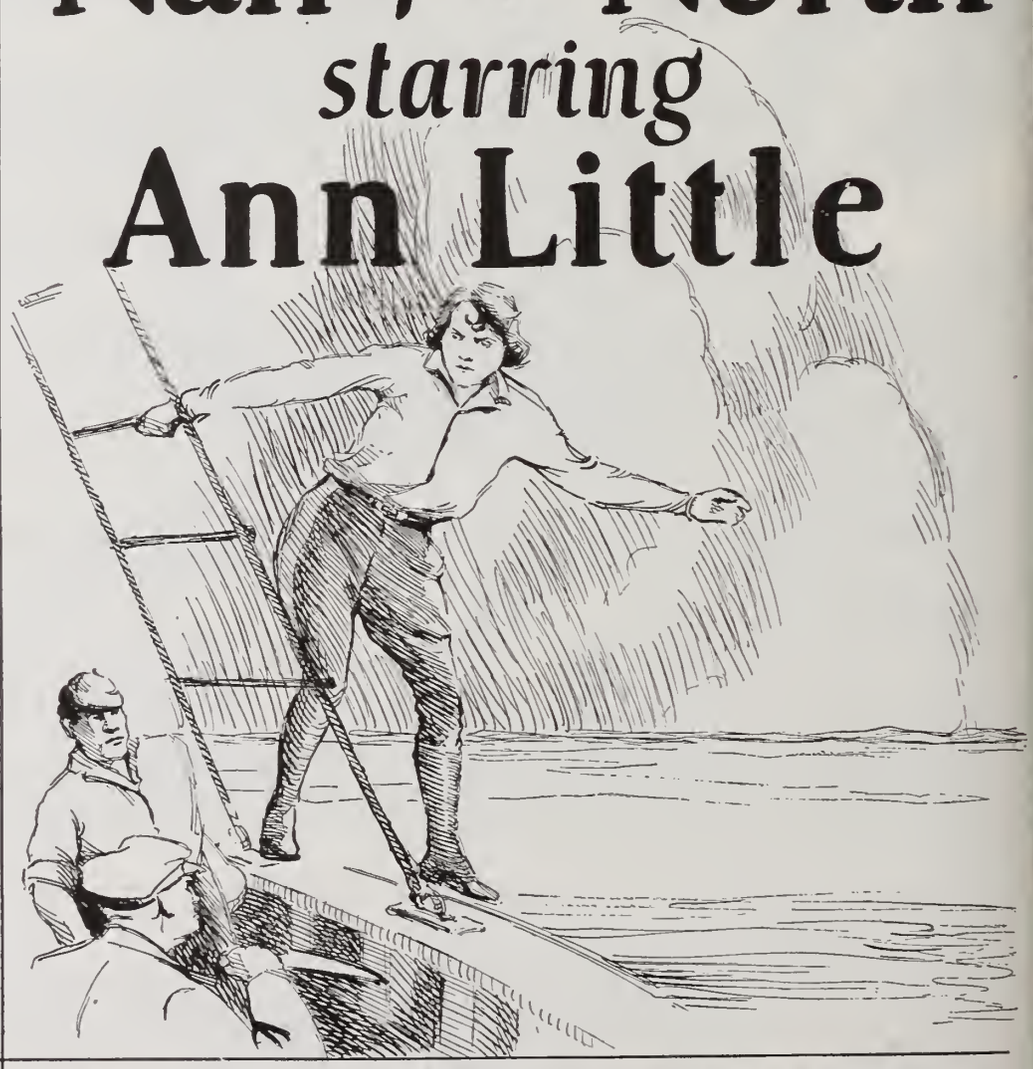
Hotel Astor, New York City

Altogether, judging from the episodes shown, this serial should find a hearty welcome in the hearts of serial fans and duplicate the success of "THE BLUE FOX"

C.S. Sewell, Moving Picture World

ARROW PICTURES
INDEPENDENT

Arrow *presents* "Nan *of the* North" *starring* Ann Little



BEN WILSON who knows serial construction and production from start to finish has duplicated past thrillers with "NAN of the NORTH"

the thrills are there in all shapes and forms

"NAN of the NORTH should bring them back week after week

Matthew A. Taylor,
MOTION PICTURE NEWS

Distributors for United Kingdom
INTER-OCEAN PHOTOPLAYS, LTD.
162 Wardour Street, London

ARROW FILM CORPORATION

220-224 WEST 42ND STREET, NEW YORK CITY

"NAN OF THE NORTH" is the best serial BEN WILSON ever made

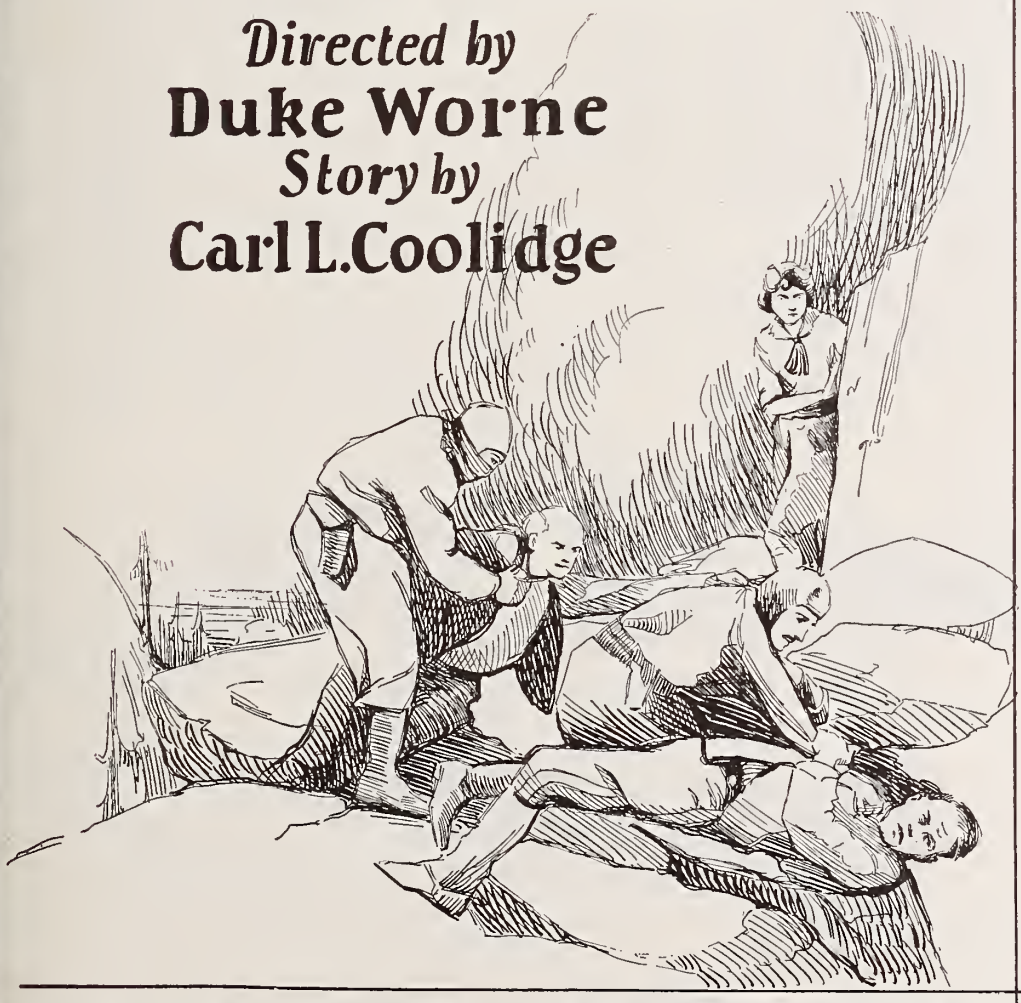
W. E. Shallenberger

ARROW PICTURES
INDEPENDENT

A serial supreme

A BEN WILSON
Serial Production

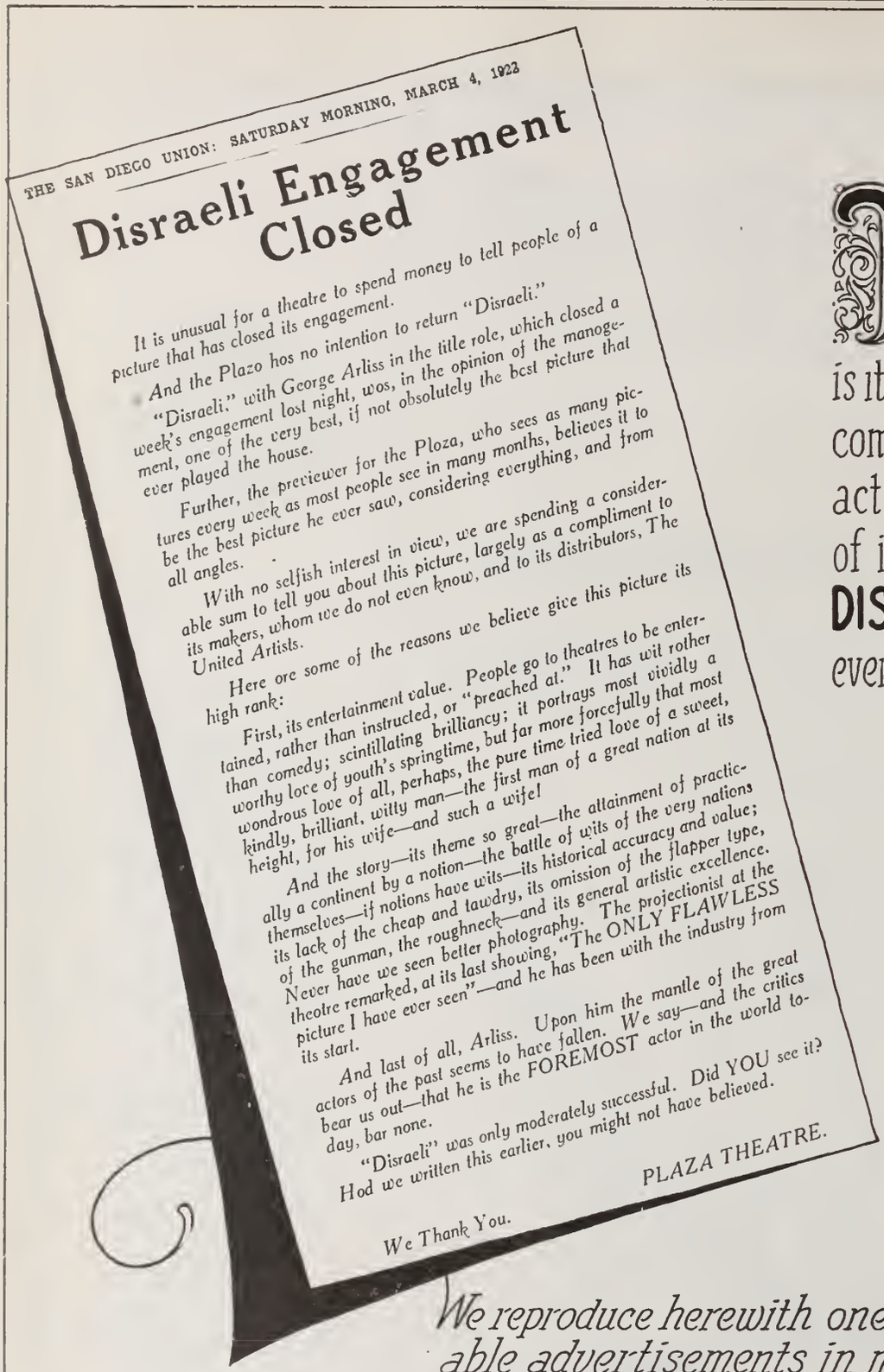
Directed by
Duke Worne
Story by
Carl L. Coolidge



FILMED AMID ALL THE SCENIC GRANDEUR OF AMERICA'S GREAT YELLOW-STONE NATIONAL PARK

ARROW FILM CORPORATION
220-224 WEST 42ND STREET, NEW YORK CITY

Distributors for United Kingdom
INTER-OCEAN PHOTOPLAYS, LTD.
162 Wardour Street, London



THE SAN DIEGO UNION: SATURDAY MORNING, MARCH 4, 1922

Disraeli Engagement Closed

It is unusual for a theatre to spend money to tell people of a picture that has closed its engagement.

And the Plazo hos no intention to return "Disraeli."

"Disraeli," with George Arliss in the title role, which closed a week's engagement lost night, wos, in the opinion of the management, one of the very best, if not obsolutely the best picture that ever played the house.

Further, the previewer for the Ploza, who sees as many pictures every week as most people see in many months, believes it to be the best picture he ever saw, considering everything, and from all angles.

With no selfish interest in view, we are spending a considerable sum to tell you about this picture, largely as a compliment to its makers, whom we do not even know, and to its distributors, The United Artists.

Here ore some of the reasons we believe give this picture its high rank:

First, its entertainment value. People go to theatres to be entertained, rather than instructed, or "preached at." It has wit rother than comedy; scintillating brilliancy; it portrays most vividly a worthy lore of youth's springtime, but far more forcefully that most wondrous love of all, perhaps, the pure time tried love of a sweet, kindly, brilliant, witty man—the first man of a great nation at its height, for his wife—and such a wife!

And the story—its theme so great—the attainment of practically a continent by a notion—the battle of wits of the very nations themselves—if notions have wits—its historical accuracy and value; its lack of the cheap and tawdry, its omission of the flapper type, of the gunman, the roughneck—and its general artistic excellence. Never have we seen better photography. The projectionist at the theotre remarked, at its last showing, "The ONLY FLAWLESS picture I have ever seen"—and he has been with the industry from its start.

And last of all, Arliss. Upon him the mantle of the great actors of the past seems to have fallen. We say—and the critics bear us out—that he is the FOREMOST actor in the world today, bar none.

"Disraeli" was only moderately successful. Did YOU see it? Hod we written this earlier, you might not have believed.

PLAZA THEATRE.

We Thank You.

THOSE who believe that the revitalization of the Motion Picture is its strength of theme, the compelling sincerity of its acting and the flawlessness of its production are finding **DISTINCTIVE** pictures in every way worthy of the name.

We reproduce herewith one of the most remarkable advertisements in moving picture history.

It is but another evidence to us that the ***DISTINCTIVE IDEA*** *of motion-picture making is taking a firmer hold each day....*

DISTINCTIVE PRODUCTIONS, INC.

366 MADISON AVENUE NEW YORK

The New York Reviewers Say:

"A smashing good melodrama. The cast is without a flaw. The people act like real people. The best all-round romantic melodrama we have seen in a long time."—Harriette Underhill, New York Tribune.

"A picture thoroughly worth while. One of the best film attractions seen on Broadway in some time. Commands attention at the start and holds the interest to the final fade-out. Not a dull moment. Love interest is well upheld; cast well chosen; direction beyond criticism. 'Fair Lady' can be recommended as sterling photo-dramatic entertainment. A picture that can only bring praise to all concerned in its making."—R. W. Baremore, Morning Telegraph.

"Thrill follows on thrill. Love interest of a high degree of intensity. Sumptuous interiors."—New York Journal.

"An absorbing photoplay, distinguished by effective acting. It will be a popular picture wherever shown. 'Fair Lady' ought to do well."—Quinn Martin, New York World.

"A thrilling moving picture drama. Notably good cast. A story based on actual facts. Has a particularly human appeal."—Evening Telegram.

"The picture is a good one; the story well suited to the screen; has been skillfully done. A story of adventure and romance."—The Globe.

"A stirring melodrama exceedingly well played. Will make the pulses quicken. Has a strong thread of romance. An exceptionally interesting as well as thrilling film. Every player fits perfectly into the character."—Evening Mail.

Whitman Bennett presents

REX BEACH'S

romance

"Fair Lady"

Founded on his famous novel "The Net"

Directed by Kenneth Webb Scenario by Dorothy Farnum

UNITED ARTISTS CORPORATION

MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D.W. GRIFFITH

HIRAM ABRAMS • PRESIDENT

Who is "YOUR BEST FRIEND"?

Mr Exhibitor—

"YOUR BEST FRIEND"

Is a Box-Office Attraction with a Title which Lends Itself to Unusual

EXPLOITATION

We Gave You:— "WHY GIRLS LEAVE HOME" *and* "SCHOOL DAYS"

Now We Offer You

Vera Gordon

in

"YOUR BEST FRIEND"

A Powerful Drama Elaborately Produced
Backed by Our

NATIONAL ADVERTISING CAMPAIGN

Produced by
HARRY RAPF

Directed by
WILLIAM NIGH

Distributed by

WARNER BROS.,

1600 BROADWAY, N.Y.

To the INDEPENDENT MARKET

" Following an eight weeks tour of principal film centers of the country I have returned to New York with information which I honestly believe will encourage and strengthen you!"

* * *

" Through a new plan of consolidation the Graphic Film Corporation has made it possible to take into partnership for distribution of high class features TWENTY INDEPENDENT EXCHANGES to share in its profits. Partnership agreements are to be concluded with seven more!"

* * *

" Each of these twenty-seven exchanges retains an interest in all Graphic Film Productions for a period of five years!"

* * *

" They will receive all of our productions and purchases and will be known as GRAPHIC FILM EXCHANGES!"

* * *

" We have guaranteed our new partners BIG INDEPENDENT FEATURES because their participation in our business enables us to put MORE MONEY, MORE TIME AND MORE EFFORT into production than we have heretofore done!"

* * *

" The Exchanges in turn have guaranteed us one-hundred per cent distribution and exploitation!"

* * *

" We do not intend spending our money on high class promotion nor on luxurious offices. OUR EXPENDITURES ON PRODUCTION WILL BE UNLIMITED!"

* * *

" Our unity means the birth of an INDEPENDENT ORGANIZATION that will produce photoplays superior to those of any interest in the entire field!"

* * *

" It means that we have discovered that 'IN UNION THERE IS STRENGTH.' . . . Out of that strength shall come BIG INDEPENDENT PRODUCTIONS!"

* * *

" It means that we have found a way TO SAVE THE INDEPENDENT EXHIBITOR!"

IVAN ABRAMSON,
President,
GRAPHIC FILM CORPORATION,
729 Seventh Ave.,
New York.

27 EXCHANGES

27 EXCHANGES

The following twenty Exchanges have signed partnership agreements with The Graphic Film Corporation for the production and distribution of high class photoplays for the next five years. Arrangements are pending with seven additional exchanges.

SAN FRANCISCO, CALIFORNIA E. H. Emmick and W. O. Edmunds, Gen. Mgrs. 94 Golden Gate Ave.	LOS ANGELES, CALIFORNIA E. H. Emmick and W. O. Edmunds, Gen. Mgrs. 832 So. Olive Street
SEATTLE, WASHINGTON Al. Rosenberg, Gen. Mgr. 308 Virginia Street	CHICAGO, ILLINOIS Frank Zambrino, Gen. Mgr. 808 So. Wabash Ave.
INDIANAPOLIS, INDIANA Frank Zambrino, Gen. Mgr. 144 West Vermont Street	ST. LOUIS, MISSOURI Sam Werner, Gen. Mgr. 3628 Olive Street
PITTSBURG, PENNSYLVANIA H. A. Lande, Gen. Mgr. 414 Penn Ave.	CLEVELAND, OHIO H. A. Lande, Gen. Mgr. East 21st St. and Payne Ave.
CINCINNATI, OHIO H. A. Lande, Gen. Mgr. Pioneer and Broadway	PHILADELPHIA, PENNSYLVANIA A. J. Sherman, Gen. Mgr. 1220 Vine Street
BALTIMORE, MARYLAND A. J. Sherman, Gen. Mgr. 212 North Gay St.	WASHINGTON, D. C. A. J. Sherman, Gen. Mgr. Mather Bldg.
DETROIT, MICHIGAN C. A. Meade and W. S. Witman, Gen. Mgrs. 304 Jos. Mack Bldg.	MILWAUKEE, WISCONSIN Samuel Ludwig, Gen. Mgr. 401 Toy Bldg.
MINNEAPOLIS, MINNESOTA Samuel Ludwig, Gen. Mgr. 700 Film Exchange Bldg.	OMAHA, NEBRASKA A. L. Kahn, Gen. Mgr. 2034 Farnun Street
KANSAS CITY, MISSOURI A. L. Kahn, Gen. Mgr. 115 West 17th Street	DALLAS, TEXAS Frank Fay, Gen. Mgr. 1911½ Commerce Street
OKLAHOMA CITY, OKLAHOMA Frank Fay, Gen. Mgr. 125 So. Hudson Street	NEW YORK CITY, NEW YORK E. Einhorn, Gen. Mgr. 729 Seventh Ave.

PRODUCTION STARTS SOON

IN THE MEANTIME

Mr. INDEPENDENT EXHIBITOR

BOOK NOW THROUGH YOUR NEAREST

GRAPHIC FILM EXCHANGE

"MOTHER ETERNAL"

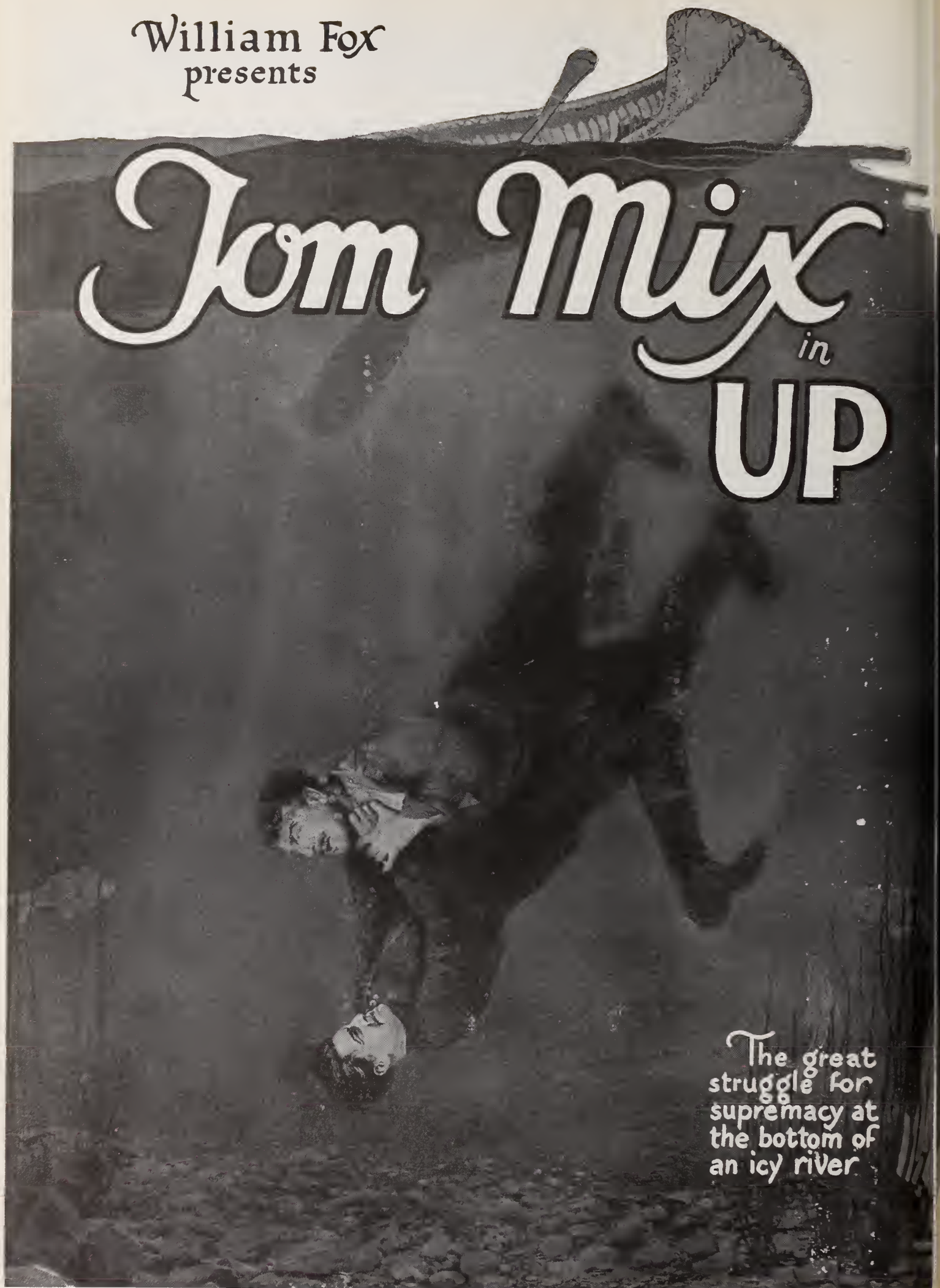
Featuring VIVIAN MARTIN

Supported by an all star cast

The greatest of all " mother stories." The feature that pulled the heart strings of Broadway will bring satisfying entertainment to your patrons and prosperity to your box office.

William Fox
presents

Tom Mix in UP



The great struggle for supremacy at the bottom of an icy river

ND GOING

SEE *Tom Mix among London's Aristocrats*

SEE *Tom Mix searching the Northwest for adventure*

And the Northwest provides him with adventure a-plenty

Do not fail to see the thrilling battle under water

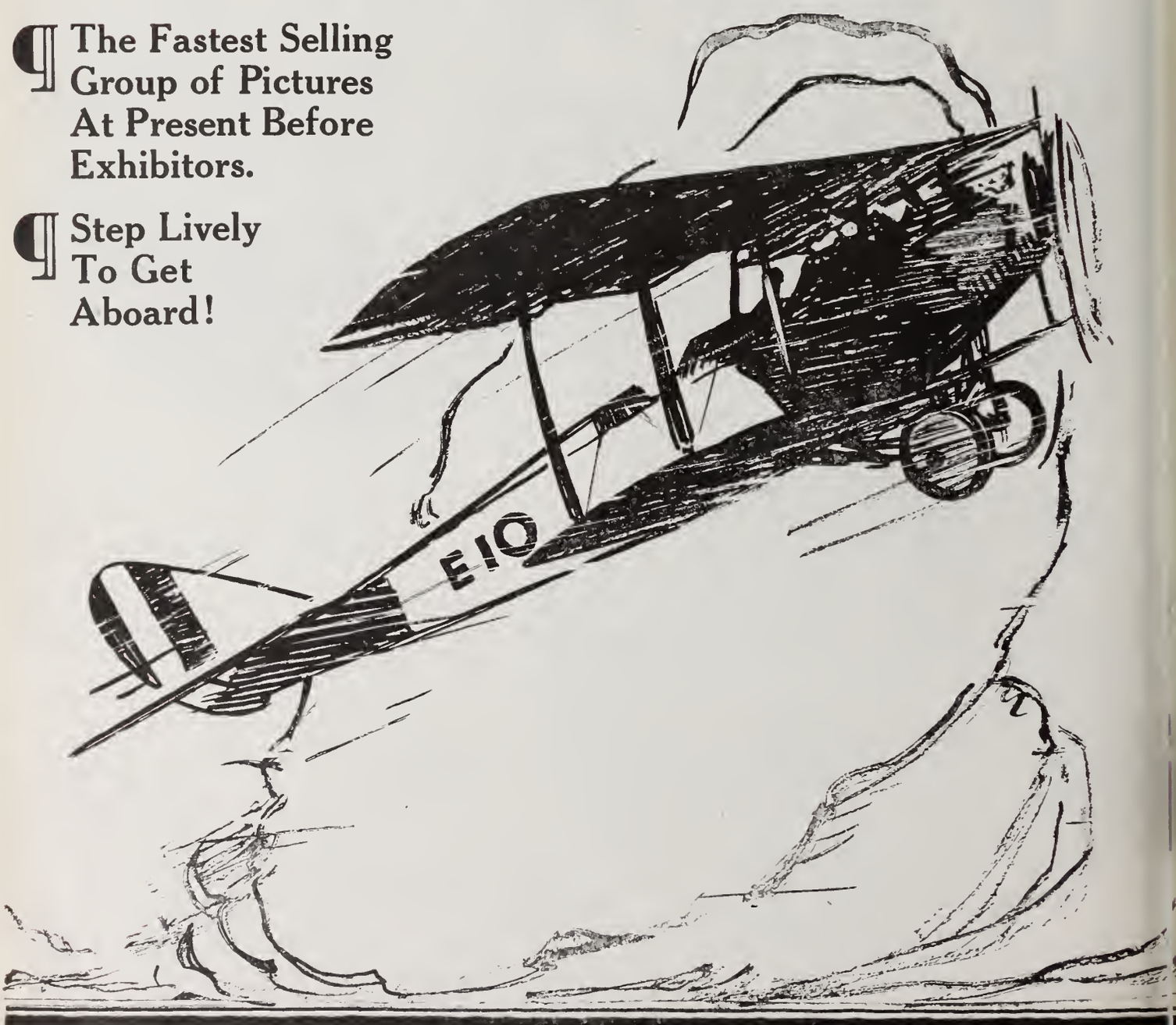
Story by
Lynn Reynolds and Tom Mix
Directed by
Lynn Reynolds

The Entertainment Ten

Off to a flying start!

¶ The Fastest Selling Group of Pictures At Present Before Exhibitors.

¶ Step Lively To Get Aboard!



Here's What They Said After Seeing the First of the Entertainment Ten at B. S. Moss' Broadway Last Week —it was

"The Fire Brigade"

Read About It!

MOVING PICTURE WORLD:
"Unusual production—one that will ENTERTAIN."

VARIETY:
"Story and punch, with a CORKING BOX OFFICE TITLE, put the production over."

NEW YORK TELEGRAPH:
"Unusual interest—full of tropical passion, adventure and romance LIVES UP TO ALL EXPECTATIONS."

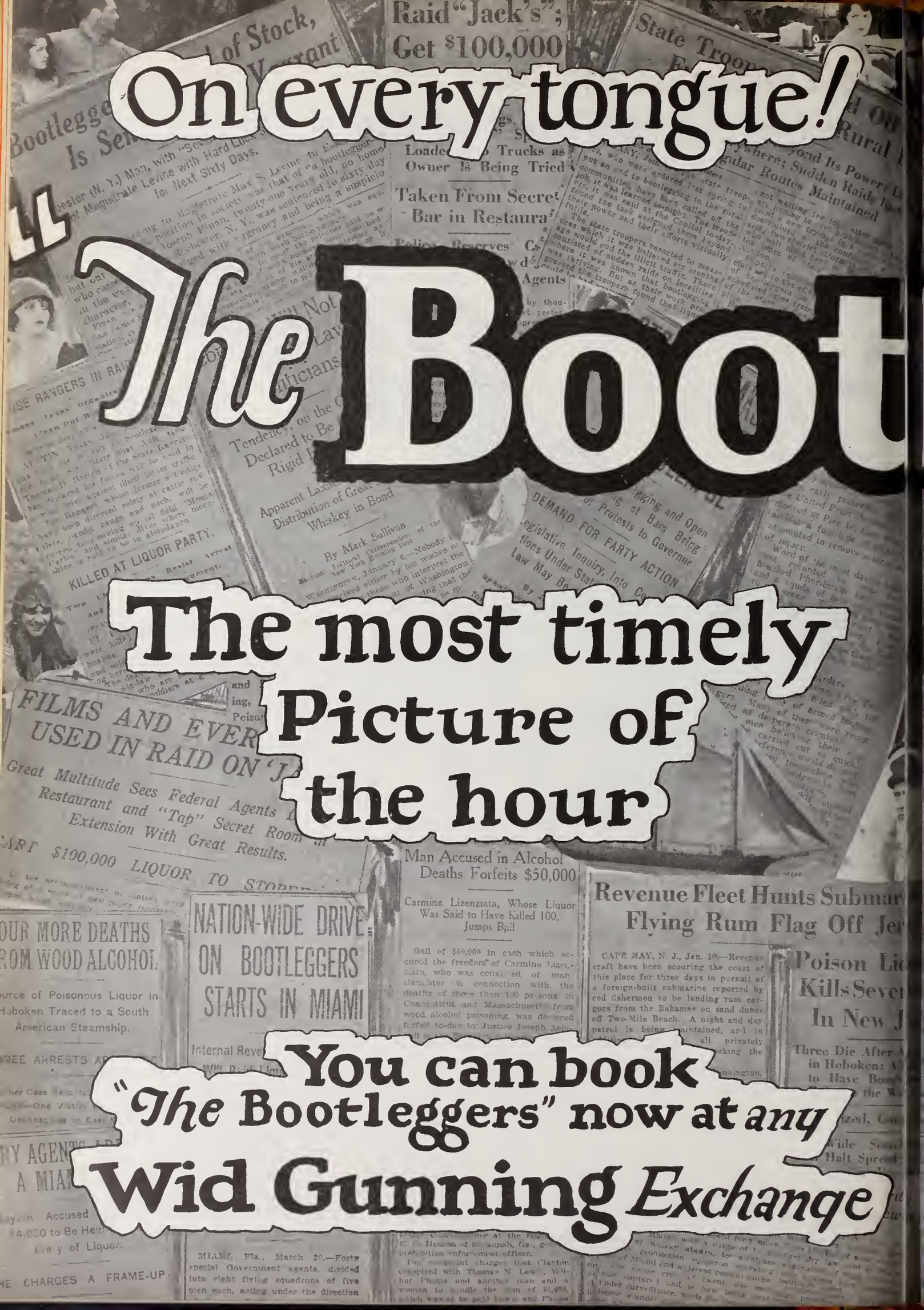
MOTION PICTURE NEWS:
"GOOD ENTERTAINMENT—provides ACTION, combining Robert Louis Stevenson and Jack London—audiences will like it."

HARRISON'S REPORTS:
"Beautiful to the point of enchanting—story arouses interest and at times holds one in tense suspense."

BOOK THE ENTERTAINMENT TEN—NOW

Now available at the following WID GUNNING Exchanges:

Atlanta, Ga.....146 Marietta St.
Boston.....19 Piedmont St.
Buffalo.....338 Pearl St.
Cleveland,
607 Film Ex. Bldg., 21st & Payne Ave.
Chicago.....804 South Wabash Ave.
Cincinnati...Room 505, Film Exch. Bldg.
Dallas.....1717½ Commerce St.
Denver.....1714 Broadway
Detroit.....504 Joseph Mack Bldg.
Kansas City,
Film Exch. Bldg., 17th & Main Sts.
Los Angeles.....838 So. Olive St.
Minneapolis....Room 610, 16 No. 4th St.
New York City...5th Floor, 729 7th Ave.
Philadelphia.....1235 Vine St.
Pittsburgh.....1201 Liberty Ave.
San Francisco.....284 Turk St.
Seattle.....2024 Third Ave.
St. Louis.....3626 Olive St.
Washington.....525 13th St. N. W.


On every tongue!
The Boot
The most timely Picture of the hour
You can book "The Bootleggers" now at any Wid Gunning Exchange

In every head-line!

Bootleggers '17

It's one of the Entertainment Ten

You can book "The Entertainment Ten" at any Wid Gunning Exchange

The Entertainment Ten

A Hair Raising Thriller

—you can Guarantee
At Least Ten
Surprises

Romance — Mystery
Action — Thrills!

Long Beach Motion Picture Company
Presents

"Alias Phil Kennedy"

With BILL PATTON and DIXIE LAMONT
—He's the gamest outlaw you've seen in
moons and he doesn't fake his thrills
Directed by William Bertram

A Sure Money Gette That is Also Censor Proof

Allan Rock Presents

De Sacia Mooers

Selected by Hearst Newspapers as
America's Queen of Blondes

in

"The Blonde Vampire"

Are Brunettes more attractive to men than Blondes?
Or do they make better mothers?
The press sheet will show you a dozen ways to hook up th
newspaper contests.
—AND YOU NEVER SAW SUCH POSTERS!

The Lure of This Magic Title Will Mean Dollars To Your Box Office

Most Americans will want to see
The B and C Production

"Foolish Monte Carlo"

Actually Made At Monte Carlo by An American Director and Cast.

Features Percy Standing, Mary Clare and Sam Livesey, the Hit of "Bull Dog Drummond," Broadway's latest Dramatic SMASH.

Directed by Wm. Humphrey by special arrangement.

Have Parents the Rig To Keep Lovers Apart?

A dramatic thunderbo

Wray Physioc Presents

Jean Scott

Late of David Belasco's "Kiki"
Company, in

"The Madness of Love"

A Story of Storm-Tossed Hear

—Produced on the Wave-Swept Coast of New England.
—Has the Magic Quality of Love Interest.
Directed by Wray Physioc.

Book Now From Nearest Wid Gunning Exchange

The Entertainment Ten

Powerful Conflict of Parents' Will Against Children's Rights

—You Can Count on Every School Girl When You Play This B & C Production.

"Don't Blame Your Children"

THAT MEANS CAPACITY MATINEE BUSINESS

Not a propaganda nor a sermon.
Just Horse Sense Applied to Raising a Family of Girls.
Features Malvina Longfellow and Molly Adair.
Directed by George Ridgewell.

The Entertainment Ten Will Satisfy Your "Show Me" Patrons

—Your Meal Ticket and Profits Come From Booking Box Office Titles with "Meat" in the Stories. Right? Then Give Them

"The Love Nest"

Wray Physioc Production With

JEAN SCOTT

Late of David Belasco's "Kiki" Company

And

RICHARD TRAVERS

Formerly with Essanay and late World War Hero

Directed by Wray Physioc

Every Woman in Town Will Be Curious to Know What This One is All About

Herz Film Corporation

Presents

Lucy Doraine

in

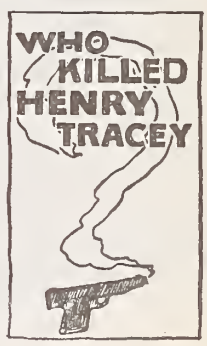
"Mrs. Dane's Confession"

A Sascha Production

Again we invite you to order a one sheet from our Exchange. Mark it "Coming." A Hundred Women will ask you "WHEN?"

YOU REDUCE THE MARGIN OF RISK TO A MINIMUM WHEN YOU BOOK THE ENTERTAINMENT TEN

All Theatre Goers Love a Thrill



—Here is the Acme of Thrills—Chills and Surprises

in

"The Blue Mountain Mystery"

A REAL MURDER MYSTERY—UNSOLVABLE UNTIL THE FINAL SCENE

With Bernice Ware and John Faulkner

Directed by Raymond Longford

INSIST ON EARLY DATES FOR THE ENTERTAINMENT TEN—A "GOOD THING" CAN'T SAFELY BE POSTPONED

Book Now From Nearest Wid Gunning Exchange

Why?

Why did the world's greatest poets harp upon

Shadows

SHAKESPEARE WROTE:

"Life's but a walking shadow."

OMAR KHAYYAM:

"We are no other than a moving row
Of magic shadow shapes that come and go."

Shadows

have dominated the thoughts of mankind since the dawn of reason, and now, flickering upon the silver screen, they provide the dominant form of entertainment for the human race.

In general there is something obscure, insubstantial, about shadows, and this holds true to a great extent in the employment of light and shadows in producing pictures on the screen. However—

SECOND NATIONAL PICTURES CORPORATION

by earnest and intelligent effort and systematic methods, has cleared away some of the confusing shadows from the motion picture industry and that is—

Why

it is able to offer some of the best pictures ever filmed, on attractive terms.

"THE NIGHT RIDERS" "HER STORY"
"DAVID AND JONATHAN"

Second National Pictures Corp.

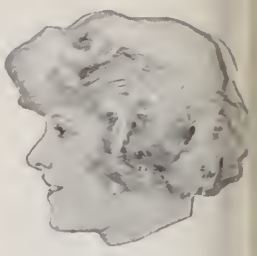
140 West 42nd Street New York City

Watch

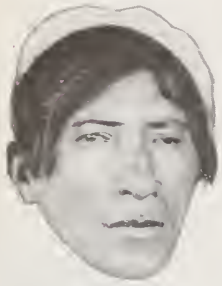
The Film Trade Papers

KEEP your eyes on the film Trade papers next week for one of the most sensational announcements on a Nation-wide exploitation and publicity tie-up the picture business has seen in a long time, in connection with H. B. WARNER in "THE SHEIK OF ARABY," a startling revival of this wonderful picture formerly titled, "The Man Who Turned White." In territories where this picture has played the possibilities for a genuine box-office clean up are immense. In theatres where this picture has yet to be shown the possibilities are even greater. Not alone the presentation of a wonderful picture with the popular star, H. B. Warner, but an advertising tie-up that will make thousands of money-hungry film men applaud. To all exhibitors who are looking for real money, here's the biggest smash of the season. Watch and Wait. Keep your eyes on next week's film trade papers for more detailed information on the plans for this R-C picture.

The Master of Fiction and Poetry brought to the Masses—

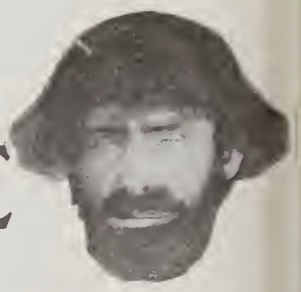


Rudyard Kipling's



FAMOUS POEM

THE BALLAD OF FISHER'S BOARDING HOUSE



DRAMATIZED IN ONE REEL

A first run Classic with a big story in little length. Really remarkable in its cast of "types" that are absolutely true to life. Punch, thrill and atmosphere in plenty.

"'Twas Fultah Fisher's boarding house,
Where sailor men reside,
And there were men of all the ports,
From Mississipp to Clyde.
And regally they spat and smoked,
And fearsomely they lied."

Pathépicture

TRADE MARK

"Oh, you will like 'Gypsy Passion'---it is unlike anything else ever screened. It is vivid, beautiful, delicate as poetry....."

writes Rob Reel in the Chicago Evening American advising lovers of good pictures to

From—

THE MOTION PICTURE CRITIC
of Chicago's Leading Afternoon Newspaper

FILM NEWS AND REVIEWS

'Gypsy Passion' or 'The Child of the Bear' is Great

BY ROB REEL.

There are moments when a motion picture reviewer is the last person on earth fit to criticize a picture. He sees so many of them in the course of a week that many times they bore him before "Finis" is written, and he's likely to blame it on the film!

"However, there is one production that the most blase critic—or reviewer—could never criticize.

"Gypsy Passion!"

Here is a play that proves Shakespeare's words, "The plays the thing." Here is a cast that proves the power of proper selection. Here are scenes that are truly beautiful—genuinely picturesque. "Gypsy Passion!"

It is taken from the story of Jean Richepin, "Miarka, the Child of the Bear."

A baby is cared for by a great black bear—a wee brown gypsy baby whose mother died and whose grandmother, Romany Kate, is her only living relative. "It is written," insists Romany Kate, "that you shall meet the chief of all our tribes at the shrine of the saint, Lady Mary of the Sea." And Miarka, child of the bear, shudders, because she loves the son of Count de la Roque, a French gentleman, and the gypsies' friend.

There is one Louis. A rascal! He loves Miarka—or, at least, desires her. He schemes to have Romany Kate placed in prison, and when the girl is left alone—except for the great bear—he seeks to abduct her.

But he has not counted the beast! There is a battle—man and bear—and the man goes down before the bear's huge body with lacerated face and broken bones.

Oh, you will like "Gypsy Passion!" It is unlike anything else ever screened. It is vivid, beautiful, delicate as poetry and decent as all life.

Madame Rejane as Romany Kate handles her part with conscientious care—a truly excellent actress! Jean Richepin himself appears as the dignified old count. Desdemona Mazza as Miarka is charming and very lovely. Ivor Novello, already famous in another field (for he wrote "Keep the Home Fires Burning"), plays the juvenile lead. Others in the cast are well chosen, as I have already said, and further than this I can only add—

SEE IT when it comes, for you will be doubly pleased.

Reprinted from the Chicago Evening American of Friday, March 10, 1922.

If you are in the Vicinity of New York It will pay you to see this Picture. It plays

ALL NEXT WEEK

AT THE

MARK STRAND

A NATIONAL INSTITUTION
B'WAY & 47th St. Direction JOS. PLUNKETT

BROADWAY & 47th STREET

ANNOUNCEMENT

THE GEVAERT COMPANY OF AMERICA beg to announce to the Trade that the increased demand for GEVAERT RAW FILM STOCK in California has compelled the opening of their Hollywood Branch and Warehouse at 6514 Hollywood Boulevard, Hollywood, Los Angeles.

This Branch Office of the Gevaert Company of America has succeeded the Inter-Ocean Film Accessories Corporation, who were the West Coast Representatives of the Gevaert Company for the sale of their raw film stock and they have secured the services of Mr. E. H. Kaufmann, formerly President of the Inter-Ocean Film Accessories Corporation, as their General Manager in charge.

The establishment in Hollywood brings the total number of the Gevaert Branches up to eighteen, which are located throughout the United States, Europe and South America.

GEVAERT RAW FILM STOCK enjoys Universal Recognition. This is attributed to the unexcelled quality of its emulsion and the proven durability, transparency and cleanliness of its base.

THE GEVAERT COMPANY OF AMERICA, Inc.

117 West 46th Street
New York City

6514 Hollywood Boulevard
Hollywood, Los Angeles, Cal.

Comment of Critics on "THE FOUR SEASONS"

Philadelphia Evening Ledger—

An innovation, so very praiseworthy and likely to be so far reaching in effect as "THE FOUR SEASONS," which was shown last week at the STANLEY THEATRE, is worthy of more than passing mention in review. There is an appeal in this novel film that passes far beyond the regular fans and fannettes. . . . It is to be devoutly hoped that the makers of "THE FOUR SEASONS" will come again—and soon. . . .

Columbus, O., Citizen—

Urban's "THE FOUR SEASONS" is one of the best excuses for the movies that has been here for some time. . . . At the SOUTHERN all week.

Pittsburgh Press—

Those persons unfortunate enough to miss "THE FOUR SEASONS" shown at the STATE THEATRE last week had better hunt up where it is being shown this week and see it. . . . It is instructive and of the greatest entertainment.

From the Los Angeles Times—

Wonders new and unrevealed, wonders of sky, water and earth, wonders of a life that hold you enthralled . . . serve to captivate you in the unusual feature . . . "THE FOUR SEASONS" at GRAUMAN'S THEATRE this week.

From the Cincinnati Times—

. . . "THE FOUR SEASONS" at the STRAND THEATRE all week is the finest thing of the kind this reviewer has ever seen. . . .

Booking Through Hodkinson Exchanges

KINETO COMPANY OF AMERICA

INCORPORATED

71 West Twenty-third St. **New York City**

Bulk Circulation Sells No Goods!

Claims of the "biggest paid circulation" mean nothing—you are selling the ***exhibitor*** and his subscription is the only one that counts. The rest is an expensive waste to you.

Motion Picture News net paid exhibitor circulation is 8577—this is far in excess of that of any other medium in this field and it is verified by the Audit Bureau of Circulations (A.B.C.)

Demand an A.B.C. Audit.

1, 2, 3,

Gosh! What Punch!!!

EDDIE CAREWE puts red blood in them
Look at the pictures above—can't you hear that lash whine
—the woman scream
—the shot
—and then the silence—most eloquent of all
—then?

—and Oh Boy! What a Cast!

ALICE LAKE
KENNETH HARLAN
GASTON GLASS
ROSEMARY THEBY
NOAH BEERY
WALLACE BEERY
HECTOR SARNO

This cast will get them in. One of the greatest exploitation titles ever written and the "paid publicity," and exploitation will help.

Come in and see our big line of novelties and paper.

The Big 6 are coming

EDWIN CAREWE
PICTURES CORP.
B. P. Ftneman, P. B. F. Zeidman, V.-P.
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133-135-137 West 44th Street
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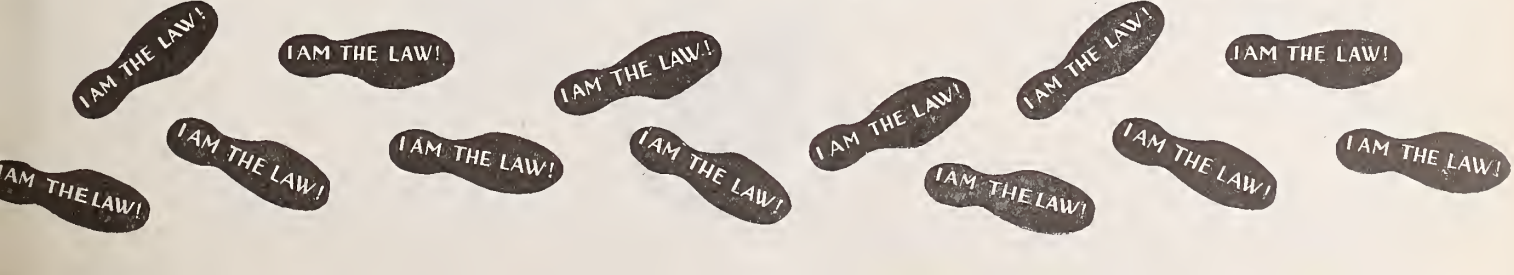
AFFILIATED DISTRIBUTORS
TRADE MARK REGISTERED

I AM THE LAW!


I AM THE LAW!
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I AM THE LAW!
I AM THE LAW!
I AM THE LAW!

"A Splendid Audience Picture!"

—Exhibitors' Herald

Newspaper critics and trade experts unite in praising picture replete with love and thrills. Read 'em!

FAR ABOVE ORDINARY

"Far above the ordinary play. A heart throbbing drama with a joyful ending."—*Portland Oregon Journal.*

THRILLING TRAIN WRECK

"The train wreck certainly is a thriller and the boat chase down the rapids toward a waterfall is very exciting. Unusual twists to the plot. The acting is unusually good."—*Portland Telegram.*

A STRONG PICTURE

"A strong picture that proves quite convincingly that love never dies. The story is replete with thrilling wrecks and daring rescues. The two big scenes of the picture are a railroad wreck in which a fast-moving train plunges off a high bridge into a stream many feet below and a river scene wherein the hero attempts to rescue his wife's second husband from his suicidal plunge over the falls. Aside from its melodramatic possibilities the story of love never dying is most entertaining and pleasing. There is a strong current of love throughout that draws the skeins together in the aid for a happy fade-out."—*Atlanta Georgian.*

BIG HEART INTEREST

"A good heart interest drama. King Vidor is strong for the simple virtues of love and faith and expresses them. There is a thrilling train wreck and a picturesque and vivid rescue scene. It inspires sentiment and romance."—*Motion Picture News.*

APPEALS TO LADIES

"A splendid audience picture and one that will appeal especially to the ladies."—*Exhibitors' Herald.*

ACTION IS RAPID

"Rapid action and a liberal assortment of thrills. Lloyd Hughes does sincere work and Madge Bellamy is appealing."—*Exhibitors' Trade Review.*

Speaking of

KING VIDOR'S

presentation of

"LOVE NEVER DIES"

From "The Cottage of Delight," by Will N. Harben; directed and adapted by King Vidor; featuring Lloyd Hughes and Madge Bellamy.

Distributed by Associated First National Pictures, Inc.

Released on the Open Market

FIRST NATIONAL PICTURES

Veni! Vidi Vici!

When old J. Caesar had the Gaul to pull this bromide, he hadn't met up with Polly as Egypt's Queen. Polly sure is the vici-kid when it comes to conquering the hearts of your patrons. Read what the reviewers say.

"Funniest and most original of all her pictures. It's a scream!"—*San Francisco Examiner.*

"All the wit the screen can hold or the spectators either. The most joyous bit of comedy ever unveiled."—*New York Sun.*

"As gay a bit of film fun as we have seen. Most novel and amusing."—*Chicago Post.*

"Unusually good, merry and laugh-provoking. Suits the clever Miss Talmadge perfectly."—*Detroit News.*

"Funny enough for any audience."—*Milwaukee Journal.*

"One of the best things Miss Talmadge has ever done."—*New York World.*

"Fast and nifty. Go and give yourself a treat. You've no idea how the audiences at the Chicago theatre roar with laughter."—*Chicago Herald Examiner.*

"You are sure to like Constance Talmadge in this one which made the biggest kind of a hit with capacity audiences at the Tivoli."—*San Francisco Chronicle.*

"Loads of funny scenes."—*Milwaukee Sentinel.*

"Inimitable—irresistible—unique and clever."—*Detroit Times.*

"Pep, dash and originality—most amusing."—*Detroit Journal.*

"Fits the lively Miss Talmadge to perfection."—*San Francisco Call.*

"Connie is her own delightful self in this exceedingly entertaining picture."—*Wisconsin News.*

"It is much better than anything you might expect. We can promise you unalloyed joy. The funniest thing John Emerson and Anita Loos ever did."—*New York Tribune.*

"Excellent entertainment—bright and amusing burlesque, with a wealth of fun. Delightful bits of humor that win you instantly. Constance is charming."—*New York Morning Telegraph.*

Joseph M. Schenck

presents

CONSTANCE TALMADGE

in

"Polly of the Follies"

By John Emerson and Anita Loos

Photographed by Roy Hunt; Technical Directors: Willard M. Reineck and Lawrence Hitt

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

"It'll Make the Coins

You already know how "Our Dick," First National's adopted son, made good for you in "Tol'able David."

NOW he is making good in his second picture for First National. It's a different kind of picture, but they'll love it, and they will sure like Dick in this new role. Take a look at the opinions of the reviewers.

Inspiration Pictures, Inc., *presents*

RICHARD BARTHELMESS

IN

"The Seventh Day"

Story by Porter Emerson Browne; Directed by Henry King; Photographed by Henry Cronjager; Art Director, Charles O. Seessel.

A First National Attraction

Build Up Dick's Name! It'll Pay

Jingle In Your Till!"

Moving Picture World

Read What the Trade Experts Say:

CASH IN ON THE NAME OF THE STAR

"Not only have exhibitors the strong cashing-in possibilities of the star's name, but they may use to advantage the presence of a number of film favorites in the supporting cast. Theatre managers, it is almost unnecessary to say, know by this time that Barthelmess' name means the pleasing jingle of a steady placing of coins on the box office till. And playing him in this picture in your house as soon as possible after 'Tol'able David,' his finest work, you will reap the benefit of the enthusiasm created by that production.

"'The Seventh Day' is a pleasing entertainment. The work of the star and his unusually fine supporting cast is sincere. The picture is invested with his personality, which is saying much. Henry King, the director, also injected good atmosphere and staged the scenes in an expert manner."—*Moving Picture World.*

BARTHELMESS IS A REAL ACTOR

"After 'Tol'able David,' one has reason to expect great things from the combination of Henry King, as director, and Richard Barthelmess, as star. Many, if not all, of these expectations are realized in their second offering, 'The Seventh Day.'

"This picture is consecutively interesting, because it is set forth in a sensible and intelligent way. The same qualities that characterized 'Tol'able David' and made it notable are evident all through 'The Seventh Day,' particularly the genuineness and the sincerity. Nearly all of the scenes were taken in the open air, without the aid of Cooper-Hewitt sunshine, and the atmosphere and the back grounds are real. There is no suggestion of painted scenery.

"Richard Barthelmess is a serious young sea captain, and he lends an air of real force and distinction to the role. He has risen above the position of a mere matinee idol and is now a real actor; for which he deserves considerable credit."—*Life.*

STAR IS CAPABLE AND SINCERE

"Director King has taken the company to an attractive seaport town where practically the entire story is laid. There are some pretty shots and the photography throughout is excellent. Of course, the real attraction of the picture is Barthelmess. He is capable and lends a certain sincerity to his playing that is unmistakable.

"If an agreeable star and a picture that is very pleasing to look at will satisfy them, you can feel quite safe in showing 'The Seventh Day.' There is a delightful atmosphere of a New England fishing village and many pretty and attractive shots in and around a palatial yacht that will please a good many. Then too, there's always a good sized crowd who like to see how people such as those represented in the yachting party, live and idle away the time. They will get a good idea of how they do it in 'The Seventh Day.'

"Barthelmess' name and his performance is the talking angle of first importance that you should stick to. Tell them they will like him in this and catchlines will give a good idea of the story, sufficient to let them know what it is about."—*The Film Daily.*

WILL WIN FRIENDS FOR SILENT DRAMA

"To those who doubted that Richard Barthelmess could follow up such a fine picture as 'Tol'able David' with another as good we recommend they see 'The Seventh Day.'

"With the story set in an old-fashioned seaport town and the characters a mixture of New York pleasure-seeking young people and the hard-working seafaring men of the fishing village, Porter Emerson Browne has devised an interesting tale. In the film the contrasts are well brought out and there are many little touches that stamp Director Henry King as a master of his craft. Thus 'The Seventh Day' combines a good story with excellent direction and when one adds to this the capable playing of the cast and the exceedingly fine photography there is nothing more that could be asked for.

"Richard Barthelmess has been well cast as the young captain of a fishing schooner. As usual he plays with that easy naturalness that makes it such a pleasure to watch him on the screen. Many of his scenes are real gems.

"'The Seventh Day' is the finest of cinema entertainment. It is clean, well done drama: in short, the kind of motion picture that will win many friends for the silent drama and a feature film that stands high on the list of photo-dramatic productions."—*New York Morning Telegraph.*

A CREDIT TO STAR AND DIRECTOR

"Henry King has been consistently of and in the picture game but until he came through with 'Tol'able David' he had not been identified as a director of exceptional genius and imagination. 'The Seventh Day' reflects an equal amount of credit on Mr. King and his star, Mr. Barthelmess.

"He has evolved a picture that holds attention by its scenic beauty, atmospheric details, bits of characterization and skillful handling of a fine cast of types.

"Mr. King has taken his simple story about some idle rich young people who are forced to sojourn among the folks of a New England sea coast village for a week and developed it without melodrama, heroics or sickly sentiment. The picture goes from one sequence to another tranquilly explaining how the honest fisherman won the Broadway flapper and how the lounge lizard, who was a pretty good scout at heart, fell for the simple miss of the little village."—*Motion Picture News.*

There'll be a Franchise everywhere

You For Every Succeeding Picture!

Did You Ever See Anything Like It?

Practically every newspaper in the country is playing up the Keaton 2-reel comedies over the feature. Just look at the quotation below. It's all there except we are eliminating the feature title.

This shows what the public thinks of the Keaton Comedies.

It means money at your box office to feature Keaton.

Joseph M. Schenck presents

BUSTER KEATON

in

"The Boat"
"The Cops"
"The Paleface"
"The Playhouse"

Written and directed by
Buster Keaton and Eddie Cline

"San Francisco Examiner"

BUSTER KEATON'S VOYAGE IN A HOME-MADE BOAT

IN the capable hands of Buster Keaton a sailing vessel is made the vehicle for no end of hilarity in "The Boat," the comedy at the California. "The Boat," one of the funniest two-reel comedies that Keaton has made, is the best constructed of his offerings. It concerns the ship-building activities of an amateur sailor who builds a boat so that his wife and two kiddies can have the sea air recommended by the family physician. He has innumerable difficulties in getting the boat to the ocean for a launching and still more trouble in sailing it. Caught in a storm and wrecked, he manages to escape more through the assistance of fate than through his own ingenuity.

Something novel in western stories is offered by ~~Raymond~~ Hatton in "~~His Back Against the Wall~~," a five-reel drama which is the companion picture on the California bill. ~~Hatton~~ in this picture blossoms forth as a star and gives a capable performance. It may be difficult to imagine a western hero who cannot shoot, ride or fight, but such is Hatton in "His Back Against the Wall."

Herman Heller and the California orchestra play the "Tannhauser" overture and a popular number.

Any Show is a Good Show If Keaton Heads The Bill

FIRST NATIONAL PICTURES

A First National Attraction—Released on the Open Market

Motion Picture News

OUR high appreciation and sincere thanks to Harry Leon Wilson for his Saturday Evening Post serial "Merton of the Movies." Perhaps we, of the trade itself, enjoy it most keenly; but, at last, the public at large will have the true story of Young America and the motion picture. Also the true, the inside story, of the studio colony called Hollywood.

We happen to know something of how Mr. Wilson wrote his novel. He didn't, for instance, write from a newspaper desk in New York—with instructions to "dope" it out quickly and make it yellow. He didn't see it afar through the strange spectacle lenses of a Canon Chase or the publicity crazed eyes of a John Roach Stratton. He didn't see and know it all after a week in a Los Angeles hotel plus a superficial glimpse of a studio in action.

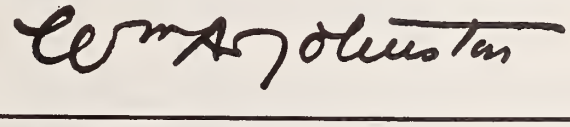
On the contrary he went to Hollywood a year ago to work. Ben Hampton, who is enough of a journalist to sense the real heart-beat of the picture folk—perhaps the most humanly interesting and colorful colony that ever existed—urged him to go slowly and see deeply. And he did—just that. What he saw is as funny as all humans are funny—not excepting in the least the more or less human Chases and Strattons—and as pathetic and noble and aspiring and heartrending as is the whole human struggle to get a little higher than the clods of the earth, a struggle some million years old but still some million years young.

So much for the studio.

Now—will some one write a true story of the industry of the picture? The indnstrial job of feeding film to ten million people a day;—of making the job pay—as pay it must;—of satisfying the entertainment hunger of this cosmopolitan horde;—of the tremendons and feverish creative effort, its hopes, mistakes, successes, losses;—of the industrial machinery needed, and its discouraging waste. Not a "dope" story of a Klondyke; but a story with actual figures and facts so that, at last, the public and the legislator and the reformer will see under the surface and—perhaps—sense the utter futility of having a state set up three little humans with the utter power to regulate this complex and tremendous thing.

Never before, in the history of this country, was knowledge so greatly needed as now. Fanaticism won't make things better; it never did. Knowledge always has and always will. And Fanaticisn is the antonym of knowledge.

Who will write this story? For if ever there was an institution, a great and highly important one, about which there is no knowledge at all it is the industry of the motion picture.



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Music and the Picture....1996

Washington to Be Mecca for Exhibs May 8

M. P. T. O. of A. Headquarters Reports Flood of Inquiries Assures Big Convention

THE National offices of the Motion Picture Theatre Owners of America, in New York, are literally flooded with mail from interested theatre owners in all parts of the United States, seeking specific information on this or that phase of the coming National convention of the organization, and suggesting different matters to be discussed there.

The National Convention of the Motion Picture Theatre Owners of America will be held in Washington, D. C., during the week of Monday, May 8. Present arrangements indicate that it will continue five days but it is likely to take up the entire week. The interest of the theatre owners in all parts of the United States in the convention is most gratifying as it shows unusual activity in the ranks, rarely attained by any organization. It presages a wealth of work there advantageous to the Motion Picture industry as a whole.

Definite arrangements have been made by the National Convention Committee, of which W. A. True, of Hartford, Conn., is chairman, for fare and one half on all railroads to and from Washington during the period of the convention and such additional time as will permit theatre owners and others to make the trip. This will save every theatre owner and member of his or her party coming to the convention 25 per cent of the regular fare to Washington and return. It will afford all an unrivalled opportunity to see the National Capitol in May, the most favored month in the year for that climate.

All theatre owners will receive a certificate which will entitle them to secure this railroad rate reduction and the necessary ticket arrangements can be made with the local ticket agents. This reduction applies to all railroads in the United States.

Agreeable arrangements have been effected with the proprietors of the Washington hotels for the accommodations of the theatre owners and others who will attend the convention. The rates, copies of which will be forwarded from the National office to all theatre owners, will be found to be entirely reasonable, meeting in every way the requirements of those who may come to Washington for this event.

Congress will be in session during the period of the convention and this will afford all an excellent opportunity to observe the processes of every division of the National Government in complete operation, as well as give to the theatre owners and others a chance to meet their Senators and Congressmen on the scene of their official activities, converse with them on home matters or other topics and thus establish lines of relationship and contact which will be very advantageous to the motion picture industry.

Washington is the busiest official in the world. Men and women from parts of the United States are there engaged in different lines of Government work. There is scarcely a section of the country which has not one or more employed, from the President down to Department clerk. Every theatre owner or other person attending this convention in May next can thus get into neighborly company at Washington and meet a friend from the old home town.

Theatre owners are urged to come to Washington for this convention of the Motion Picture Theatre Owners of America. Some of the highest Government officials will be present at different sessions and many men and women prominent in the various states will attend. This convention will be featured by constructive work throughout. Many agreeable surprises will be projected and advanced lines of action will in all instances take precedence, it is declared.

Ample arrangements have been made for the entertainment of the theatre owners and guests and all will be able to see the wonderful sights of the nation's capitol.

PICTURES AND PEOPLE

DEVELOPMENTS the past week in the First National-Goldwyn situation indicate that some kind of a merger is probable. Neither concern, however, will make any statement whatsoever; nor to date no definite facts whatsoever are made public. The New York newspapers have carried accounts of such merger which, as usual, are ridiculous in mis-statements. It is not as yet known when a statement will be made to the public.

* * *

Thomas Dixon, the novelist, who did such valiant work before the Virginia Legislature in connection with the recent censorship battle, is anything but optimistic over the censorship situation in general. Asked by MOTION PICTURE NEWS as to what influence turned the tide in Virginia for censorship he said without hesitation: "The women's vote spurred on by the professional propagandist." He believes that other southern states will fall in line.

* * *

SOME of the speakers' statements that registered at the A.M.P.D.A. dinner to Will N. Hays:

Secretary of Labor Davis: "You know where you're going, all; take care of yourself."

John Emerson: "The movies need something and we think Will Hays."

W. R. Hearst: "Mr. Hays you can give us cohesion, confidence."

Peter J. Brady: "You (the industry) can come through you unite and work together."

W. H. Hays: "I come in all humility, knowing what I don't know.—I want to know.—Then to suggest—then all work together to do what we can—All for one and one for all."

* * *

And finally, of course: any expressed or implied criticism of censorship. N.B. This applies to the motion picture only, not to MOTION PICTURE NEWS.

And we are told that the law that creates and gives such power to rule to such a Board of Censors is not opposed to the Constitution of these United States!

We have but one consoling thought to offer to the supposedly free citizen of Ohio: Read Well's "Outline of History" and note that the human race even survived the great glacial periods of the world's history.

* * *

Blundering gaily along its way, the New York State Censor Board continues to exhibit a frozen intellectuality in its actions. Were it possible for a vaudeville act to incorporate just a part of the nonsensical "business" daily enacted by the Board, in an act, what a "wow" that turn would be!

The latest is a deletion from Official Urban Movie Chat No. 8. The scene in question shows a glass carafe set in a window so that the sun focused through it upon a pair of lace curtains. The vessel after some hours becomes a burning glass and the curtains catch fire. The object of the scene was to illustrate the danger of fire.

The censors, more far-seeing than common mortals, immediately glimpsed little children in future patiently carrying out this experiment with disastrous results, and the scene was ordered cut!

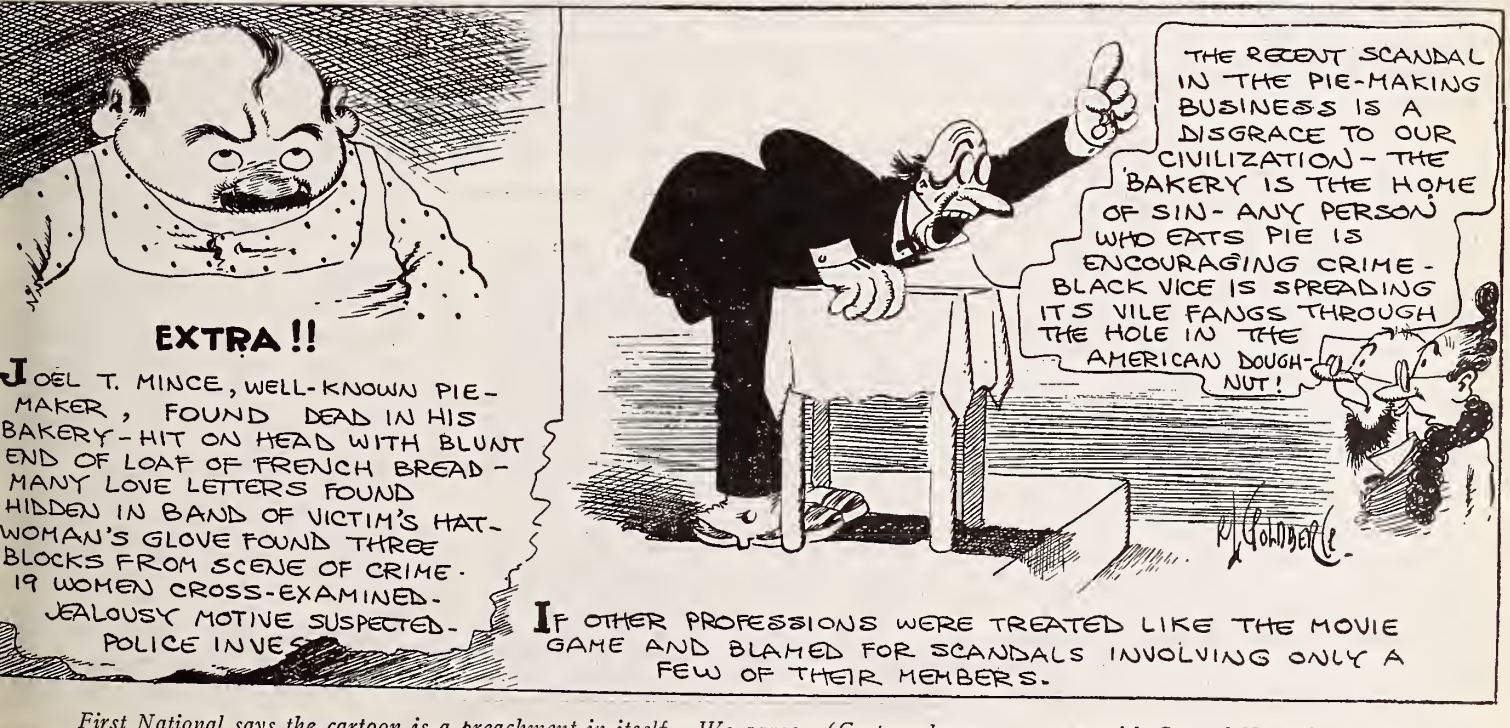
* * *

Movie Chats No. 9 will carry the following message from Rev. Thomas Dixon: To the Motion Picture Theatre Owners of America:

"Censorship is the vilest word in history. It reeks with the memories of tyranny and of blood. God has not yet made the man wise enough to be clothed with the autocratic power to strangle human thought."

* * *

Lloyd Willis, Director of Publicity for the National Association, announces a championship handball contest, with a side bet of $1,000, between S. L. Rothapfel and B. S. Moss.


EXTRA!!
JOEL T. MINCE, WELL-KNOWN PIE-MAKER, FOUND DEAD IN HIS BAKERY - HIT ON HEAD WITH BLUNT END OF LOAF OF FRENCH BREAD - MANY LOVE LETTERS FOUND HIDDEN IN BAND OF VICTIM'S HAT - WOMAN'S GLOVE FOUND THREE BLOCKS FROM SCENE OF CRIME - 19 WOMEN CROSS-EXAMINED - JEALOUSY MOTIVE SUSPECTED - POLICE INVES
THE RECENT SCANDAL IN THE PIE-MAKING BUSINESS IS A DISGRACE TO OUR CIVILIZATION - THE BAKERY IS THE HOME OF SIN - ANY PERSON WHO EATS PIE IS ENCOURAGING CRIME - BLACK VICE IS SPREADING ITS VILE FANGS THROUGH THE HOLE IN THE AMERICAN DOUGH-NUT!
IF OTHER PROFESSIONS WERE TREATED LIKE THE MOVIE GAME AND BLAMED FOR SCANDALS INVOLVING ONLY A FEW OF THEIR MEMBERS.

First National says the cartoon is a preachment in itself. We agree. (Cartoon by arrangement with Central News Bureau)

Both will be heavily armed and accoutered with press agents.

The wordiest agent decides the winner.

To your corners!

* * *

The business foresight which has made Watterson R. Rothacker's name what it is today is best exemplified by a booklet, simply titled "Motion Pictures" which we have at hand.

A masterpitce of printing and engraving skill in its get-up, it is also the most dignified and yet forceful argument of the practically unlimited power and value of the motion picture in our present day life that we have yet encountered.

* * *

It is, indeed, a masterly sales agent, not alone for the Rothacker organization, but for the industry as a whole.

* * *

AN Italian girl pilot and a Fox News photographer step gaily into an aeroplane. The machine glides gracefully up the slope of Mount Vesuvius. Presently it skirts the ragged edge of the great crater in the center of which a cone can be seen steaming high with the vapors of the burning earth. So far so good. An unusual and instructive travelogue! But—you certainly don't expect the aeroplane to head suddenly straight toward the cone itself. And still less do you expect a close-up of the inferno. But there, quickly it is, before your eyes—only fifty feet away—the sub-title says, and that's right by every sign—great jets of steam belching forth and with every pulsation a shower of lava fragments like rocks from a blast. Red hot lava! Then blur!—the film clouds, the camera rocks—and it's over. The next picture shows a wrecked plane on a mountain side. Here's a veritable thriller. A regular death-defier.

* * *

J. D. WILLIAMS says that there will be big changes within the trade this year. Big pictures will be made because the public wants big pictures. The changes that will happen in production and distribution, will happen as and because of this demand for big pictures. Big pictures will be the central and determining force. Advertising and selling will change radically. too, for this same reason. Heretofore the selling and exploitation effort has been about equal on pictures, good bad and indifferent. This year the big effort will be made on the big picture.

When J. D. Williams takes a look into the future it is always worth listening to—and generally right!

* * *

Herbert Hancock, director-in-chief of Fox News, says that one element in the selection of future presidential candidates will be their ability to photograph well. Yes, the news reel is that important. Public men know it well. Mayor Hylan, for one, says it is. .Not long ago it was difficult to get the camera in at public gatherings. Now it is as difficult to keep the camera out. Everybody is a lens hound. The greatest men in the public eye have cultivated a camera smile.

* * *

The serial has developed a marked change from its customary trend if one considers Universal's way of overcoming traditions. Time was when the general scheme of making a serial employed unadulterated melodrama with no thought paid to realities. And a star was invariably chosen who possessed unlimited courage to flirt with death in a series of wild escapades. Universal has cl bed off the conventional treadmill. hey have had the foresight to capitalize pon vivid historical episodes on the a ven- turous classics of fiction. The p neer days of the West, Stanley's expec ion, Robinson Crusoe's exploits and B falo Bill's life—these are brought forw d in terms of moving drama. What th im- agination has colored from the p ted page is not misrepresented here.

The thought arises that *too uch tribute should not be paid to the s ril living when he fertile dead offer u im- ited scope for exploration.* The cl sics of literature—the vital chapters of history may just as w be incorporated in the serial photoplay as in the picture of fe ure length. Universal has started the ball rolling. We dar say they will be widely imitated before the wolves howl in ack again—indicating another snug-winter.

* * *

Selznick News reel has taken a real step forward. I vid Selznick has announced that hereafter all pictures of nip launching, baby parades and laying of cornerstones wi be eliminated.

Next step should be to eliminate close-ups of politica or stage notables seated at table, center foreground, laborcsly attaching their signatures to contracts of various kinds.

* * *

HAVE you a little radio in your home? It is quite pos ile that the exhibitor, who knows his patrons intimely is asking them this pertinent question. It behooves hi to discover the fact if his attraction is playing to empy s ts. This pastime of "listening in" on the songster, the preacer, the actor, the teacher, is certainly keeping the family by he fireside these nights. Analyzing the psychology of the ass mind or making a Freudian gesture—we would say that he radioites are experiencing the new invention complex.

Remember when the telephone was first installed—how ev y- one called up his neighbor just to hear the sound of the voe? And what about the first days of the phonograph? The 'e- phone and the talking machine have come to stay. So has he radio outfit. Also the motion picture. Just at present the n- sation of listening in on the silver-tongued orator or the gi d song-bird is a fad. When the excitement is over they ll only turn to the radio when Charlie and Mary come over or the evening or when the heavens release their volume of te s.

Since the newspapers are devoting whole pages to the nov ty most everyone is endeavoring to climb aboard the band wa n. The popular neighbor is he who has the electrical wires on is roof and something palatable in his cellar. In the meant e the wise exhibitor, who feels his lo s too keenly, will install an outfit in is theatre. Then everybody will be hap y.

* * *

FIRST NATIONAL'S "Dolla a Week" jobs, in which nine ti s to the coast for exhibitors who put o r the best exploitation campaigns n connection with First National W k are involved, have been awarded, it announcement of the personages e withheld until next week.

The job holders themselves, ho ever, have been informed, "Bill" Ya ley having wired each successful ap cant of his success Wednesday mo ing.

In consequence, there is alleged t be much talk about railway schedul

(*Continued on page* 1932)

ADVICES from Kansas indicate that the exhibitors of that state may, during the convention held in Wichita, March 27 and 28, be recipients of a most revolutionary offer from a producing or releasing firm. The idea, as tentatively advanced (and possibly it may go no farther) is that the concern will come to the aid of such exhibitors as are proven to be in financial difficulties and through low rental, or no rental at all, keep them on their feet until they are able to stand alone. It is also suggested this concern will announce a big reduction in the rental of all its film.

YOUR Best Friend"! The very title seems to suggest Vera Gordon, the mother in "Humoresque," the mother in a successful vaudeville sketch.

So, with an appealing "mother" theme, careful production on the part of Harry Rapf, word and art titles that exactly fit, and a dignified prologue and presentation, "Your Best Friend" went over as a big hit before a thousand Philadelphians, and a score of New York trade paper men in Philadelphia last Sunday night.

The Stanton theatre, one of the Stanley houses, was the scene of the initial presentation. H. M. Warner of Warner Brothers, whose production it is, was host to the visiting delegation.

The full story of the presentation will be found on page 1962.—G. D. GOULD.

Will Hays Formally Welcomed by Industry at M. P. D. A. Ball

Representative and Colorful Gathering on Hand for Gala Occasion

SURROUNDED by nationally known figures high in the affairs of government and industry, Will H. Hays, president and director-general of the Motion Picture Producers and Distributors, was extended a hearty welcome into the ranks of the motion picture industry at the occasion of the fourth annual dinner-dance of the Motion Picture Directors' Association held on Thursday of last week, March 16th, at the Hotel Astor, New York City. Probably no other industry on earth could have assembled so representative and colorful an audience to greet a newcomer into its midst as that which hailed Mr. Hays upon his first public appearance as a member of the motion picture industry.

"The motion picture industry accepts the challenge in the demand of the American public for the highest quality of art and interest in its entertainment," was Mr. Hays's greeting to the great throng of producers, directors, writers, distributors, and stars that filled the Gold Room of the Astor.

On the dais with Mr. Hays sat Albert D. Lasker, chairman of the United States Shipping Board; Secretary of Labor John J. Davis; Mayor John F. Hylan of New York City; Hugh Frayne of the American Federation of Labor; William Randolph Hearst; Peter J. Brady, Supervisor of the City Record; Albert Firmin of the New York Post-office; Adolph Zukor, president of the Famous Players-Lasky Corporation; Sidney S. Cohen, president of the Motion Picture Theatre Owners of America; Marcus Loew; John Emerson, president of the Actors' Equity Association; Miss Betty Blythe, Arthur Brisbane, John H. Cochrane, Albert Firmin, Samuel Goldwyn, Miss Corinne Griffith, Miss Anita Loos, Francis Marion, Jules E. Mastbaum, Miss Mae Murray, Sidney Olcott, Channing Pollick, Saul E. Rogers, Lewis J. Selznick, Courtland Smith, Miss Constance Talmadge, Robert Vignola and Kenneth Webb.

John Emerson acted as toastmaster during the speechmaking. Sidney Olcott, president of the M. P. D. A., made the opening address. While Mr. Hays's speech was the feature of the oratorical program, that of William Randolph Hearst was considered as preeminently representative of the attitude of the industry toward the entry of the former Postmaster General into its ranks. Mr. Hearst eulogized the new executive's mission as one designed to place the business as a whole on a sounder basis and designed to inspire confidence in the greatness of the screen's public service and enterprise. Another address considered significant by many was that of Sidney S. Cohen, president of the Motion Picture Theatre Owners of America, who, speaking as the chief of the exhibitors' national organization, declared:

"We welcome all men and women of brains, capacity and broad Americanism into the motion picture industry. In this relation I extend the hand of friendship to Mr. Hays and all others who in any way contribute to the motion picture business, merit, character and integrity.

"To bring our business to a most acceptable position, it will be necessary to have a degree of harmonious relationship within the industry which will eliminate sharp practices, unbusiness-like methods and repeated attempts to secure lines of control which militate against peaceful progress."

Another remark which was of notable significance, in view of the inuendos raised since Mr. Hays first announced his intention of affiliating himself with the industry, was uttered by Alfred D. Lasker, head of the United States Shipping Board, who declared that he knew Mr. Hays had refused a larger salary to go into pictures because "he refused it from me."

Mr. Hays's pledge to preserve the integrity of the screen and to advance its educational and moral potentialities was greeted with cheers. During the course of his speech Mr. Hays said:

"The motion picture industry accepts the challenge in the demand of the American public for the highest quality of art and interest in its entertainment.

"The industry accepts the challenge in the demand of the American youth that its pictures shall give to them the right kind of entertainment and instruction.

"We accept the challenge in the righteous demand of the American mother that the entertainment and amusement of that youth be worthy of their value as the most potent factor in the country's future.

"By our opportunities are our responsibilities measured. From him to whom much is given much is required. The potentialities of the motion picture as a source of amusement, which is necessary, and as a moral influence and educational factor are limitless.

"If this is so, and it is undeniable, then just as that opportunity is great, so in like measure is the responsibility. That responsibility is accepted. Our association is dedicated to the aid of the industry in the discharge of these obligations. It is a task that commands the best efforts of everyone.

"With an appreciation of this industry's importance in the business world and a full knowledge of its own great future, yet in that spirit of humility which recognizes difficulties and limitations, this association takes up its work in the confidence born of the knowledge of its own earnest purpose and with the conviction that we will have the sympathy and co-operation of all those connected in any way within the industry itself and the co-operation and sympathy of the public whose servant the industry is."

After being introduced by Mr. Emerson as "the owner of a great chain of newspapers and the head of one of the finest producing organizations in the country, Cosmopolitan Productions," Mr. Hearst paid a glowing tribute to Mr. Hays'

(*Continued on page* 1928)

Only One Case Is Appealed Out of Seven Hundred

"THEY come in looking worried but they leave with a smile."

That we believe describes better than a wealth of cumbersome detail just how expeditiously and satisfactorily the Board of Arbitration, recently instituted under the Hoy Reporting Service, works in New York City. We sat through the best part of an afternoon recently watching the Board function, and no Court of Equity ever deliberated with greater care and precision the cases submitted for its decision than does this Joint Board of Exchangemen and Exhibitors.

The Board is constituted of three exchangemen, three exhibitors, and a chairman, who is an exchangeman. The exchange members are appointed by the president of the local F. I. L. M. Club; the exhibitors by the president of the Theatre Owners Chamber of Commerce. In case of a tie, the chairman votes. If either plaintiff or defendant is dissatisfied with the decision rendered, he has the right of appeal to a Board of Appeal comprising three exchangemen and three exhibitors. If the Appeal Board fails to reach a majority decision, an outsider is agreed upon, the case submitted to him, and his judgment accepted as final.

As soon as a complaint is presented to the Board, the parties involved are notified by registered letter and given a definite time to appear before the Board. On presenting themselves each party signs an agreement to abide by the findings of the Board. Defendant and plaintiff are permitted to present their case with whatever exhibits of evidence or witnesses they desire. The Board members are privileged to cross-examine. After a case is heard, the parties involved are dismissed; the board members deliberate on the arguments presented and reach a decision. The plaintiff and defendant are recalled before the Board and made acquainted with the decision.

Over seven hundred cases tried since December 26th, 1921, and of that number only one case appealed: Can you beat it!

"Federal Censorship Just as Bureaucratic"

"IF any one is still under the delusion that Federal censorship of motion picture films will ever prove satisfactory in this country, he shows amazing ignorance of the psychological motives which keep the censorship agitation alive," says W. D. McGuire, Jr., Executive Secretary of the National Board of Review of Motion Pictures, whose offices are at 70 Fifth avenue, New York City, in a recent interview in regard to the proposal for Federal censorship.

"The demand for motion picture censorship has nowhere originated with the people who attend the theatres and know whereof they speak. It comes from that ever enlarging group, many of whom entered social and reform work during the war as volunteers and are now making reform a profession. They have found that self-righteousness frequently pays handsome salaries, as witness J. Wilbur Crafts of the International Reform Bureau hurrying about the country. These reform groups attack the motion picture because it is always easier and safer to attack the poor man's amusement than the rich man's pastime. They take the money away from the rich and the joy away from the poor.

"I happened to attend the conference of state censors which was held in California under the auspices of the Universal Film Manufacturing Company last summer. Representatives of all the state boards except Ohio and the newly appointed New York Board were present, as well as representatives of most of the provinces of Canada. Hours were spent in threshing over questions of censorship and types of pictures which were frequently criticised, but absolutely no unanimity of opinion was evident. The censors simply could not agree among themselves, and this is now reflected in the conflicting decisions rendered by the various state boards.

"Federal censorship will never work in America, where the whole theory of democracy is based upon the right of the smallest community to work out its own salvation as far as this can be done without interfering with the rights of a larger group either in state or nation.

"Throw the work of a censorship committee into politics or center its authority in the hands of a central commission, and the work of review will become as arbitrary and bureaucratic under Federal control as it has proved under state control. The whole question of motion picture censorship boils down to the fact that the people who hate the pictures and do not go to the picture shows do not trust the good intentions and good spirit and wholesome-mindedness of those who love the pictures and enjoy the picture shows."

Advertising Men Appear in Motion-Picture

What is probably a record in picture making was established by Director Ellis and his staff in the making of the first picture of the industry's advertising men. Owing to the widespread publicity given this picture last week the title has been changed from "Returned Checks" to "An Ill Wind" because of the numerous complaints from publicity and advertising men that the first title hit too close to home. The picture will have its premier at the Naked Truth Dinner of the Associated Motion Picture Advertisers March 25.

Seventy scenes were shot last Saturday afternoon in the Belles Arts Film Company's studio with Director Ellis in charge. Assisting Mr. Ellis were cameramen Walter Pritchard and Tom Swinton. The work was carried on under the supervision of the new company and Bob Dexter, author of the scenario, with the following working cast: M. Blumenstock as leading lady and Charles Einfeld and Paul Gulick, Lin Bonner, Arthur Brilant, Tom Wiley, Horace Judge and Walter Eberhardt.

Additions Made to Palmer Photoplay Staff

The Department of Education of the Palmer Photoplay Corporation announces the addition of a number of new names to its advisory council and contributors. Rex Ingram, who leaped to prominence through his direction of the "Four Horsemen of the Apocalypse" and other notable pictures, becomes a member of the advisory council. The special lecture contributors for the 1922 term are Jeanie MacPherson, Reginald Barker, Marion Fairfax, June Mathis, Clarence Badger, Paul Bern, Eve Unsell, Eugene Presbrey, Rob Wagner, Eugene V. Lewis, Kate Corbaley and Denison Clift.

Rhode Island Managers to Fight Daylight Savings

The Providence, (R. I.) Theatre Managers' Association will hold a meeting March 31 in that city to discuss plans for a mass fight against the daylight saving plan.

While the daylight saving plan has been in force in Rhode Island, managers of theatres, especially of the motion picture theatres, have faced a heavy weekly loss of patronage, it is declared. Some of them state the loss, measured in dollars and cents, would approximate around the $1,000 mark each week. A state-wide textile strike has occasioned a big drop in attendance at all theatres. The coming summer offers a proposition which is causing most of the theatre men worry. With daylight saving, a continuation of the strike and the usual dropping off in summer business, a period of depression is feared.

Reader Has His Say

"Motion Picture News.

"Gentlemen:—

"An open letter which I sincerely ope and trust that you will publish in fa ess to the truth. I read and heard that A lph Zukor claims that he produced the irst five-reel feature with a well known tar in America.

"The trade papers will all recall i the early spring of 1912 that I produc at the Crystal Studios a feature produ ion known as 'Oliver Twist,' featuring Nat Goodwin and his entire company of ay-ers that produced this play at the ew Amsterdam theatre at that time wit he exception of Marie Doro and Len H d-ing, who were replaced by other pla rs. It was several months after this that a m in New York produced Blanche Wals in a feature known as 'Resurrection,' nd not until a few months later did Ad ph Zukor come out with James K. Hac tt in 'The Prisoner of Zenda.'

"It is only fair that inasmuch as Zu or has sent out the information advi g that he was the first producer of fea re pictures in America I desire the truth be given publicity. Hiram Abrams at at time bought the rights on Nat Good n as Fagin in 'Oliver Twist' production r New England, and many other promin nt exchange men of that day also bought e state rights to the picture.

"I would appreciate if Mr. Ado h Zukor can furnish me with any data t t would prove that he had actually produ d in America any feature of five reels r longer with a big star by a well kno n, prominent author prior to my produc g 'Oliver Twist,' featuring Nat Goodwin

"I was at that time sole owner of a company known as the Motion Pictu e Distributing & Sales Company. Under e company named I produced the first fi -reel feature in America and every one f the trade papers, if they will go back t their files, will find that I am stating t truth, and in fairness to the misapprehe sion that has been created by Mr. Zuko s statement I ask that this letter be pu lished.

"What Mr. Zukor did do was to i port a foreign feature entitled 'Que Elizabeth,' featuring Sarah Bernhar which was not made in this country, a at the time that this was done my pictu 'Oliver Twist,' was in the course of pr duction.

"Yours very truly,

"H. A. Spanuth,

"President Commonwealth Pictures Co Chicago, Ill."

(Editor's Note:—The claim made b Julian Johnston in his article for Motio Picture News, captioned "The Romanc of Famous Players," is not that Adolp Zukor produced the first five-reel pictur in America, but simply that he bought th American distribution rights on "Quee Elizabeth," which was made in France

Selznick Announces Important Appointments

Morris Kohn Made Treasurer and J. S. Woody Becomes General-Manager of Distribution

ANNOUNCEMENTS of particular interest were made during the week by President Lewis J. Selznick, of Selznick Corporation. The first was the effect that he has engaged Morris Kohn for the important position of Treasurer of the Selznick company. Mr. Kohn succeeds Henry Clay Siegel, who recently resigned, and his tenure of office begins at once.

Mr. Kohn's career in the motion picture industry is familiar to practically every one in the business. Directly or indirectly, at one time or another, he has been associated with practically every big producing and distributing organization. His most recent connection was with Realart as president. Some years ago Mr. Kohn was identified with Mr. Selznick in the original select organization, which set such a terrific pace immediately after it was organized. In his work for Realart Mr. Kohn accomplished wonders in a remarkably short space of time until the consolidation of that firm with Paramount was decided upon.

The new treasurer of the Selznick company brought to the motion picture industry a great deal of valuable experience which he had acquired in the commercial world, and, in his earliest contact with the motion picture business, gave every indication that he had found just the place for which he fitted when he began to figure the transferred ways of producing and marketing photoplays.

Mr. Kohn's reputation, based upon his past performance, is expected to add materially to the strength of the Selznick organization in these days when combinations and consolidations for strategic effect seem to be the prevailing fashion.

John S. Woody
Gen. Mgr. of Distribution for Selznick

Morris Kohn
Treasurer of Selznick

John S. ("Jack") Woody, widely known throughout the motion picture industry, and until recently General Manager of Realart Pictures Corporation, has been engaged by President Lewis J. Selznick to become General Manager in charge of distribution of the Selznick Corporation. This announcement follows the statement last week that Sam E. Morris, Vice-President and General Manager in charge of distribution, has been transferred to the Selznick European branch as President of Select Pictures, Ltd., with headquarters in London.

Mr. Woody's present employment with the Selznick company is his second in association with Lewis J. Selznick, the first having been with the original Select organization. Because of this, the work which he is now taking up is not expected to be attended with any considerable difficulties or with any revolutionary changes. Mr. Woody's energies will be expended directly upon the task of selling the Selznick product, and in this he will have direct charge of the various Selznick selling units throughout the country. Because of his previous association with the Select organization he is very familiar with Selznick policies and, indeed, he already knows by their first name a large number of the branch managers and salesmen at present in the employ of the company.

It is expected that Mr. Woody will spend a great deal of his time in the field working personally with the selling crew and the work he is doing in New York just now, prior to Mr. Morris' departure for Europe, is in quick preparation for his first swing around the Selznick circuit to renew acquaintances and let folks know he is on the job.

John J. Rotchford, long identified with the Selznick organization and most recently as assistant to Sam Morris, will continue with his duties as in the past, handling much of the detail which has to do with the proper distribution of pictures.

From neither Mr. Morris nor Mr. Woody is it possible to obtain any kind of a statement which even remotely suggests the possibility of the revolutionary changes which sometimes come about when high executive authority is passed from one motion picture man to another. It is the apparent desire of the Selznick company, Mr. Morris and Mr. Woody, that the conduct of the business of selling Selznick product be continued along the lines which have long been established as so highly successful, the improvement hoped for to result from an intensifying of effort and changes which will be made higher up than the selling end of the business and because of constantly improving trade conditions.

Selznick Production Units to Go to West Coast

DEFINITE announcement that such future motion picture production as is at present contemplated by the Selznick corporation is to be made on the Pacific Coast has just been made by Myron Selznick, vice-president of the company, in charge of production.

The exodus from the East to the West will take place about the middle of April. Preparations for the move are now actively under way.

Among those who will make the journey westward are Vice-President Selznick, his assistant Joseph W. Schleiff, and James Dent, studio manager, of the production forces; Ralph Ince, Victor Heerman, and George Archainbaud, of the directorial staff, and Elaine Hammerstein, Eugene O'Brien, and Owen Moore, of the corps of Selznick stars.

The Selznick productions of the immediate future will be made in the plant of United Studios, Inc., of which M. C. Levee is president. Not long ago Myron Selznick became one of the biggest stockholders in this newly organized company which has taken over the property formerly known as the Robert Brunton studios, situated at No. 5541 Melrose Ave., Los Angeles.

North Branch, Minn., Votes Sunday Movies

By a two to one vote Sunday movies won out in the March 14 election at North Branch, Minn. The little village has been the scene of a bitterly waged fight for a year. Charles E. Power, a North Branch merchant, had just opened a handsome theatre when the council yielded to pressure and passed an ordinance prohibiting Sunday shows and providing for a censorship committee to be composed of the mayor and members of the village council.

The Minnesota division of the M. P. T. O. A. became interested in the case and carried it to the courts. Joy was rampant in two-thirds of North Branch when the district court at Stillwater held the ordinance could not be enforced. The other third of the village had their innings however when the case was appealed to the supreme court. Although divided on the question, this court reversed the district court and sustained the ordinance.

Mr. Powers complained that he could not afford to rent a film, pay the charge and then risk it being condemned because a councilman scented or imagined impropriety. So he closed the theatre and merchants in surrounding villages exulted for the farmers no longer came to North Branch of an evening but the neighboring towns enjoyed their profitable visits.

Excitement has been at a fever heat at North Branch. Long standing friendships were torn asunder in the controversy in which a man was either dead right or dead wrong. But now all is joy in North Branch for on the first Saturday in April, Dr. C. W. Paulson will be sworn in as mayor along with a favorable council and that red letter day will mark the demise of the obnoxious ordinance. North Branch citizens will then have the right to enjoy their Sunday evenings as citizens elsewhere have and—merchants will dust off the cash registers and welcome the farmers.

Exhibs of Western Pennsylvania to Convene

The Motion Picture Theatre Owners of Western Pennsylvania Convention will be held at Pittsburgh, Penna., Monday, Tuesday and Wednesday, April 10th, 11th and 12th. The following appeal was sent out by State Secretary F. J. Herrington:

"It is the duty of every exhibitor to be in attendance as you understand the so called 'reformers' are always on the job making your burdens always greater, and we must act to at all times be in a position to defend our business against all unjust attacks, and the ever increasing burden of taxation. Let us not be in the same position as we were during the last session of our State Legislature, at which time there were more than a dozen bills introduced, everyone of which affected the motion picture theatres of the State. The voluntary action of a number of exhibitors giving their time and money, and going to Harrisburg, defeated the above bills, and we all benefited at their expense. It is not right that the few should bear the burden, and to avoid this in the future, we appeal to you to attend the convention, so that by the time the Legislature convenes next January, we will be in a position to act, and all exhibitors will know that their interests are being protected. Remember this is a period of taxation following after the great war, and the men or the business not organized will be forced to bear the greater burden. This is our reason for appealing to all exhibitors to attend the Convention."

Ohio Censor Squabble Is Not Fully Settled

The Ohio motion picture censorship storm ahs blown over — temporarily. Things have been done to appease the motion picture men, but not enough has been done to make them feel secure. Here are some of the things that have been accomplished. No longer can Mrs. Evelyn Frances Snow, head of the Ohio Censor Board, travel around the state making speeches, while films wait indefinitely in Columbus for the official sign of approval. Mrs. Snow must, according to the newest ruling, stay in Columbus, censor films as soon as possible after their arrival, and send them back to the exchanges at her earliest convenience. Also Mrs. Snow has been restrained from talking for publication. Hereafter all of her public statements shall be submitted in writing, and shall have been censored by the Educational Director, Mrs. Snow's immediate superior. Furthermore, in the future, films shall be censored by all the members of the board, not by Mrs. Snow alone. However, if Mrs. Snow disagrees with the board, she shall have the power of enforcing her opinion as against that of her associates. And that's why the local film men are not satisfied with what was hoped to be a final settlement of the controversy.

Albert C. Wyckoff

ALBERT C. WYCKOFF, Comptroller of Fox Film Corporation, died of pneumonia on Monday afternoon, March 20th, at the Elizabeth, N. J., General Hospital, to which institution he had been removed on Sunday from his home at 1213 Fairmont Avenue. He had been absent from his office since Tuesday evening, the 15th, when he complained of a severe cold. He leaves a wife, two sons and two daughters. The funeral was held from the residence at 2:30 on Thursday. Among those in attendance was a large delegation from the Fox Company.

Mr. Wyckoff was a well-known figure in motion picture financial circles in New York. Born in Brooklyn 54 years ago, his business life was passed wholly in the accountancy field, in which he long had been recognized as an expert. He entered the motion picture industry in 1915 as general auditor for the selling organization of the V.-L.-S.-E.—the Vitagraph-Lubin-Selig-Essanay Combination. In October, 1918, he resigned his position to become Comptroller of Fox Film Corporation.

In Favor of Fewer "Anniversary Week" Drives

At a special meeting of the Distributors' Division of the National Association of the Motion Picture Industry, held Thursday last at the Hotel Claridge, New York City, it was the unanimous opinion of those present that anniversary weeks have not proven commercially profitable, and that fewer such special drives for business would be made in future. Percy L. Waters, Chairman of the Division, presided at the meeting.

A letter was read from Frank E. Hickey, secretary of the Denver Film Exchange Managers' Association, addressed to the association. Mr. Hickey wrote it was the sentiment of his organization that anniversary weeks, which has been so extensively celebrated by many distributors recently, disrupt bookings to a large extent without bringing in compensating benefit, and that they cause great expense for telegrams, long distance telephone calls and other things, with no great returns. The distributors' division declared that Mr. Hickey has voiced the general opinion about the failure of anniversary weeks very well. No concerted action to drop them is likely to be taken. They will simply be discontinued.

The meeting also voted not to accept the suggestion in a letter from Floyd Brown, manager of the Associated First National offices in Indianapolis, that the industry employ one or more special inspectors to see whether or not all machines are in a fit condition to display films. Chairman Waters led the discussion against accepting this suggestion. It was the unanimous opinion the association had better not take action.

Wampa's Frolic Prove a Gala Affair on Coas

The film industry and friends t the number of more than three tho and attended the first big social event ven by the Western Motion Picture A er- tisers (nicknamed Wampas), know as the Wampas Frolic at Ambassador Hotel, Los Angeles, on the evening of March 15th.

Ray Leek, former president of the so- ciation, was chairman of the various om- mittees in charge of the preparations nd to him and his co-workers must be ven credit for a very successful event. Harry Wilson introduced Fred Niblo as m ter of ceremonies and he, in his usual od form, introduced a number of highly en- tertaining acts between dances.

Included in the entertainment feat es was the introduction of the thirteen by stars selected by members of Wampa as the coming stars of the screen. Ja cie Coogan gave a tomboy dance; Wa ce Reid a saxophone solo; Jacqueline Lo an imitated a Follies dance; Maryan ye sang "Mammy"; Lena Baskette di a solo dance number; Bull Montana, th the aid of Pete Smith, impersonated n y celebrities of screen, stage and history id ballets from all local dancing schools ol- lowed in delightful numbers. L ry Semon and Lucile Carlisle, Bebe Dan ls, Wanda Hawley, Ruth Roland were on e program for individual numbers.

The mammoth dining room was on- verted into a studio stage, the walls b g decorated with various signs, sets id props to be seen in the studio, and e entire space lighted by sunlight arcs id Winfield-Kerner lamps, making poss le motion photography during the en e evening. At midnight the baby stars d many other girls of the screen bec e news butchers, selling the first and c y issue of the Midnight Wampas, a sixte n- page satire on press agentry in which ll members of the association were c n- tributors.

South Carolina Neglect. Hostile Legislation

The General Assembly of South Ca- lina adjourned sine die at two o'clock S n- day afternoon, March 13, without en ing into law any of the proposed legis tion adverse to the motion picture indus Four bills aimed at the industry h been introduced. A censorship bill, p viding for a state board, a seating capac tax and a film tax which would h amounted to $75,000 per annum died the Senate calendar. Film tax providin levy of $83,200 per annum, passed House and was killed in the Senate. luxury sales tax providing a levy of $12 000 per annum passed the House and w killed in the Senate by a vote of thirty ten. An occupational license tax amou ing to about $15,000 per annum for t state at large passed the House and Se ate, but failed of ratification.

How One Exhibitor Replied to Villifiers

WHEN it comes to protecting the name of the industry of which he is a part, A. L. Middleton, proprietor of the Grand ea e, DeQueen, Ark., is a man of action. The sc pulous and unwarranted attacks by yellow w papers on the motion picture business which ev out of the William D. Taylor murder in ol wood aggravated him so much that he ok his pen in hand and wielded it in vitrolic sh n.

T result was a broadside that is a classic gic and common sense. Although his u is a small one—being situated in a town 00—Middleton was big enough as a show- r to get to considerable expense to dis- b e his message, which was printed on news- p stock, 22 x 16 inches.

A copy of the broadside was sent to Asso- t First National Pictures, Inc., which points as an example of excellent judgment, and the exhibitor can do to counteract the of the slanderers of the motion picture try.

A two column editorial, written by Mr. leton, leads off the sheet. It is headed:

IE TAYLOR MURDER

uppose it turns out that a banker murdered am D. Taylor, the famous motion picture tor—would that fact cast a reflection on ntire banking industry?

uppose it turns out that a lawyer murdered Shall we ever hold all lawyers in our s as an immoral set, seeking whom they destroy, looking for feminine prey, etc.,

hen what if a motion picture star did it?"

ie next two columns are devoted to a re- of newspaper attacks on the business, and instances of newspapers resenting the slurs heir colleagues. Columns five and six are pied by an editorial, reprinted from the ago Herald and Examiner, denouncing the iers of the screen, and by a reprint of a originally published in the Moving Picture ld, under the title: "In Hollywood the Pop- Blow" and cleverly satirizing the scandal- gers. Mr. Middleton's peppy editorial fol- :

Oh! THE RIDICULOUSNESS! of that spaper stuff written for a scandal loving ic, who are ready to accept as a fact the est imaginations of a paid writer for two al purposes. To sell papers and to force motion picture industry to buy advertising e in which to deny allegations.

The motion pictures have lived, improved gained in popularity all the days of their g lives against all kinds of propaganda ist them without ever buying newspaper e to fight back, but the big news syndicates letermined to make the industry buy space which to protect its good name and that ie people engaged in it.

The Los Angeles police, detectives and Dis- Attorney's office have repeatedy announced the Taylor murder is apparently an im- trable mystery, yet the newspapers would us believe it is easy. Why not appoint guy out there, who writes so well, a special tive to bring the guilty party into court. not have him also bring all the actresses actors about whom he writes so knowingly into court to answer for the wild, demoralizing parties, etc., he accuses them of.

"Dear reader, did you ever stop to think that there are probably as many actresses, actors, directors and producers and others connected directly with motion picture production in the state of California as there are lawyers or preachers or doctors in the United States or as there are people in the cities of Little Rock, Fort Smith and Texarkana combined? When this fact is considered the wonder is that only two big sensational scandals have come to light in the motion picture business in ten years, while we read almost daily of such things happening in Little Rock, Fort Smith or Texarkana, or of some preacher, doctor or lawyer in the United States being murdered or getting mixed up in some big scandal, and the newspapers usually print the news items and carry the facts as they are unraveled for a few days and we hear no more about it.

"They do not try to lead the public to believe all the people in Little Rock are immoral, wild characters simply because some particular person was murdered, and although a preacher, doctor, lawyer or banker is accused of a scandlous act the public does not hold the entire profession to account, neither do the news syndicates ask the public to believe rot.

"But when something happens to one of the hundreds of thousands of motion picture people what do they say and why? You know well enough what they say. You have been reading it daily in the papers. But why? Here is why:

"If you go to a court room when a person without any title or reputation—good or bad—is being tried for some minor offense you can always get a seat. But if some big, scandalous, sensational affair is before the court you are lucky if you get standing room in hearing of the witnesses.

"If you go to hear a minister preach who has announced a Bible subject and has a reputation for preaching the simple Bible truths you see empty pews, but if some big, sensational subject is announced you will probably not be able to get a seat unless you go early.

"The newspaper that publishes in ghastly detail on its front page all the wild, scandalous imaginations a high salaried writer can dope out about the murder of a man or woman that everybody knows, and paints a glowing picture of everybody in the same profession and tries by hook or crook to connect this widely known and popular person and that widely known person—that paper will sell by the thousand on the streets of every city and hamlet in the United States, while the little newsboy with a bundle of clean, wholesome newspapers under his arm with no big murder mystery or motion picture scandal to cry out about, will go home tired and hungry with papers unsold. The next day he will probably go around to the office of the scandal sheet and apply for a job selling papers the people want to buy.

"If the Grand theatre should announce motion pictures on to-days program of some big sensational scandal, showing all the parties, thereto and everything a fiction writer could sandwich in for good measure, the house would not hold the people and hundreds of people who talk against pictures and picture people would take chances of getting a leg broke in the wild rush for seats. But pictures do not deal in this class of subjects.

"For proof, consider the Clara Smith-Hamon scandal of a few months ago. After the trial, with its widespread publicity, a gentleman announced the formation of a company to make a picture featuring Clara Smith Hamon and purporting to show her life's history on the screen. The National Organization of Motion Picture Theatre Owners of America, through their president, Mr. Sidney Cohen, of New York City, advised this company that there would be no market for this picture as we would not show it on our screens. But they thought we were joking—that we would not turn down the opportunity to play up this ghastly affair and cash in on it at our theatres. They made the picture entitled, 'Fate,' a big sensational affair in eight reels. When it was released and advertised to be shown on certain dates by exhibitors (picture show managers who did not belong to the organization of theatre owners), the organized exhibitors went directly to town councils, county officials, chambers of commerce, ladies' clubs, etc. and caused the showing to be prohibited or stirred up so much sentiment against the manager who was trying to make his money by playing on the curiosity of a sensation-loving public, that the picture failed to draw.

"There are thousands of people in the motion picture industry who are as clean and pure as any person in any other profession. There are some who are not, but when one is found out he or she is lopped off.

"Practically all important producers of motion pictures today have a clause in their contracts with stars and players to the effect that should they by their acts or conduct bring disgrace, scandal or shame on themselves and the industry, the contract shall end at once and said star shall be responsible to and reimburse the producers, etc. Yet you hear some people who 'know' everything about any subject you mention say, 'that girl can't get a job with a motion picture producer unless she signs away her virtue, her honor and everything.' We believe more people are

GOING TO HELL

for unjust accusation and criticism of their fellow men and women and girls than will ever go to heaven for reforming them through the medium of the sensational press and street gossip and slander. Anyhow, the news syndicate have two very good reasons for playing up the sensational side of such things as the Taylor murder. First, it sells papers and helps the newsboys to make a living. Second, they force the industry to present their side of reasoning in paid advertising space, and this keeps the force at work and drawing pay to support families. So here we leave you, kind reader, with your condemnation or your praise, but beg of you to be just, in your judgment be reasonable, be considerate. The motion picture industry has offered the guy (we understand) who wrote so knowingly about a certain moonlight party in the newspapers February 9, a hundred thousand dollars to prove it. Watch the papers. See if he can prove it.

"This message has been rolling over and over in the mind of ye scribe until we just had to write it.

"A. L. Middleton,
Proprietor Grand theatre, De Queen, Ark."

Will Hays Formally Welcomed

(*Continued from page* 1923)
ability as an organizer and outlined the task that confronts him in his capacity as head of America's producers and distributors. Mr. Hearst said:

"Speaking as a motion picture producer and as a Democrat, like my friend Mayor Hylan, I am glad to see the Honorable Will H. Hays taken out of the Republican party and put in as manager of motion pictures. I have seen that gentleman at work and I know how efficient, how painfully efficient, he is.

"I was in Chicago and I saw him take a down and out party—I will mention no names—and brace it up and get it a brand new, hand-me-down, ready-made, ready-to-wear set of principles and get it the best job in the country.

"Now, my friends, it seems to me that successfully managing a big industry is not so different from managing a big party. All he has to do for us is to bring us together, brace up us, get us a good set of principles, high ideals and a proper regard for the requirements of the public and then lead us to equal success.

"Most of the criticism of the moving-picture industry has been due to prejudice, the prejudice that always awaits something new. And while the moving-picture industry is well known to us, it is still something new to a great many people. You all remember how automobiles were subjected to criticism when they first came into general use, how much mud was flung, figuratively and literally, and how little boys stood on the corner and shouted, 'Get a horse!'

"But the man who now is opposed to automobiles is the man who hasn't got one. And back of all criticisms is a little of that natural human envy.

"There is that same kind of envy, too, toward motion pictures. When a man who is a brilliant actor, writer or director commands a salary of thousands of dollars a week, which it has taken him a lifetime to achieve, it is only natural that he should be subjected to envy.

"But I do not see why anybody should envy the motion picture producer. (Laughter.) They do not make any money. I have been in it for five years and all the money that I have been able to make out of newspapers I have sunk in motion pictures. I feel like the racing man who was asked if there was any money in horse racing and who replied: 'Sure all my money.' When anybody asks me if there is any money in motion pictures, I say: 'You bet your life! All mine!'

"I have a pretty wide acquaintance among motion picture producers, and I have noticed that there are quite a number of others who have made what you might call 'an artistic success.'

"Now, my friends, I don't think that Mr. Hays can prevent that. I don't think that he can prevent extravagance in matters of that kind, but I do think that he can put the industry as a whole on a sounder basis. He can unite, he can inspire, he can give us cohesion and he can give us strength, confidence in our leader, confidence in ourselves, and confidence in the greatness and worthiness and public service of our enterprise.

"And for that reason, ladies and gentlemen, and for reasons of good fellowship, too, I welcome Mr. Hays to the position he will occupy."

Mayor Hylan's speech was halted several times by the applause of the diners. He spoke very highly of the co-operation given him by the motion picture interests of the city since his advent into office. The other speakers included Arthur Brisbane, Albert D. Lasker, Secretary of Labor Davis, Hugh Frayne of the A. F. of L., Peter J. Brady, Adolph Zukor and John Emerson.

George L. Sargent, chairman of the executive committee, was the recipient of a host of congratulations from members of the M. P. D. A. for the overwhelming success of the entire affair. Dancing followed the dinner and speechmaking and the merrymaking continued until about 4 a. m. Friday. The committees in charge of the function follow:

Executive Committee: George L. Sargent, chairman; Ashley Miller and John W. Noble.

Reception Committee: Augustus Thomas, chairman; Charles J. Brabin, James Vincent, George B. Seitz, Travers Vale.

Entertainment Committee: Kenneth Webb, chairman; John Emerson, Charles Giblyn.

Finance Committee: C. Jay Williams, chairman; E. M. Simpson, George Irving.

Floor Committee: Robert C. Vignola, chairman; William F. Haddock, Tom Terriss, Harry Millarde, Del Henderson.

General Representatives: David R. Hochreich, Montgomery Moses.

South Carolina Exhibitors Perfect Organization

The recently organized South Carolina Theatre Association held a successful meeting at the Jefferson Hotel, Columbia, S. C., Sunday, March 12th, at which time their organization was completed, by-laws adopted and an executive committee elected.

The executive committee, under the by-laws, is charged with all governing and administrative authority. The officers are as follows: L. T. Lester, president: Max Bryant, first vice-president; T. L. Little, second vice-president; E. C. Haselden, treasurer; H. Wells, A. C. Cowles, J. M. O'Dowd and C. W. Irvin.

A Grievance Committee, to handle differences between South Carolina exhibitors and exchanges was appointed. A budget and a method of assessment was adopted providing an annual income of from $5,000.00 to $7,000.00.

Washington Exchange Housing Problem Settled

Through the efforts of the National Association of the Motion Picture Industry, the exchange housing situation in Washington, D. C., has been settled satisfactorily to the companies involved.

The Washington authorities some time ago served notice upon all film exchanges in the District of Columbia to the effect that on or before March 3rd they must comply with all existing safety regulations in the buildings which they occupied or must file acceptable plans for new buildings prior to that date.

On March 2nd the Washington exchanges of Goldwyn Pictures Corporation, Universal Film Mfg. Company, Vitagraph, Inc., and Fox Film Corporation filed plans for new buildings with the authorities. On the following day, however, the Commissioners of the District of Columbia decided to throw the matter into court. The case was adjourned until Thursday, March 16th.

In the meantime, conferences were held between the authorities and Jack S. Connolly of the National Association's Washington Bureau, with the result that when the court case was called on Thursday, the Commissioners announced that the plans filed by the four film companies named above had been approved. The court proceedings were suspended indefinitely.

Work on the new buildings for these four companies will begin on Monday, March 20th. Each of the companies will have a separate exchange building.

Mansfield, O., Is Threatened with Sunday Closing

Word has just come from Mansfield, Ohio, that the Sunday closing epidemic has broken out there in a very virulent form. In fact, the disease is making such rapid strides that it looks very much as if there was no hope for the patient—the patient being the motion picture theatre.

This is what happened. Mansfield has seven motion picture theatres. They have been playing good, clean pictures. The managers of the houses have always co-operated with the churches and civic associations by turning over the houses to them whenever requested. The one of the exhibitors ran the Carpentier-Dempsey fight pictures on a Sunday. This acted like a stick of dynamite. Immediately all the churches and clubs blew up. They demanded that the Mayor of the city close the theatres on Sunday. The Mayor is reported as being favorable to the movies. He took no action. The next move on the part of the reformers was to circulate a petition. It is said that the petition is getting thousands of readers signers. If there are enough signers on the petition, the Mayor will have to stand by the majority and close Mansfield picture shows on Sunday.

aramount Celebration Stimulates Revival

Anniversary Month Advertising and Publicity Drive Helps Business Everywhere

HE widespread effect of Paramount Anniversary Month is being reflected by reports of a general ial of business in the motion picture res throughout the country, according statement from the Paramount office. stics show, according to the state- , that the gross revenue of theatres March will exceed that of any other h in nearly a year.

e heavy expenditure by Paramount ts anniversary month in advertising tly to the public, together with the istive publicity campaign carried to re patrons in every corner of the d States, has had much to do with ing about this general improvement. is the Paramount claim, and figures ffered in substantiation.

e total expenditure in advertising tly to the public, for the direct benefit xhibitors, during and immediately ding the present month, approxi- s $133,000, divided as follows: Satur- Evening Post, three pages, $21,000; fan magazines, $5,000; newspaper advertising in over 900 leading newspapers, $90,000; free accessories, $17,000. This is said to be by far the largest amount of money ever expended in direct-to-the-public advertising in a similar period by the company, and consequently by any company in the industry.

Supplementing this advertising was the most complete campaign of publicity which Paramount ever attempted. Articles dealing with the history and progress of the feature picture, from the time of the organization of Famous Players with its adoption of the multiple-reel feature as its fixed policy to the present, were judiciously placed in magazines and newspapers, starting many weeks ago, with the result that a wide popular interest was awakened and thousands who had temporarily deserted the theatres were won back to the movies.

The chief feature of this publicity campaign was the inauguration in many cities of what was termed "Go to the Movies" Month. This idea was tried out by the St. Louis Post-Dispatch, which made a big success of the movement in that city. The newspaper offered liberal co-operation to the exhibitors and they returned in kind. A series of full-page advertisements was run in the newspaper, urging people to go to the picture theatres, and the result was that the picture business in St. Louis was placed once more firmly upon its feet.

These admirable advertisements were secured by Paramount from the Post-Dispatch and arrangements were made to run them in many other leading papers throughout the country. The complete co-operation of these papers was easily secured, and articles by prominent local people, including chamber of commerce heads, presidents of boards of education, clergymen and others, were published. The result in every instance was a duplication of the St. Louis success, all exhibitors in the territory profiting by it.

rnest Shipman to Make Picture in Canada

Signs Contract with Sault Ste. Marie Company for Production of "The Rapids"

NEW motion picture company, to be known as Sault Ste. Marie Films, Limited, has been formed to uce under the direction of Mr. Ernest man a motion picture production l on Alan Sullivan's novel, "The ds," which deals with the career of F. H. Clergue and the establishment ie steel and paper industries in Sault Marie, Canada.

ie directors of the new concern are W. C. Franz, president of the Algo- Steel Corporation, Mr. P. B. Wilson, president of the Spanish River Pulp aper Mills, Limited. Col. C. H. L. s, manager of the Spanish River Pulp aper Mills, Limited, Mr. J. D. Jones, ral manager of the Algoma Steel Cor- tion, James Lyons, president of the rd of Trade, George A. Montgomery, president and general manager of the oma Central & Hudson Bay Railway, . Hussey, vice-president of the Board rade and G. W. Goodwin, crown at- ey.

r. Shipman in a statement recently is- declared that a local advisory board in process of formation, with Mayor son and other prominent men and ien of Sault Ste. Marie, Canada, with ew to obtaining cooperative action and best community thought in screening e Rapids" or any other pictures which it be produced locally afterwards.

aith Green, well known as a scenario er, who prepared the adaptions of the Ralph Conner novels, is now in Sault, gathering local color and picking up incidents that will help to make the picture even greater than the novel. Kenneth O'Hara, who is continuity director (the outliner of scenes to be photographed) for the Ralph Connor pictures and for the F. Marion Crawford pictures which are being produced in Italy for Mr. Shipman, will be placed in charge of the preparation of the continuity for "The Rapids." In four years working under Thomas H. Ince, the noted American producer Mr. O'Hara, gained the distinction of being perhaps the best in the matter of putting the direction of a story on paper. Both the adaptation and the scenario will receive numerous O.K.'s before being finally adopted in order to guard against mistake, Mr. Shipman said.

Mr. Shipman arrived this week in New York in order to get the advance publicity campaign under way, and to assemble the cast and select the technical force for the production of the picture. The company will arrive in the Sault in the latter part of May or early in June, depending on weather conditions, and will spend from eight to twelve weeks working here. Mr. Shipman, who will have several pictures in course of production in various parts of the country this summer, will be in Canada for a part of the time while the filming of "The Rapids" is in progress.

Mr. Shipman said the intention was with local cooperation, to employ all factors that will give color to the makeup of the drama, such as lumber men, steel workers, paper workers, miners and so on, and to utilize local scenery, including the beautiful district of the Agawa canyon.

Pupils Are Taught History Via Theatre Screen

A novel but highly instructive innovation was introduced by R. F. Woodhull of the Baker theatre, Dover N. J., at his third Public Service theatre-school-room matinee on Friday, March 17th. Through the courtesy of Dr. Francis Holley, Director of the Bureau of Commercial Economics, Washington, D. C., a four-reel subject dealing with the Protectorate of Morocco, was secured. It depicted the organization of the tribes of Morocco after the war, before which they were hostile to one another and all spoke different languages. The titles and sub-titles are still in French.

Dr. Holley forwarded the films about two weeks before play date and the French teacher of the school translated the reading matter to English. On the afternoon of the affair, two young ladies of the High School, located on either side of the screen, read the titles to the children, much to their delight and edification. Over 1,100 pupils were present in charge of the Superintendent of the Dover Schools and teachers.

Bill Increasing Powers of Censor Board Is Passed by New York Legislature

OF the six bills introduced in the New York State Legislature this year, and directly relating to some phase of the motion picture industry, only one survived during the closing session last Friday. The Lusk-Clayton bill introduced and sponsored by Senator Clayton R. Lusk, majority leader in the Upper House, and by Assemblyman Walter F. Clayton, introducer a year ago of the motion picture censorship bill, passed both houses and is now in the hands of the Governor, where it will be signed within the next thirty days. This bill confers additional powers on the New York State Motion Picture Commission, enabling it to subpoena witnesses and require the production of books and records in court actions. It also clarifies to some extent the situation which has existed since August 1 relative to the licensing of educational films.

An effort on the part of Assemblyman Louis Cuvillier to bring from the rules committee the Walker-Cuvillier bill, calling for a repeal of the law creating the motion picture commission, failed during the closing hours. By a party vote it was decided in the Assembly that the bill should remain in committee, where it died an uneventful death Friday night of last week, along with hundreds of other bills.

The McKee operators' bill, introduced in the Senate by Senator Gibbs, and which at one time appeared to have a fair chance of passage despite opposition on the part of the motion picture theatre owners of New York State, died in Senate committee. The Yacenda bill, which was practically the same bill, introduced in the Assembly, and bearing the name of its introducer, failed to get further than an Assembly committee.

The bill introduced by C. T. Male of Schenectady, and which sought to prohibit any theatre owner from showing a picture of a political candidate on a screen without preceding it by an announcement that it was in the nature of a political advertisement, also passed away without comment in the Assembly.

The Hausner "Blue Sunday" bill, forbidding, as it did, the showing of motion pictures on Sunday throughout New York State, found little to recommend it to either Republican or Democratic members of the Legislature. Introduced in the Assembly, and referred to one of the committees, it was never reported out, nothing being heard of it during the closing of the session.

In signing the appropriation bill for next year, and which becomes effective July 1, the Motion Picture Commission is enabled to add to its staff by additional inspectors. None of these will be put on, however, before July. These positions will pay a salary of $2,500 a year, in addition to expenses.

Recent Incorporations in New York State

Including the Film Storage and Forwarding Corporation, capitalized at $50,000, nine companies incorporated in the motion picture business in New York State during the past week, the aggregate capitalization reaching $416,500. The incorporators of this company were all residents of New York City, and include J. B. Livingston, F. H. Gradt and I. S. Goodridge. Other companies filing papers in the secretary of state's office during the week, were:

Park Music Hall, Inc., $10,000, A. A. Fleischer, Juanita Lichtenburg, M. W. Minsky, New York; Ott Sales Company, $10,000, Katherine Ott, Rudolph Mieling, New York City; J. J. Bott, Jersey City; Star Serial Corporation, $20,000, H. G. Kosch, Mildred Gerst, Anna Thompson, New York; Ara-Bee Film Exchange, $5,000, Charles T. Reilly, Amelia Decker, New York; Adelaide French, Paterson, N. J.; Bramson Co., $5,000, N. M. and Paul Abramson, L. C. Schultz, New York; Simicoeve Corporation, $500, C. D. Coburn, S. K. Evans, J. B. Smiley, New York; Green-Bell Amusement Corporation, $20,000, A. J. Halprin, P. J. Rasser, Elsie Gabay, New York; The Glorious Adventure, $1,000. M. L. Malevinsky, A. R. Walsh, Edward C. Raftery, New York

Hugh McIntyre, Australian Exhibitor, Dies

From Australia comes the report of the death of Hugh McIntyre, a prominent exhibitor, well-known throughout the Antipodes.

Mr. McIntyre died as a result of injuries received in an automobile accident which occurred several months ago.

Mural Paintings Exhibition

An exhibition of mural paintings for the Eastman theatre, Rochester, N. Y., was held in New York City on Monday afternoon, March 20th, at the studios of Ezra Winter and Barry Faulkner in the Grand Central Terminal.

Charles Rogers Resigns to Develop N. Y. District

CHARLES R. ROGERS has resigned as General Manager of Distribution of the Robertson-Cole Distributing Corporation for the purpose of devoting his entire attention to the development of the R-C business in the Metropolitan District, which embraces Greater New York, Northern New Jersey, and New York State as far west as Utica. Mr. Rogers is financially interested in the development of this area for R-C Pictures Corporation, and he plans, according to his own statement, to make the R-C Exchanges in this district "positively the largest in the world for volume of business." Mr. Rogers' resignation followed the effecting of a special arrangement with the R-C Pictures Corporation with reference to the Metropolitan District franchise of that company. He shall continue to serve in an advisory capacity regarding the general sales policy of the R-C Distributing Corporation.

Exhibitor of Augusta, Ga., Dies in Theatre Fire

James A. Tant, aged sixty, who, for twenty-five years, has been an active member of the amusement circles of Augusta, Ga., with his wife, was burned to death in a fire which gutted the Grand theatre, March 18th, at 3 a. m. The victims lived on the third floor of the Grand and were suffocated before help could reach them.

Mr. Tant, for twenty-five years, was stage manager of the Grand Opera House, a landmark of Augusta. In 1919 the Grand was taken over by the Lynch Enterprises, of Atlanta, and operated by them for a year. Following the completion of the Imperial theatre, located at a more favorable spot, the Grand was closed, and Mr. Tant given charge of the Imperial, as house manager, under Frank Miller, director for Southern Enterprises in Augusta.

Mrs. Tant was forty-five, and both she and her husband were tremendously popular with all who knew them. They are survived by one son, Richard Tant, who is in the motion picture business, with interests both in Newark, N. J., and Brooklyn, N. Y.

New House for Los Angeles

The Hill Street theatre is the name given to a new picture and vaudeville house in Los Angeles. The theatre opened Monday, March 20th, with "Why Announce Your Marriage?" as the feature picture and six acts of Keith-Orpheum vaudeville.

Wire Briefs from Coast

THE Screen Writers Guild reque the publication of the followi item for the notice of exhibitors: "Exhibitors should report press a tacks. Mailing marked copies of new papers containing special articles that r fer to people of the film industry in a di paraging manner will greatly aid tl committee in charge by combating tl undesirable and unjust articles. Mark copies should be mailed to Protest B reau, The Writers Club, Hollywood, Cal

Watterson Rothacker arrived in L Angeles last Sunday.

The Polytechnic High School of L Angeles has added a course in phot graphic chemistry to its curriculur Classes in this subject are being he evenings for the benefit of those co nected with the motion-picture industr in Los Angeles.

P. A. Powers was the host to a dinne party of one hundred persons in the Pal Room of the Ambassador Hotel St. Pa rick's evening.

Announcement was made this week b P. A. Powers and Robertson of the R- Pictures Corporation that the productio staff will consist of R. J. Tobin, genera manager; E. Offeman and Ed Forres representatives of Mr. Powers; Will T Gentz, publicity director; Eva Unse scenario editor. The R-C stars will in clude Harry Carey, Pauline Frederick Sessue Hayakawa, and Doris May. A series of six productions each will b made by Robert Thornby and Norma Dawn for R-C release. Powers has take an option on Emory Johnson's future pro ductions to be made at the R-C studios

Ivar McFadden has organized a com pany to make McFadden production featuring Robert Gordon and Elinor Fai for distribution by Anchor Film.

n the Film Centers

ctivities of Exchange Managers, Exhibitors, Salesmen and Others

Baltimore

rank J. Willis, representing rit, has just returned from New k, where he closed for a series nine features of Franklin Farn-, Francis Ford and Shorty Ham-n. He'll handle them for Mary-d, Delaware, Virginia and the trict.

Jack" Whittle of Pathe is hly pleased by the advance book-s on "Go-Get-'Em Hutch." Al-dy they exceed those on his last ease. The territory has been well soned with 24 sheets and the olic's one foot is stepping for-rd as early as now. Whittle ocks 'em dead with his line of k and he's as proud as a de-tante over the innovations to be nched in connection with Pathe view third anniversary.

Local interests are fighting day-ht saving and are represented City Council hearings by H. ebster Smith.

Des Moines

I. M. BERMAN, general man-ager of exchanges for Uni-rsal Film Exchanges, Inc., has pointed Mr. Charles Russell, for-erly of the Kansas City office, to ndle "Foolish Wives" in the Des oines territory. Mr. Russell has en successful in the Kansas City fice and also the Omaha office here he made a host of friends d it is to be hoped that he will equally successful in Iowa.

Mr. I. Gettleson, district manager Universal Film Exchanges, Inc., sited Des Moines during the past eek and had a conference with r. A. H. Blank of the A. H. lank Enterprises. Mr. Gettleson me from the conference with a aming countenance and said many easant things of Mr. Blank. He so met Mr. A. Frankle, vice-pres-ent of the Blank Enterprise, and r. A. G. Stolte, booking manager the same organization.

Edgar B. Haines, manager of the es Moines office for Universal lm Exchanges, Inc., visited the icago office of the same corpora-on last week at the invitation of r. Herman Stern, district mana-r of the Chicago district, and Mr. alph Proctor, special representa-ve handling "Foolish Wives," niversal's million dollar master oduction. While there Mr. Haines as priveleged to see the production reened and came away firmly con-nced that praises sung in honor this picture have not been one t overdone.

Pen Sketches

Harry T. Dixon

SALESMAN, exhibitor, branch manager, actor. That's the span Harry T. Dixon has covered in the show business. Harry is perhaps the best known salesman in western New York. He is now looking after the city business for the Buffalo Vitagraph exchange. He started in the "show game" back in 1906, gracing the vaudeville stage for a period of seven years. He later opened the Dixon & Sinden vaudeville agency. He has been manager of several Buffalo theatres, including the Rivoli, Central Park and Star. A few years ago he was manager of a Buffalo state right exchange and is now hanging up new sales records at Vitagraph. He has booked "The Shiek's Wife," to about 500 houses to date. As evidence of his prosperity he drives about town in a big touring car. Of late he has spent so much time counting up the figures for the week's sales, that he has had to be equipped with spectacles.

E. R. Rushing, formerly of the local Famous Players-Lasky sales organization, has joined the staff of the Des Moines branch of Universal Film Exchanges, Inc. Mr. Rushing has a large number of warm friends in the southern half of Iowa and will no doubt meet with a hearty reception in his new field of endeavor. Mr. Rushing replaces Mr. W. A. Swain, resigned.

H. M. Berman, general manager of exchanges of the Universal Film Exchanges, Inc., has instructed the local manager, Edgar B. Haines, to procuse an expert publicity manager to assist Universal exhibitors in exploiting "Foolish Wives" and such other jewels and features as they may desire this service on. It is expected that Mr. Haines will be able to announce the name of this new staff member in the near future.

Mr. W. K. Lendon, traveling auditor of the Universal Film Exchanges, Inc., has arrived at the local office for an indefinite visit. Mr. Lendon is a congenial chap, filled with modern ideas of efficient exchange management, and it is believed that his visit will be of great value to the local staff.

Mr. Haines, manager of the Des Moines branch of Universal Film Exchanges, Inc., has planned to leave the office this week for a visit to Iowa City, Waterloo, Fort Dodge and Boone, where he will screen Universal's latest Jewel productions, including "Wild Honey," featuring Priscilla Dean, and "Man to Man," featuring Harry Carey.

Cleveland

Charles E. Perry, local Select exchange manager, was appointed president of the newly formed F. I. L. M. of Cleveland at a meeting last Friday. W. J. Kimes, temporary president, was elected vice president. Other officers of the organization are Tom Colby, Universal manager, secretary; Percy Block, Paramount manager, treasurer; managers of the other national exchanges were named as members of the executive committee.

C. E. (Doc) Holah, manager of the Wid Gunning outfit here in Cleveland, was out in the territory making the rounds among the exhibitors this week. Holah reports that business is picking up. Exhibitors have expressed themselves to Holah that it is the general opinion that the industry has seen its worst days, and that as soon as Lent is over things will be on the road to normalcy again.

A. E. Ptak, manager of the Lyceum Theatre, Cleveland, is another optimistic exhibitor who says business is improving. "Our Sundays are as good as they ever were," Ptak said the other day. Of course, during the week we are not rushed. But the big point is that our Sundays are good, indicating that the public is NOT tired of motion pictures, as many have said. They are still true to the silent drama. They come once a week even though they haven't the money to come several times a week as they used to do. "However, so long as the movies are still close to the hearts of the public, there is no immediate cause for the members of the industry to worry."

Maurice Lebensberger, manager of the Standard Film Service, Cleveland, announced, with a great deal of satisfaction, that Federated Films have purchased "Where Is My Wandering Boy Tonight" for Ohio, Michigan, Kentucky and Western Pennsylvania. Federated releases through the Standard Film, so that's the whyfore of the smile that Lebensburger wears.

Frank L. Greenwald and George W. Wilson, both well known film men throughout the state, have taken over the distribution of the National Exchange releases for northern Ohio. The exchange will be known as the Buckeye National Exchange, Inc., located at 514 Cleveland Film Exchange Bldg. Greenwald has been an independent exchange manager in Cleveland for many years. Wilson, who has been in the film business for ten years, came to Cleveland a little over a year ago as district manager for Reelcraft Pictures, Inc.

Plans have been completed for a $60,000 motion picture theatre in Madisonville, O. The house, which is to be started at once, will be on the site of the present Colonial Theatre, 6001 Madison road.

The Cleveland Motion Picture Exhibitor's League held its monthly meeting last Tuesday and centered its discussion on the subject and method of joining forces with the Motion Picture Theatre Owners' Association of Ohio.

The two alternatives were presented to the members of the local. One was to join the M. P. T. O. A. as a body. The other was to join the state organization individually. The opinion of those present was divided. The discussion was finally brought to a close by the motion of one of the members that a committee of the Cleveland Motion Picture Exhibitor's League be appointed to meet a committee of the M. P. T. O. A., of Ohio, for the purpose of devising satisfactory means of an amalgamation. Following the passage of this motion, local president Henry H. Lustig appointed M. P. Brown, M. B. Horwitz, Ben Levine, W. J. Slim with himself as member ex officio, to meet the M. P. T. O. A. committee.

The Cleveland F. I. L. M. Club has invited all local exchange managers to join their organization. This includes managers of independent exchanges, as well as those belonging to a chain system of exchanges. It is the intention of the local F. I. L. M. to give the distributors all films equal representation in the organization and a voice in its operation.

(*Continued on following page*)

Buffalo

TWO exchanges have been added to Buffalo's Film Row. E. A. Kuper, secretary of the Great Lakes Film Corporation, has arrived in town. He has his temporary quarters in the Pioneer building, 145 Franklin street. Mr. Kuper has already closed "Sherlock Holmes" with Shea's Hippodrome and "The Wakefield Case" with the new Lafayette Square. A number of subsequent runs have also been closed. The other exchange is the American Releasing Company, of which Paul J. Richrath will be local manager. Mr. Richrath is temporarily located in the W. W. Hodkinson office, 145 Franklin street.

There will be a general shifting of exchanges in Buffalo between April 1 and May 1. The new exchange building in North Pearl street is almost ready for occupancy. First National is expected to move in April 1. Nu-Art Pictures and Pathe will soon follow as well as many others. The Grand & Warner building will be ready May 1. It will be at 265 Franklin. To date Grand & Warner and United Artists have engaged space in this structure. Merit will soon be looking for new quarters, as Paramount wants to use the entire building. Realart recently vacated the second floor, which had been shared by N. I. Filkins and his office staff.

Walter Price has resigned as general sales manager for Niagara Pictures Corporation. Mr. Price was formerly with A. P. and Metro. T. J. Leonard has also left Niagara to accept a position with the Buffalo Merit exchange. A. J. Roth, formerly with Select in Cleveland, is a new member of the Niagara sales force. Mr. Price's successor has not as yet been named. Niagara is now distributing the Second National product in western New York.

Manager C. W. Anthony, of Vitagraph, has added two new men to the sales staff. They are L. B. Rozelle, formerly with Metro in Detroit, who is covering Rochester, and A. L. Ehrzott, who hails from New York and who is taking care of the Syracuse district. The well-known film man, Harry Dixon, is looking after the Buffalo city business.

W. L. Merrill, formerly with Select in Dallas and Omaha and who was division manager for Frank Hall on the Pacific coast, has arrived in Buffalo to take charge of the Wid Gunning, Inc., exchange in the Grand & Warner building, Pearl street. He succeeds George A. Faulkner, who resigned several weeks ago. Mr. Merrill is familiar with the Buffalo territory, having been connected with Paramount here several years ago.

Fred M. Zimmerman, president and general manager of Nu-Art Pictures Corporation, has closed "Where Is My Wandering Boy Tonight?" for presentation in the Proctor theatres in Troy, Schenectady and Amsterdam. Many exhibitors have been dropping in on John Kimberly, new executive manager of Nu-Art, to congratulate him on his new venture.

Thomas W. Brady, local W. A. Hodkinson sales manager, was a busy man last week, acting as publicity promoter for Mrs. Irene Castle, who was appearing in person at Shea's Hippodrome in connection with Hodkinson's "French Heels." Ward Crane, who has the leading male role in the picture, visited Buffalo also. Mr. Brady has closed "French Heels" with the Strand, Ithaca, Mrs. Castle's home town, and the Star, Rochester.

E. A. Eschman, general sales manager of Pathe, visited Branch Manager W. A. V. Mack last week and was very much pleased with the fine sales record being made by the Buffalo "wrecking crew." Mr. Mack put over a 100 per cent booking at the Gayety, which has added pictures to its policy. The feature, comedy and news were all Pathe products.

John Iris, district sales manager for Educational, was in Buffalo recently to confer with E. G. Dodds, who is in charge of the local office in the Nu-Art building, 221 Franklin street. Educational is doing a thriving business in the Queen City of the Lakes.

Clayton P. Sheehan, district manager for Fox, has returned from Gotham.

Allan S. Moritz, Paramount manager, "soup and fish" equal journeyed to New York to attend the dinner given in the Hotel Astor in honor of Will Hays, new high commissioner of the motion picture industry. Reports from New York say that Allan was one of the best looking men at the dinner, bar none. While Mr. Moritz was in New York the salesmen filled his desk with contracts on "The Mistress of the World."

C. W. Anthony, manager of the Vitagraph office, has closed "The Sheik's Wife" for first run in Buffalo at the new Lafayette Square commencing Monday, March 7. Mr. Anthony was in Syracuse last week to get acquainted with "the boys."

Sam E. Morris has written Leo Fox, local Select manager, of his appreciation of the fine co-operation given by the Buffalo staff. Word has arrived in town that Jack Woody has been appointed to succeed Mr. Morris as sales manager. Mr. Woody is well known in Buffalo, having visited here many times when with Realart.

Henry W. Kahn, Metro manager, visited officials at the home office in New York last week-end.

Pictures and People

(*Continued from page* 1922)

routes and California climate in certain cities of the North, South, East and West, where the soon-to-be tourists reside.

One of the things that pleased the judges in connection with the event was that no particular section of the country has a preponderance of honors. Another was that they were able to agree on the first ballot in making the awards in each class of theatres in which the contest had been divided.

* * *

Eddie Hyman over at the Brooklyn Mark Strand has stepped out of the First National fold for the time being and is playing "Foolish Wives" this week.

In connection with the event the first co-operative newspaper display campaign for the City across the Bridge has been put over. The selling work was done by Marc Lachman of Universal's new exploitation force assisted by the Strand publicity staff.

* * *

Howard E. Jameyson who has been selling patrons of Sam Harding's Liberty and Doric theatres, Kansas City with clever newspaper displays, quite some time, is pioneering a bit in his profession.

There comes to our desk a book called "The Idea" and captioned as a book of advertising aids prepared by an exhibitor for an exhibitor, of which Mr. Jameyson is the author.

"The Idea" is not a treatise on advertising but on the contrary bothers not at all with theory.

There are samples of ads, catch lines, cut-illustrations, selling talk and a lot of other practical material which the man who has to write copy week in and week out, can use when his own think tank runs dry and a catchy line or phrase is needed.

"The Idea" embodies most of the practical points of something that has been in our minds for a couple of years, but which has never reached the stage of actuality. Only we were going to borrow from that which the leading advertisers in the motion pictures of the country turn out, rather than try being original.

* * *

At a time when the newspapers are only appealed to—and this mostly by such men as W. J. Bryan, W. J. Anderson and others to stop their unrestrained jibes at prohibition, the Ohio Board of Censors lays down the following laws—unappeasable—for the picture-going population of that state:

To wit: there will be eliminated from all films:

Any drinking songs.
Any statement that beer is enjoyable.
Any suggestion that there are polite speakeasies.

* * *

Again, at a time when the enterprising citizen is borrowing money to pay his income tax and at the same time watching the spectacle of the United States Congress grinding out a bonus bill, the Board of Censors of Ohio declares that the motion picture in that state may not express:

Any suggestion that political appointments anywhere are not based on merit.
Any implied statement that politicians would support a candidate whom they did not think admirable.
Any reflection on the intelligence of an imaginary candidate for mayor.

* * *

Another elimination: any criticisms of modern manners and ideas.

This is the way the People's theatre, Portland, Ore., decorated for the showing of "The Cave Girl"

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horator, Alhambra theatre, Toledo.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
Leo A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
S. Barret McCormick, Managing Director, Allen theatre, Cleveland.
E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.
G. E. Brown, Managing Director, Loew's Palace theatre, Memphis, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
J. A. Partington, Imperial theatre, San Francisco.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Eugene H. Roth, California theatre, San Francisco.

Outstanding Features of This Week's Section

A nice "Peacock Alley" prologue is explained by the cut appearing at the top of page 1934 showing the number put on by the Daffin theatre, Tallahasse, Fla.

The exhibitors who will play "Wild Honey" will do well to cop the beehive idea used by A. J. Cobe as explained by the cut and story appearing on page 1936.

Tieing in with the local merchants is always worth while. The story on page 1937 explains the stunt which Roy Smart of the Noble theatre, Anniston, Ala., put over recently.

For a lobby display idea in connection with "The Silent Call" that which the Cambria theatre, Johnstown, Pa., used as told by cut and story on page 1938, is worth inspection.

"Saturday Night" is certainly an exploitation picture. Manager A. C. Cowles pulled some good lobby stunts on this feature. Read the story and look over the picture on page 1938 for details.

The Palace theatre, Dallas, Texas, used "Peacock Alley" as a fashion show attraction. A cut of lobby display and prologue are found on page 1939.

Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Herbert J. Thatcher, Strand theatre, Salina, Kan.
Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.
L. W. Barclay, Managing Director, Nemo theatre, Johnstown, Pa.
Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
J. L. Johnston, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
C. C. Perry, Manager, Astor, Strand and Liberty theatres, St. Paul, Minn.
Nelson R. Bell, Publicity Director, Crandall's theatres, Washington, D. C.
L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.
Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
Samuel Sivitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.
Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
George Tooker, Manager, Regent theatre, Elmira, N. Y.
Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.
Phil Gersdorf, Supervisor, Southern Enterprises theatres, Macon, Ga.

Here is a picture of the "Peacock Alley" prologue which the Daffin theatre of Tallahassee recently presented and which is described below

Kashin Stages Atmospheric Prologue on "Sailor-Made Man"

Alfred Rosenzweig, manager of the Elsmere Theater, the Bronx, arranged an interesting contest during the run there of "A Sailor-Made Man." He offered a prize of $10 to the contestant who should give the best impersonation of the popular comedian, and seven young women competed. They appeared at each showing of the picture and, dressed in sailor costumes and wearing horn-rimmed spectacles, sang and executed an appropriate horn-pipe dance. The prize award was determined by vote of the audience.

During the prologue the stage was arranged to represent the deck of an ocean steamship, with funnels, life-boats, life preservers, and the sea itself all in evidence. This realistic prologue was staged by Morris Kashin.

"Honor Your Mother" Party for "Mother o' Mine"

An "Honor Your Mother Party," costing less than ten dollars, was a most successful exploitation stunt which Capt. B. B. Osborn, manager of the New Liberty theatre, Cincinnati, put over during his engagement of "Mother o' Mine."

Announcement was also made that all mothers over seventy years old would be admitted free to any performance and Capt. Osborn reserved special seats for his guests of honor.

The principal of one of the local schools has a considerable reputation as a reader, so Mr. Osborn induced him to appear at the special performance and read Kipling's "Mother o' Mine."

Hares in Lobby Sell "March Hare" to Durham Fans

FOUR sets of Belgian hares, with from three to five rabbits in each litter, placed in the lobby of the Savoy theatre, Durham, N. C., went a long way in aiding Manager H. R. Kistler to put "The March Hare" over to a successful engagement.

These rabbits were in wire cages which were arranged in a most unusual manner in the lobby. On the cages were several "catchy" signs. For example one read, "These March hares are tame. You will see a wild one inside."

The title of this picture certainly tied up well with the month and the year, and there was no expense to this display as the rabbits were borrowed locally. Mr. Kistler claims that any thing alive in his lobby tends to attract the attention of the passers-by and usually brings them into the theatre.

Colorful "Peacock Alley" Prologue Presented by the Daffin

AS is illustrated by the accompanying cut, the Daffin theatre, Tallahasse, Fla., is responsible for a most elaborate atmospheric prologue number on "Peacock Alley."

The stage was set in purple velvet draperies with two panels, four by eight, containing oil paintings of a peacock done by the Art Department, Florida State College, on each side. In the center of the stage were two live peacocks of especially brilliant hue.

The front velvet curtains were tabbed, a spot light was thrown on the peacocks and a color wheel used. The stage was also illuminated with diffused lights during the picture presentation.

Special Showing to Newsies Part of "Thunderclap" Campaign

With the co-operation of a local newspaper, Managers McMahan and Jackson of the Lyric theatre, Cincinnati, successfully conducted a newsboys' special showing in connection with the exploitation of "Thunderclap."

Stories were carried in the news columns of the Times-Star for several days in advance of the Saturday morning special showing and gave implicit instructions to the news venders on how and where to receive their tickets. In the stories much publicity was devoted to the pictures and the theatre at which it was to be presented.

On the morning of the newsboys showing all who were entitled to see the picture free of charge assembled at the Newsboys' Club in the Times-Star Building and marched in a body to the theatre, carrying large banners telling of their destination. The boys marched in military formation, and the procession was the center of much curiosity as it wended its way through the principal thoroughfares of Cincinnati.

Showing the stage setting and characters appearing in a prologue number presented by Morris Kashin at the Elsmere theatre, New York

Tailors Help Snell Sell "Sailor Made Man"

Manager A. L. Snell made good use of a sign used by the tailors of Gadsden which read, "We turn out tailor made men." He arranged with the tailors that during the showing of "A Sailor Made Man" at the Ir[illegible] that they allow him to change these signs to read "We Turn Out Sailor Made Men. He also secured co-operative windows for displays with these tailors.

It certainly pays to have a friend who happens to be a recruiting officer of the navy and taking advantage of this friendship to get him to loan you an entire exhibit of photos, uniforms, and in fact everything that pertains to the navy which a local recruiting office could have on hand. A very attractive lobby display was made from this material, representing a warship and with the aid of government posters enhanced the value of this display considerably. The doorman and usherettes were dressed in the sailor outfits and paraded in front of the theatre during the showing of this picture.

On the second day of the showing one of the heaviest rain storms seen in some time in Gadsden and at 7:30 p. m., the time when people were naturally starting to the theatre the rain poured in torrents. This did not discourage Manager Snell, but he got busy with the telephone, calling his patrons and offering to run them to the theatre by autos if necessary.

Two splendid tie-ups were secured from local stores, advertising sailor hats. The first fifty children wearing sailor hats to the theatre were admitted free. Mr. Snell had the Boy Scouts of Gadsden dressed in sailor uniforms, who stood on the corners and did some wig-wag signal stunts, thus attracting the attention of all who passed by.

Lobby Decorations Feature "Hail the Woman" Run

A SPECIAL lobby display was one of the exploitation mediums used by Manager D. J. Shepherd of the Branford theatre, Newark, in connection with his engagement of "Hail the Woman."

For the marquee display cut-outs from the twenty-four sheets were used, one facing Broad Street and the other facing the opposite direction. Across the top above the outstretched hands of the figure of the woman in the layout were the words "Hail the Woman" in lights which were connected to a flasher, at the base of which two reflectors were used which made it stand out conspicuously at night.

Window display on "The Golden Snare" which helped the Ellen theatre, Bozeman, Mont.

ue Mouse Decorates Lobby for "Shame"

Shame," was given especially wide publicity ing its run at the Blue Mouse theatre, ttle, Wash.

he lobby of the Blue Mouse was orately decorated with Chinese trimmings l specially designed Chinese lanterns. Sev- l of the lanterns were held in place by nboo sticks, and pieces of multi-colored silks re strewn about the lobby over Oriental icles including chairs, cushions, etc.

Billboards were used extensively in publiciz- the production, and an extensive newspaper npaign both preceded the engagement and ntinued during the run.

Nearly every downtown window in Seattle rried a large placard announcing the picture d the theatre at which it was shown.

triking Window Display Arranged for "Golden Snare"

Snow from sunny Dixie jazzed up the exitation on "The Golden Snare" when the cture played the Ellen Theatre, Bozeman, ont., and offered a striking illustration of at can be done in the way of artistic win- w tie ups. The snow scenes from the picre were reproduced by cotton snow that mes from below the Mason Dixon line. By e insertion of tiny trees, a log cabin, a dog m and a drop showing the snow covered ins and distant mountains a realistic north- n scene was portrayed.

planatory to the "Connecticut Yankee" llyhoo stunt put over by the Tremont Temple eatre, Boston, as explained by the accompanying story

Here Is a Brand New One with a Kick In It

ONE of the cleverest stunts put over for any picture is that which Manager Ogg of the Imperial theatre, South Pittsburg, Tenn., originated for his showing of "The Wild Goose."

After an advance campaign of more than one week, through heralds and slides run on the screen, Manager Ogg got his paint brush and a little white paint and proceeded to paint on the sidewalk in front of all the restaurants and eating places in town, "Don't miss the Wild Goose Today—It's Fine!" When the hungry crowds came in for dinner, the first thing that caught their eye was WILD GOOSE—today. This was tempting and caused most of the patrons of the restaurants to ask for "some of that WILD GOOSE."—The proprietor had been put wise to the ad and told the people that they could find "The Wild Goose" at the Imperial theatre.

Familiar "Connecticut Yankee" Ballyhoo Improved

An original and clever device was recently conceived by the management of the Tremont Temple, Boston, in conjunction with street exploitation of "A Connecticut Yankee in King Arthur's Court." It was a motor-sled which carried four "knights" through the streets and which was sufficiently odd in itself to be classed as a curiosity, and accordingly an attraction getter.

By taking the front wheel off a motorcycle and erecting a four runner sled around it, the sled body being attached to the vehicle by means of a rear wheel support (as shown in the accompanying cut) the unusual affair was ready for its publicity mission.

A "knight of the Court of King Arthur" acted as chauffeur and four other "knights" sat on the sled on a triumphant tour through Boston's thoroughfares. Each rider carried a canvas shield bearing the name of the picture and of the theatre.

Four other "knights" also were dispatched on motorcycles, which were decorated with unique boxes over the rear wheel. Signs on the boxes advanced various inducements to the reader to see the feature.

Advertises "Four Horsemen" from Aeroplane

Heralding "The Four Horsemen of the Apocalypse" from the air, and idea conceived and carried out by Archie Miller, manager of the Grand theatre, Devils Lake, N. D., proved recently one of the most effective exploitation effects ever put forth in that part of the country.

Mr. Miller contracted for an aeroplane, and, with the pilot of the machine, circled his district, covering every town and settlement within a radius of fifty miles of Devil's Lake. Over each place the flier performed aerial acrobatics to attract attention from the ground, and then Mr. Miller, as the ship swooped lower over the roofs, dropped hundreds of heralds announcing the advent of "The Four Horsemen" to his theatre. A tremendous business was the consequence.

Walnut Theatre, Louisville, Uses Ballyhoo for "Silent Call"

For the exploitation on "The Silent Call," the Walnut theatre, Louisville, Ky., used a street ballyhoo of dogs. They may not have been huskies but the Artic atmosphere, supported by a man dressed in a fur coat was a novelty for sunbaked Louisville and it got a lot of attention by being a novelty for the city.

At the same time the theatre ran a drawing contest, making awards for the best sketches sent in by boys under 14 of Strongheart, the star of the picture. A panel of some of the contributions, which were reproduced by newspapers and attracted a lot of interest.

Ballyhoo on "The Silent Call" used by the Walnut theatre, Louisville, Ky.

Window display on "Wild Honey" secured for the current engagement of this picture at the Central theatre, New York, by Manager A. J. Cobe.

Kite Flying Contest as "Peck's Bad Boy" Exploitation

Manager Cowles of the Aex theatre, Spartanburg, S. C., never forgets the children. Several weeks ago he arranged a most interesting contest for "Peck's Bad Boy," giving away cash prizes.

Today we find him entertaining the "kiddies" again with what this department considers a most apropos contest.

March is here, and with it the March wind. Evidently Manager Cowles did not forget that he was once a boy and like all boys loved to fly kites. So a very unique kite-flying contest was arranged by Manager Cowles, with the assistance of the Kiwanis Club and held under the auspices of the boys' department of the Y. M. C. A. The kite-flying contest was held the day before the children's matinee at the Rex. Every boy or girl who entered held the afternoon before the picture went on at the theatre, was given a card. This card, when presented the next day by the boy or the girl bringing their kites with them, was admitted free to the children's matinee. The winner of the kite-flying contest was announced at the children's matinee. So much interest was aroused by this contest that Manager Cowles found a record attendance awaiting him the next morning when he opened the theatre.

It pays to keep up with the seasons of the year and the customs of boys and girls.

Bee Hives on Broadway Attract Great Attention

GETTING a window for a display advertising a motion picture, in the Times Square district, New York is not so easy but this is just what Manager A. J. Cobe of the Central theatre, has done in connection with his current attraction, "Wild Honey."

A cut appearing herewith shows one of two displays secured on this picture in prominent Broadway drug store windows.

The window contained two bee-hives which are not clearly shown in the picture and the whole scene attracted a great crowd at all times.

Chambers Has New Angle to Home Talent Idea

Stanley Chambers, managing director of the Palace theatre, Wichita, Kansas, has adapted the home talent idea from a new angle.

Mr. Chambers by diplomacy and tact induced five local male pianists, including Mr. Flath of the Palace, and all heads of musical institutions, to appear on the Palace stage in a piano number.

The musicians selected a composition, rehearsed it together, and with five pianos on the stage played a quintet number.

The event was a great success, both from an artistic viewpoint and also in the exploitation value it possessed.

Oil Derricks Feature of "Fo's Paradise" Display

In constructing a lobby display on "Fool's Paradise," Richman Dorman, manager of the Plaza theatre, St. Petersburg, Fla., erected two oil derricks, one on each side of the entrance to the theatre.

To make the display more realistic, a pumping station was constructed at the base of the derricks. The pumping station consisted of two wheels and a motor loaned by a local electric company, along with some salvaged lumber. The pumps were made to operate, in so doing they formed a cylindrical piece of metal up and down, thus it gave the effect of a real piston. Lights were placed on the derricks which added to their realism.

Directly behind the derricks was a picture similar to the one on the twenty-four sheet. This served as a background. A large sign read

"FOOL'S PARADISE OIL COMPANY

A local fire insurance company stimulated interest in the display by circulating the report and by signs, that they had written a policy insuring the equipment against loss by either fire or storm.

A man, supposedly a stock salesman, stood at the display and announced that he was selling shares in the new oil company and that they could be bought from him at 35 cents to 50 cents a share. Adding that shareholders would be given free admission to see "FOOL'S PARADISE."

Two views of the lobby front on "Shattered Idols" when this picture played the Majestic theatre, Portland, Ore.

owing the novelty lobby display which sold the engagement of "Come on Over" to the patrons of Ascher's Merrill theatre, Milwaukee

Unusual Lobby Decorations iginated at Milwaukee Merrill

Manager Ralph A. Wettstein of Ascher's rrill theatre, Milwaukee, gave "Come On r," shown during the week in which falls St. arick's Day, one of the most unusual lobby plays in the history of that theatre and one t got the Irish and all other nationalities rested in the film.

Above the doors leading from the lobby the orchestra were placed pictorial representations of part of the earth's surface. United States was shown at the right and and at the left with the Atlantic ocean rvening. Standing in the United States a cut-out figure of Ralph Graves as Shane le a cut-out figure of Colleen Moore as yna stood in Ireland. She had arms filled h bundles ready for the journey to Amer- and to Shane who seems to be saying, me on Over.' In the Atlantic Ocean was arge cut-out of the Statue of Liberty.

Mr. Wettstein got a tie-up with a Milwau- Victrola shop which nearly cleaned it out Irish records. At one side of the window a phonograph with green ribbons leading m it to the Irish records displayed on the r of the show-window. Two-thirds of the dow space was occupied by a large sign, ked on either side by upright frames, each taining six "Come On Over" stills, one ve the other and an announcement sign. derneath the sign was a tall Irish hat with long-stemmed clay pipes crossed.

eacock Alley" decorations when this picture blayed the Opera House, Florence, S. C.

Here's a Great Small Town Stunt

ONE of the recent exploitation stunts put over by Roy Smart of the Noble theatre, Anniston, Ala., was a successful campaign to get the merchants to pay $2.50 for the privilege of giving away 200 tickets each, good any time during a local Trades Day.

In addition to the increased receipts for the day, there was other benefits equally as valuable received from this tie-up. It helped get certain people into the theatre which had never gone to the theatre before.

A tie-up was secured with the local telephone company who called up all of the rural subscribers, inviting them to town to the Noble theatre as guests of the telephone company. Also other firms advertised the fact that they would give their customers tickets to the Noble theatre on Trades Day.

Rialto of Columbus Builds Fine Lobby Display on "Peacock Alley

The Rialto theatre, Columbus, Ga., again stimulated business through a thorough campaign, which culminated in one of the most attractive lobby displays seen at the Rialto theatre, in some time.

Manager G. M. Phillips built a shadow box out of beaver board. In this box he placed a cut out of Mae Murray. A combination of striking colors only added to the optical drawing power of this front. Beautiful satin curtains, of a purple hue, were draped in front of this cut-out. Overhead were hung cut-out letters which read "Mae Murray in 'Peacock Alley." At the beginning and end of this title was a cut-out of Mae Murray, taken from the accessory twenty-four sheet.

Teaser slides were run a week in advance. 3,000 heralds were distributed in the homes of the residential sections of Columbus and in spite of the downpour of rain, during both the first and second day, this picture went over big.

Weld's Five Spot Lobby Decorations for First Nat'l Week

Paper, paper everywhere, but not a piece too much, aptly describes the lobby of the Strand theatre at Waterloo, Ia., during celebration of First National Week. Credit is due Manager Arthur E. Weld for fashioning a beautiful display that attracted wide attention out of material that cost less than a $5 bill.

Free accessories were furnished during the seven-day period by the First National exchange. A 24-sheet, a pair of scissors, some old compo board and a paste pot yielded a great display of First National stars who were placed in every nook and corner in the lobby. Free streamers showing the faces of the stars were glued to twine and festooned about the ceiling and walls. And there was enough left over to create dresses and caps for the quartet of usherettes.

Mr. Weld was playing Norma Talmadge in "Love's Redemption," and believed Norma was popular enough to hold her own without much attention to lobby. Therefore efforts were concentrated in letting the public know something about the other First National luminaries. Only a couple of paper palms from the prop room were used to add the southern atmosphere found in "Love's Redemption." The rest of the display was paper only.

"Queen of Sheba." exploitation put over by the Peoples theatre, Superior, Wis.

Two views of the lobby display which Manager Bittner of the Cambria theatre, Johnstown, used in connection with his showing of "The Silent al

Reproduces Scene from Picture as Lobby Front

TAKING the castle scenes in the picture as his cue, Manager Kennimer of the Imperial theatre, Jacksonville, Fla., in exploiting his showing of "Little Lord Fauntleroy," got his local artist busy and reproduced one of these scenes almost as real as the ancient castle itself. A large cut-out was placed on one side of this front, featuring Mary Pickford, as the little Lord—on the other side was a large cutout of the Dog.

A special performance was given to the children of the Orphans Home. This created a good feeling among the town people.

"Silent Call" Lobby Front Finds Favor with Johnstown Fans

There has been another flood in Johnstown, Pa., but this time it has a pleasanter tinge than the tragic catastrophe of nearly two decades ago. The 1922 flood was a flood of shekels at the box office of the Cambria Theatre when the house played "The Silent Call" due to the special attention given the lobby front, presentation and display advertising which proved a profitable investment.

The campaign hinged around Strongheart, the dog in the leading role.

Taking a cue from the story, Manager Bittner, decorated his lobby a week in advance of the opening in true north woods fashion. The exteriors of a log cabin were reproduced for the walls of the lobby and a huge fir tree was stationed as the guardian of the entrance. Frosted window panes and a snow background bore out the general impression.

For the stage setting a similar idea was reproduced except that the solitary figure of a timber wolf, perched upon a rocky ledge, howling for his mate, added a picturesque bit of realism.

The campaign around the theatre was supported by an unusually striking billboard display. The figure of a wolf dog running along at a lope constituted the only bit of printing on the poster with the exception of the title of the picture, "The Silent Call," in big letters underneath. Boldness of display and centralization upon one idea were the fundamentals that put this campaign over successfully.

Cowles Builds Miniature Coney as "Saturday Night" Display

The accompanying cut will show the miniature Coney Island which Manager A. C. Cowles of the Rex theatre, Spartanburg, S. C. recently devised as a lobby front on "Saturday Night."

The Ferris Wheel and "The Trip to the Clouds" were practicable, being operated by current from dry cell batteries, stored inside the small cloth tent which formed the background of the display.

Small electric lights were borrowed locally. The "Erecto" outfit from which the Coney Island contraptions were made were also borrowed from a local department store in exchange for a slide service the two days the picture was booked.

A black cloth was used in the rear of the entire display in order to provide a contrast and also to protect the small bulbs from the stronger glow of the regular lobby lights.

View of the Coney Island lobby front which Manager A. C. Cowles of the Rex theatre, Spartansburg, S. C., originated for his showing of "Saturday Night"

Strozier Pulls Some Stun on His New Job

FRANK STROZIER, who was f merly assistant to Manager e Sales Harrison of the Howard th tre, Atlanta, has recently taken charg of the Odeon theatre, Savannah, Ga.

One of his first stunts in his new b was a ballyhoo on "Dream Street" d a lobby display in keeping with the st y of the picture. He used Japanese l terns and furnishings throughout the t tire display. Oriental colors preva d throughout.

Another Chariot Used Fo "Queen of Sheba"

"Queen of Sheba" was the subject unique bit of exploitation during its run : th Regent theatre, Wichita, Kan. This in ldi tion to elaborate newspaper advertising, u o an extensive mailing list, and a chariot lly hoo for the street.

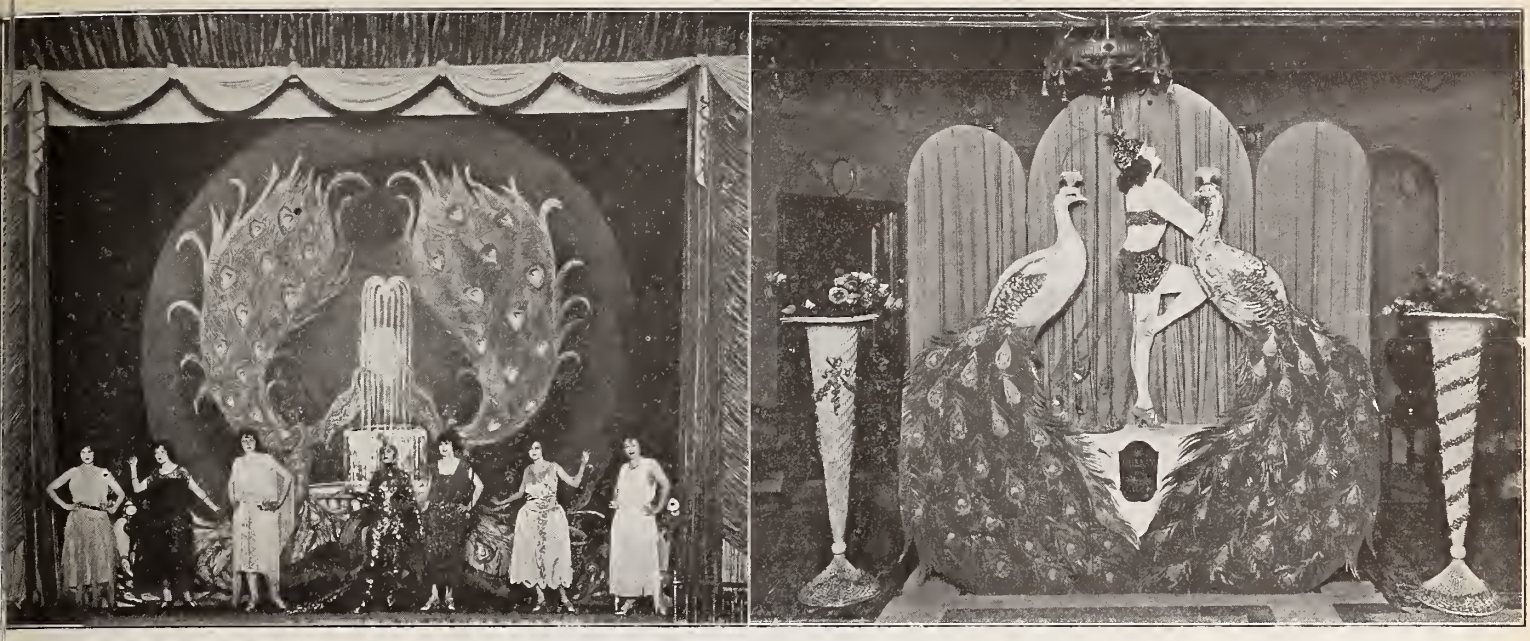
The chariot was constructed somewhat lif ferently from most chariots which have ee utilized in "Queen of Sheba" exploitatio It was made with the front wheels and t gon of an ordinary wagon as its foundatio un was painted in brilliant colors.

Then came the unique piece of the cam gn On a specially built platform in the lobl o the theatre was constructed a miniature a na resembling the mammoth arena in the pr uc tion. The whole thing was made of pe mache and wooden blocks, while the ch ots and their drivers were toy horses and lls Surrounding the arena loomed compara ely large mountains of white. The miniatur at tracted big crowds.

Check Stunt Used to Explo "Back Pay"

The familiar check stunt for "Back y has been used by Manager B. H. Green o Broadway theatre, Chelsea, Mass.

Mr. Green sent out a mimeographed let with a check for one cent inclosed with th nouncement that the picture would be p on certain dates and stating that the ch was either at the bank on which it was d or at the box office. The letter also ca some selling talk on the picture.



ft—View of the Fashion Show prologue which the Palace theatre, Dallas, Texas, presented for "Peacock Alley." Right—The lobby display used for the engagement

Palace's "Peacock Alley" Fashion Show

Elaborate Presentation Number Featured by Manager Willie of Dallas

WHEN the Palace theatre, Dallas' million dollar playhouse, presented "Peacock Alley," the management arranged with leading department store to present a spring shion promenade in connection with the fea- re showing.

The merchants took to the proposition with thusiasm and provided ten models in the test word in milady's toggery, and together exceptional prologue and display was worked , to the mutual advantage of both parties. runway was constructed through the center the theatre, extending from the stage about rty feet toward the rear of the house and the tire stage was decorated appropriately to give fitting background to the garments to be own.

Manager Raymond Willie had constructed a ecial back drop showing two conventional pea- cks in bright colors on a circular design of ight rainbow colors. Models came onto the age from both sides, mounted the runway om the left, waltzed their way to the end the turn and retraced their steps, exiting the right, as a new model came upon the age to hold the interest. Spotlights placed various parts of the theatre played upon e models from the moment they came upon the stage until they made their exit, and musical director Don Albert wrote a special musical score for the event, using various popular selections as his main theme.

The fashion show took forty minutes at each de luxe performance, and proved such a big success that it was extended until Friday night.

The local store sent out about twenty thousand announcements of the show, with invoices and also mentioned the event in its regular advertising. The theatre used modest space in advertising the event in the newspapers, but the promenade was its own best advertisement and after the first day was the talk of the town.

Miss Murray herself became interested in the promenade at the Palace and sent the original costume worn by her in the Parisiene dance scenes to add to the local display. The management advertised for special models to wear the garment, and after some difficulty obtained the services of a girl who not only was Miss Murray's exact counterpart, but who had considerable experience as a dancer, and made a decided hit by her manner of displaying the star's costume.

At the conclusion of the final promenade Friday evening, Miss Murray sent an order to a local florist which provided each with a large bouquet with the compliments of the actress.

One of the most attractive and artistic lobbies ever seen in Dallas was prepared for this presentation and a special eight sheet cut-out, prepared by Mr. John P. Bounds of the Palace art department, placed before the box office on the sidewalk edge proved one of the most productive pieces of lobby work the theatre has used.

"Molly O" National Tie-ups Helps Calgary Showing

The national tie ups arranged for "Molly O" were reflected in the extensive exploitation campaign conducted in connection with the showing of the picture at Allen's Palace theatre, Calgary, Alta.

"Molly O" silk crepe; "Molly O" records; "Molly O" tam o' shanters and "Molly O" shows filled the windows of the leading retail merchants before and during the picture's run.

The front of the Palace theatre was dressed up with a cutout of Mabel in her part of "Molly O," squatted under an umbrella with the dinner pail in her hand.

Lobby front for "Molly O" from Gift's theatre, Cincinnati

Attractive "Theodora" lobby front used by the Casino theatre, Lakeland, Fla.

Schaefer Stages Big Campaign for Serial

"With Stanley in Africa" Exploitation Interests Brooklyn Fans

DAVID SCHAEFER, manager of the Parthenon theatre, Brooklyn, neglected no exploitation bets in selling the first episode of "With Stanley in Africa" to his patrons.

He built a lobby display—effected a tie-up with the schools and pulled stunts. His lobby display consisted of a jungle scene, made up of stuffed animals and birds he obtained from a near-by taxidermist, and which included a leopard, a tiger and an ostrich. Moss-like streamers hanging from the ceiling added to the jungle effect. A local ex-service man donned his O. D. trousers, shirt and leggings, together with a cork helmet obtained from a costumer, and made a very creditable representation of the explorer, Henry M. Stanley.

After arousing the enthusiasm of the local school authorities concerning the Stanley serial, Schaefer arranged for an essay contest, limited to the pupils of the grades capable of reading and appreciating the Stanley expedition. The competitors were instructed to write a 500-word essay on how Stanley found Dr. Livingstone, and turn it in to the Ridgewood Times, a local newspaper, by a date shortly after the completion of the run of the serial.

Schaefer then made an additional tie-up with the newspaper by which he formed a Ridgewood Times-Parthenon Theatre Serial Club. A membership coupon of this club was printed in the newspaper a few days before the first showing of the serial. It also was announced that the first 100 children to bring coupons to the Times office on the morning of the first showing would be admitted free. All of the children who appeared at the newspaper office received a "Stanley" map game, an exploitation stunt made available to exhibitors through the press sheet.

The children were organized into a parade which wound its way through Ridgewood and finally to the Parthenon theatre, and the serial was first formally presented to the Ridgewood public. As word had gone out that those boys in line with drums, bugles and other noise making devices would be admitted free, the parade attracted plenty of attention to itself.

All in all, the Parthenon exploitation campaign was the most revolutionary one ever put over in that section of Brooklyn on behalf of a serial. Weingarten admits it cost considerable money. "But," he explains, "when you figure it cost only a small amount per episode, it doesn't seem so much after all."

Explaining by illustration the accompanying story relative to the "Saturday Night" exploitation stunt put over by the Coliseum theatre, Philadelphia

Girls in Bathing Suits Advertise "Saturday Night"

THE bathtub stunt in connection with the showing of "Saturday Night" was given a new twist by Manager William J. Lane of the Coliseum theatre, Philadelphia, one of the Nixon-Nirdlinger string.

Mr. Lane placed a bathtub as shown by the accompanying cut, in front of the theatre and then offered a dollar a minute for ten minutes to girls who appeared in bathing suits and took a dip.

That he got some girls to take up his offer is shown by the cut and that the stunt was a wonderful advertisement is stated in a recent letter from Mr. Lane informing us concerning his exploitation idea.

Turns Lobby Into Prize Ring for Fight Picture

As exploitation for the Dempsey-Carpentier fight picture Manager C. D. Cooley of the Grand theatre, Tampa, Fla., turned his lobby in a prize fight ring. From the six sheet accessory a large cut-out of Dempsey and Carpentier was retained, each cut-out being placed in its respective corner of the boxing ring. Carpentier's corner was draped with French flags, while the Stars and Stripes adorned Dempsey's corner. A gong sounded at intervals, which helped things along considerably.

On the whole, the display made one of the best flashes ever seen in Tampa, Fla. This display attracted so much attention that several exhibitors from neighboring towns wanted to know it, for their showing of the picture.

Ballyhoo on "A Connecticut Yankee in King Arthur's Court" used by Manager Harmon Perry of the Ogden theatre, Ogden, Utah

riental Lobby Front Used on "Fool's Paradise"

UY KENNIMER, manager of the Imperial theatre, Jacksonville, Fla., built an attractive lobby display for s engagement of "Fool's Paradise," the ea being to represent a building in Siam. ıe front was made of beaver board and inted gold with a border of blue and ld. The gold was the glittering kind d naturally caught the eye. Extra ight lights were used in the marquise d an illuminated banner hung across e sidewalk.

tmospheric Lobby Display elps Business at the Howard

e week prior to the showing of "Moran ıe Lady Letty" at the Howard theatre, ıger De Sales Harrison arranged a very ive foyer display to attract the attention ıe people as they left the theatre. The ay was of a maritime setting with a mini- light-house. Through the windows of ight-house, lights flashed on and off, which tended to add to its realism. Several ıts of Valentino and Dalton were ar- d on the display and added to the at- veness of the entire setting.

e week the picture played at the theatre, foyer display was placed in front of heatre, together with blue draperies and flood lights. A large 15 foot light-house lights arranged inside to shine through vindows, these lights to flash on and off, placed in front of the theatre on the side- This light-house was built of beaver s and painted to represent grey stones. nd the base were banked stones, as near- keeping with the painted stones of which ght-house was constructed, as possible.

"Saturday Night" Used for Spring Fashion Show Feature

In presenting "Saturday Night" at the Palace theatre, Maryville, Tenn., Manager J. H. Everett staged a fashion show.

Seven of Maryville's most popular young ladies were engaged by the theatre to display Spring fashions. The gowns belonged to the Ellis-Proffit Department Store. In order to make this fashion show more effective and bring results to both parties, the department store mailed out announcements of their opening, telling of the fashion show in connection with the picture. Their newspaper ads also carried a copy relative to the picture and to the fashion show.

Ernest Stages Interlude on "Ten Nights"

IN presenting "Ten Nights in a Barroom" Charles H. Ernest, manager of the Palm theatre, Pueblo, Colo., used a child of seven years to sing the old time "Father, Dear Father, Come Home With Me Now" at a suitable place in the picture, with excellent audience results.

The exploitation was largely confined to the newspapers, good space being used one week in advance of the opening.

Novel Lobby Display Part of McKeesport "Theodora" Campaign

The manager of the Capitol theatre, McKeesport, Pa., gave "Theodora" one of its most striking lobby displays by calling in the staff artist and using stills, enlargements and paintings freely.

Over the middle entrance from the sidewalk to the lobby was a cardboard arch with the title of the picture in letters two feet high. Above the title was the injunction, "See the world's greatest screen production."

A box-like arrangement was constructed over the doors, opening outward. At each end of the arch and on the compo board used to conceal the doors the artist painted the figure of the Empress Theodora, of the Empress and her lover, and one of the lions.

Midway between these two box displays was a large circle, with the head of the Empress painted in the center. The outer edge was encircled by electric lights, making a most effective night display.

In the lobby itself were "Theodora" posters, framed paintings, stills and enlargements. The whole display cost but little, yet was a distinct business booster.

This is the way the Cozy theatre, Topeka, Kansas, decorated for its recent showing of "The Old Oaken Bucket"

A view of W. E. Drumbar's "'Way Down East" prologue as presented at the Riviera theatre, Knoxville, Tenn.

Roosevelt's New One on "Come on Over"

Ascher Brothers' House, Chicago, Uses Telephones to Sell Picture

THE telephone was put to good use in exploiting "Come On Over" during its week's engagement at Ascher Bros. Roosevelt theatre, Chicago.

In carrying through the telephone stunt, the exploitation department of Ascher Brothers first made arrangements with the Chicago Telephone Co. traffic department for prompt service from the theatre and general offices, and the engagement of six bright Irish telephone girls to call up people with Irish names and tell them about "Come On Over" at the Roosevelt.

Each one delivered a prepared talk and kept a record of the reply, whether it was favorable, non-committal or negative. An indication of how well the matter was handled is that the great majority of the replies were favorable and in very few instances did those called cut off the conversation before the operator completed her talk, which ran as follows:

"Hello, Mr. ———, I am Miss O'Brien. You don't know me, but I am working in the interest of Miss Colleen Moore—and perhaps you know of her. Miss Moore is the little Irish girl who is playing the leading role in "Come On Over" at the Roosevelt theatre this week. And I'll tell you just why you are being called at this time, Mr. ———.'

Then followed some propaganda about the picture. The end of the message was like this: "And would you mind writing my name on the paper, too? Then Ill get credit for having interested you. My name is O'Brien, Lillian O'Brien. That's it. Thank you very much. Goodbye."

From remarks dropped in the lobby after the show, we found that a good many were attracted to the theatre by this method of solicitation. The total cost of the campaign for the week was $87.50. The telephone girls did their work at night, Saturday afternoon and Sunday.

In addition to the regular advertising in Chicago dailies, "Come On Over" was advertised in the Irish and Catholic papers.

Drumbar Stages Prologue on "Way Down East"

WITH no stage whatsoever to work with Manager W. E. Drumbar of the Riviera theatre, Knoxville, Tenn., was still able to present an atmospheric prologue on "Way Down East."

To the right and left of the photoplayer were scenes of forests and in the center was an old fashioned stone wall, with a gate for an entrance. A sun-set effect was obtained by shading the regular stage lights, thus giving a soft effect to the entire display.

A young lady was secured, who dressed in a costume nearly like the one worn by Lillian Gish in this picture. The young lady was a singer of some talent and made a decided hit with the patrons of the Strand theatre.

Simple Lobby Front Attracts Brooklyn Fans

A simple but effective lobby front can attract attention even in a sophisticated big city. As a further demonstration of this argument there comes out of the mail bag the photograph of the front of the Prospect theatre, Brooklyn, during the presentation of "The Silent Call." Rough pine logs formed the mainstay for the wilderness front that was put on the house, while under the "window" a photograph of the picture's star, the dog Strongheart, was prominently featured.

While such a display might have had a negligible effect in the pines of Oregon it was a different matter in the city of hard pavements and worn shoe leather.

"Silent Call" lobby front used for the showing of this picture at the Prospect theatre, Brooklyn

PROGRAMS FOR THE WEEK OF MARCH 18TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture—"Capriccio Italien," by the Capitol Grand Orchestra.
Current Events—Capitol News.
Divertissements — (a) "Czardas," from "Coppelia," by Doris Niles and Charlotte Lemaine; (b) "For You Alone," Thomas McGranahan; (c) "Caprice Viennois," Mlle. Gambarelli and Alexander Oumansky.
Feature — The Glorious Fool — Goldwyn.
Instrumental—(a) Rhapsody in C Major; (b) "Campanella," played by Lilly Kovacs, pianist.
Comedy—The High Sign—Buster Keaton.
Next Week—Turn to the Right—Metro.

Strand Theatre—
Overture — "Les Preludes," by Strand Symphony Orchestra.
Novelty — (a) "Sixty Million Boarders"; (b) "The Campaign Speech"; (c) "The Four Footed Derrick"; (d) "Photographic Gems."
Vocal—"Come to the Dance," by Estelle Carey, soprano.
Current Events—Mark Strand Topical Review.
Vocal Prologue — "Torna Suriento," sung by Carlo Ferretti, baritone, with special scenic setting.
Feature—Fair Lady—Rex Beach.
Comedy—Beat It—Harold Lloyd.
Next Week—Gypsy Passion—Vitagraph.

re is one on "White Oak" worth ying. The ad was used by the Moon theatre, Omaha.

TWO EXTRAORDINARY FEATURES ON MASSIVE DOUBLE BILL ALL THIS WEEK
GRAND
MILLION DOLLAR PHOTOPLAY THEATER
CONTINUOUS 10 A.M. to 11 P.M.
1st Floor 36¢ With 40¢
Balcony 22¢ Tax 25¢
Florence Vidor
RADIANTLY BEAUTIFUL—AS A WIFE WHOSE CLEVERNESS MAKES A HUSBAND REFORM,
"WOMAN, WAKE UP!"
SATIRE—COMEDY—GAY, THRILLING LAVISH
Anita Stewart
IN THE STORY OF A WOMAN'S PROMISE—AND THE DRAMA IT BRINGS,
"HER MAD BARGAIN"
A DELIGHT FOR EYE AND HEART
SYMPHONY ORCHESTRA—Grand News Weekly—Topics
WEEK MARCH 27 MATINEE BUSTER KEATON in A FEATURE COMEDY "COPS"

Hand drawn strip ad on "Woman, Wake Up" and "Her Mad Bargain," from the Grand theatre, Pittsburgh.

Rialto Theatre—
Overture—"Sakuntala," played by Rialto Orchestra.
Current Events—Rialto Magazine.
Instrumental—"Fantaisie Pastorale Hongroise," by Daniel Maquarre, flute virtuoso.
Feature—The Cradle—Ethel Clayton.
Vocal—"The Song of Songs," by Gladys Rice, soprano.
Added Attraction—The Mistress of the World — Final episode — The City of Gold.

Rivoli Theatre—
Comedy—A Clear Case—Mutt and Jeff Cartoon.
Vocal—"I'll Sing Thee Songs of Araby," sung by Fred Jagel, tenor.
Feature—The Green Temptation—Betty Compson.
Ballet—"Hungarian Gypsy Dance," by Victorina Krigher.
Added Attraction—The Mistress of the World—Final episode—The City of Gold.

Criterion Theatre—
"Loves of Pharoah," continued.

Apollo Theatre—
"Orphans of the Storm" continued.

Central Theatre—
"Wild Honey" continued.

LOS ANGELES

Hill Street Theatre—
Current Events—Kinograms.
Cartoon—The Cashier—Mutt and Jeff.
Comedy—Monkey Shines—Educational.
Feature — Why Announce Your Wife—Elaine Hammerstein.
Six acts Keith-Orpheum vaudeville.

Kinema Theatre—
Current Events—Kinograms and International News.
Comedy—The Show—Vitagraph.
Musical — Organ selections with voice accompaniment.
Feature—The Rosary—Selig-Rork 1st. Nat.
Next Week—School Days.

Clune's Broadway Theatre—
Educational—Screen Snap Shots.
Organ—"I Want My Mammy."
Current Events—Kinograms.
Special—Personal appearance of Baby Muriel Dana.
Feature — White Hands — Hobart Bosworth.
Next Week—Home Spun Folks.

Symphony Theatre—
Current Events—Fox News.
Novelty—The Mysterious Tracks—Bob and Bill series—Pathe.
Comedy—Please Be Careful.
Orchestra—"On the Gin Gin Ginny Shore."
Feature—The Devil Within.
Next Week—Chasing the Moon.

Grauman's Theatre—
Current Events—Pathe Weekly.
Musical—Organ with voice rendering "Swanee River Moon."
Educational—Movie Chats.
Comedy — Mutts — Century—Presented with a prologue number consisting of a trained dog act.
Feature—The Green Temptation—Betty Compson—As a prologue, eight people do an Apache dance with a stage setting showing an Apache den.

Superba Theatre—
Second week of "Wild Honey."

Mission Theatre—
Fifth week of "Foolish Wives."

Miller's Theatre—
Seventh week of "The Silent Call."

Grauman's Rialto Theatre—
Third week of "Fool's Paradise."

California Theatre—
Second week of "Come On Over."

SEATTLE

Coliseum Theatre—
Overture—Nepolitan Nights.
Current Events—Pathe and Kinograms.
Educational—Pathe Review.
Feature—Turn to the Right—Metro.
Next Week—The Red Peacock.

Columbia Theatre—
Overture—Drigo Serenade.
Current Events — International News.
Cartoon — Moving Day — The Gumps.
Comedy—The Bottle Baby.
Special—Columbia orchestra playing "Wild Honey," a special number composed by Conductor Hauptman.

Strand Theatre—
Overture—Raymond.
Current Events—Kinograms.
Feature — Fool's Paradise — Presented with a prologue in which Sylvia Bernhard and Irene Isham do a dance in a stage setting resembling the ice palace scene of the picture.

Blue Mouse Theatre—
Overture—Selections from "Serenade."
Current Events—Fox News.
Comedy—The Studio Rube.
Feature—Grand Larceny.
Next Week—Burn 'Em Up Barnes.

Liberty Theatre—
Current Events—Liberty and Selznick News.
Scenic—Song of Arrow Lake.
Comedy—The Sawmill.
Vocal—University of Washington quartette singing popular and harmony selections.
Feature—A Man's Home.
Next Week—The World's Champion.

Winter Garden Theatre—
Current Events—Internatinal News.
Novelty—Screen Snap Shots.
Feature—A Doll's House.
Next Week—The Ruling Passion.

Liberty Theatre—
Second week of "Moran of the Lady Letty."

WASHINGTON

Crandall's Metropolitan—
Overture—Evolution of Dixie.
Current Events — Pathe News — Topics of the Day.
Comedy—Free and Easy—(Mermaid).
Feature—Love's Redemption (First National).
Next Week—Her Mad Bargain (First National).

Loew's Palace—
Overture—Hawaiian Melodies.
Current Events—Pathe News — Topics of the Day.
Cartoon—Mutt and Jeff.

City Hall Place Continuous 12 Noon to 11:30 P.M.
RIVOLI
HURRAH!
It's Here At Last!!
Come On Folks and Bring the Kiddies for the Best Hour and a Half of Fun You've Ever Had It's a Continuous Scream With a Tear or Two Mingled in Between
It Will Glow in Your Heart Forever!
JACKIE COOGAN
in
"My Boy"
ADDED ATTRACTIONS
BUTH LLOYD KINNEY, Late Soloist with JOHN PHILIP SOUSA
PATHE TOPICAL REVIEW AND RIVOLI NEWS
FRANCIS TOLA, Conducting
THE RIVOLI SYMPHONY ORCHESTRA

This one on "My Boy" is the work of the Rivoli theatre, Baltimore.

Feature—Molly O (Associated Producers).
Next Week—At The Stage Door (R.C.).

Loew's Columbia—
Feature—Turn to the Right (Metro).
Next Week—The Sign of the Rose (Beban).

Moore's Rialto—
Overture—Stradella.
Encore Number—When Shall We Meet Again?
Current Events—Fox News.
Comedy—Oh Promise Me (Christie).
Feature—Bride's Play—(Paramount).
Next Week—Orphans of the Storm.

CLEVELAND

State—
Current Events—Pathe News—Topics of the Day.
Cartoon—Mutt and Jeff.
Comedy—"Step This Way"—Educational comedy.
Feature—"The World's Champion," with Wallace Reid.

Quarter page on "Come on Over," used by the California theatre, Los Angeles.

Prologue—"A Trip to Spain," with cast of 30, featuring Gale Sherwood and her band, arranged by Geo. H. Dumond, managing director. Settings by Englander.
Next Week — "Penrod" — Wesley Barry in person.

Allen—
Overture — "America Enthusisia," arranged and syncopated by Musical Director Philip Spitalny.
Specialty—Cheer-Up Week, featuring a series of cheery numbers, including (a) Ogden and Benson, comedy and musical team; (b) Harry Rose, versatile entertainer brought on from Broadway; (c) Frankie James, with a lot of new popular and jazz songs; (d) A series of cheer sets arranged by S. Barrett McCormick, introducing a prosperity chorus, with dancing and new costumes.
Current Events—Allenette.
Feature—"Come On Over."
Next Week—"My Boy," with Jackie Coogan.

Stillman—
Overture—The score written for "The Four Horsemen."
Feature—"The Four Horsemen of the Apocalypse."
Next Week—Same.

The Capitol and Madison theatres, Detroit, is sponsor for this display, advertising "Come on Over" and "Pay Day," playing a premiere at the Madison.

Park—
Overture—"Zampa."
Current Events—Fox News.
Comedy — "Torchy's Promotion," with Johnny Hines.
Feature—"Why Announce Your Marriage?" with Elaine Hammerstein.
Scenic — Burton Holmes Travelogue, "Lake Maggiore."
Next Week— * * * *

Euclid—
Overture—Selections from Victor Herbert Operettas.
Travelogue—Burton Holmes, "Rural Java."
Comedy—Watch Your Neighbor.
Feature—"Mistress of the World," second installment, called "The Race for Life."
Next Week—Third installment of "Mistress of the World."

Standard—
Current Events — International News.
Comedy—"Mutts," and all-dog Century comedy featuring Brownie.
Feature—"Man to Man," with Harry Carey.
Next Week—Same continued.

CHICAGO

Chicago Theatre—
Overture—"Sakuntla."
Specialty—Charles Donald, baritone, singing popular numbers.
Literary Digest.
News Weekly.
Organ Solo—"Swanee River Moon."
Jesse Crawford at the organ.
Specialty—"School Day Act."
Scenic.
Feature—Wesley Barry in "School Days."
Comic Cartoon.
Coming Feature—Norma Talmadge in "Smilin' Through.'

Tivoli Theatre—
Overture—"Maritana."
Scenic—"Away With Care."
Specialty—Bertram & Saxton, singing, Indian melodies.
Literary Digest.
News Weekly.
Specialty—"A Scarf Dance."
Organ Solo—A medley of classic and popular music. Milton Charles at the organ.
Feature—Richard Barthelmess in "The Seventh Day."
Comedy—Lloyd Hamilton in "The Rainmaker."
Coming Feature—"Her Husband's Trade Mark."

Randolph Theatre—
Feature—"A Connecticut Yankee." 2nd week.
News Weekly.
Comedy—"Laughing Gas."
Coming Feature—"Where Is My Wandering Boy Tonight?

Great Northern—
Feature—"Orphans of the Storm," featuring the Gish Sisters. 8th week.

Woodlawn Theatre—
Organ Solo—"Miss Dolly Dollars." A. J. Gutow at the organ.
Woodlawn Brighter Side of Life.
Woodlawn Pictorial Review.
Comedy—"Toonerville Follies."

This one on "Three Live Ghosts" was used during the recent showing of this picture at the Strand theatre, Minneapolis.

Overture—"Tannhauser March
Feature—"Moran of the L Letty."
Intermission—Selected.
Coming Feature—Mae Murray "Peacock Alley."

Ziegfeld Theatre—
Feature—"The Ruling Passi" featuring George Arliss. week.
News Weekly.
Aesops Fables.
Literary Digest.
Coming Feature—"Cardigan."

Pantheon Theatre—
Overture—"The Vamp of Hour."
Pantheon Topics and Travel.
Literary Digest.
Organ Solo—"Don't Leave Mammy." Miss Fitzpatrick organ.
Added Attraction—"Leather Pus ers."
Specialty—Stanley Deacon, ten singing prologue from t Opera Pagliacci.
Feature—Moran of the Lady Let
Coming Feature—Mae Murray "Peacock Alley."

Barbee's Theatre—
1st Feature—"The Man in a M lion."
2nd Feature—"Cameron of t Royal Mounted."

GRAUMAN'S
WM. S. HART IN
"Travelin' On"
Just look at the devilish light in her eye!
BABY PEGGY in "PEGGY BEHAVE"
BILL HIMSELF AND ETHEL CHEY TERRY
AT ALL TIMES!
GRAUMAN'S SYMPHONY ORCHESTRA — MISCHA GUTERSON, CONDUCTOR
HENRY MURTAGH AT THE WURLITZER

This ine one of Sid Grauman's ads for his recent showing of "Travelin' On" at Grauman's theatre, Los Angeles.

Pathe Topics.
Coming Feature—Wesley Barry in "School Days."

DES MOINES

Des Moines Theatre—
News Weekly—International.
Scenic—Dawn—Prizma Colors.
Scenic Drama—Missing Men, with special lighting effects and music.
Special Music—"Smilin' Through" and "Believe Me, All Those Endearing Young Charms," sung by Miss Elas Kressman, soprano.
Feature—Smilin' Through, with Norma Talmadge.
Next Week—A Game Chicken, with Bebe Daniels and Pay Day, with Charlie Chaplin.

Strand Theatre—
News Weekly—Educational Kinograms.
Special Music with News Weekly—"Put and Take" from "Tinsel," musical comedy written by Drake coed, Miss Ethel Sherman.

Hope Hampton
Stardust
A drama of a wife's greatness shackled by a husband's smallness
"Stardust"—Something to talk about! Something to see!
Major Jack Allen's
Thrilling Capture of
'The Black Panther'
One Full Reel of Real Thrills
Then just to chase away the blues
A MACK SENNETT HOWLSTER
"Call a Cop"
with Marie Prevost and other Sennett Notables
Symphony Players Overture, Zampa
Julius K. Johnson Premier Organist
RIALTO
A. H. Blank

classy display on "Stardust," fifteen ches double column, by the Rialto theatre, Omaha.

Musical Number—"Three o'Clock in the Morning," words thrown on the screen while F. Donald Miller plays accompaniment on the organ.
Feature—A Connecticut Yankee, with Harry Myers.
Next Week—Her Husband's Trademark, with Gloria Swanson.

Garden Theatre—
Comedy—Muts—Dog comedy.
Feature—Tillie, with Mary Miles Minter.
Next Week—Why Girls Leave Home.

CINCINNATI

Walnut—
Current Events—Pathe 23.
Topics of the Day.
Comedy — Twas Ever Thus — Christy.
Feature—Moran of the Lady Letty.
Next Week—Polly of the Follies.

Grand—
Current Events—Pathe 24.
Feature—My Boy.
Added Feature—The Four Seasons —Hodkinson.
Next Week—Four Horsemen of the Apocalypse.

Lyric—
Current Events—Combination Reel, Fox News and Pathe Review.
Feature—The Silent Call.
Next Week—Same.

Palace—
Current Events — International News.
Topics of the Day.
Feature—Back Pay.

Capitol—
Overture—"Orpheus"—Offenbach.
Capitol News Events.
Musical Number — "Good By Shanghai," Meyer—Capitol Jazz Unit.
Novelty—Taking the Air—Grantland Rice Sport Review.
Song Presentation—Mario Carboni, baritone: (a) Prologo from "Pagliacci." (b) "I Hear You Calling Me."
Feature—The Invisible Power.
Comedy—The Toreador — Clyde Cook.
Next Week—Watch Your Step.

ATLANTA

Howard—
Overture—"Carmen," by Bizet.
Howard News and Views.
Special Frologue — "The Firmament of Love," arranged by Enrico Ledde.
No Comedy.
Feature—"Fool's Paradise."

Metropolitan—
Overture—Metropolitan Orchestra.
Kinograms.
Comedy—"Barnyard Cavalier," Educational.
Special Added Attraction—"Earl Fuller's New York Jazz Orchestra."
Feature—Constance Talmadge in "Polly of the Follies."

Rialto—
Overture—Rialto Orchestra.
International News.
Round One—"The Leather Pushers."
Special Added Attraction—Louella Davis in popular songs.
Feature—Thomas Meighan in "A Prince There Was."

Criterion—
Overture—Criterion Orchestra.
Kinograms.
Educational Comedy.
Feature—Irene Castle in "French Heels."

An early "Similin' Through" ad used by the Strand theatre, Omaha.

ADAMS
DETROIT'S PLAYHOUSE OF LUXURY
SECOND BIG WEEK
D.W. GRIFFITH'S
Orphans of the Storm
OR The TWO ORPHANS
Lillian and Dorothy Gish
12,000 OTHERS
A GREAT LIVING, THROBBING, SUPERB MASTERPIECE—THE SUPREME ACHIEVEMENT OF THE ACKNOWLEDGED GREATEST MASTER OF THEM ALL
THRILLING — BRILLIANT — DELICATE — APPEALING
THAT MERE WORDS ARE INADEQUATE TO ITS DESCRIPTION
IT IS WONDERFUL
IT IS MARVELOUS
It's the Greatest Screen Play Detroit Has Ever Seen!
2 SHOWS DAILY 2
2:30 and 8:30
ALL SEATS RESERVED
PRICES

This ad is one of a number used to sell "Orphans of the Storm" to the Detroit Adams theatre patrons.

OMAHA

Strand Theatre—
Overture — Orchestral selection, Harry Silverman directing.
Current Events—Pathe News.
Comedy—Oh Promise Me.
Feature—Miss Lulu Bett.

Sun Theatre—
Overture—Orchestral selections.
Current Events — International Weekly.
Special—Prizma Pictures.
Feature—Turn to the Right.

Rialto Theatre—
Overture—Zampa.
Special—Julius K. Johnson at organ, playing "Miami Dreams."
Current Events—Kinograms.
Comedy—Call a Cop.
Feature—Stardust.

Moon Theatre—
Overture—Orchestral selections.
Current Events—Universal Weekly.
Comedy—Horse Sense.
Feature—White Oak.

KANSAS CITY

Liberty Theatre—
Overture—"The Merry Wives of Windsor."
News—Pathe.
Comedy—"Aesop's Fables" and "Mutts."
Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston, Organists.
Feature—"Cameron of the Royal Mounted," special cast.
Next Week—"One Glorious Day," Will Rogers.

Doric Theatre—
News—International.
Comedy—"Hot Off the Press"—Snub Pollard.
Organ Selections—P. E. Stevens, organist.
Feature—"The Bride's Play," Marion Davies.
Next Week—"The Call of Home," special cast.

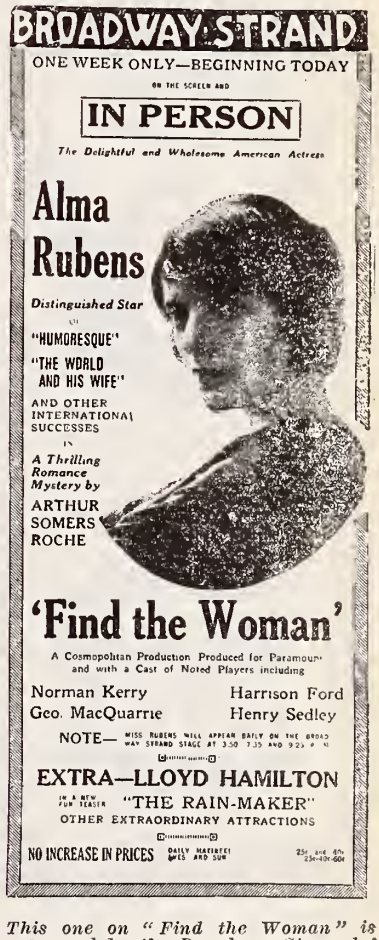
Newman Theatre—
Overture—Selections.
Current Events—Newman News and Views.
Organ Selections—Gerald F. Baker and Q. Landwehr, organists.
Special Number—Lillian Crossman and Frank Ridge, vocal duo.
Feature—"Fool's Paradise," Dorothy Dalton.
Next Week—"Polly of the Follies," Constance Talmadge.

Royal Theatre—
Overture—Selections.
News—Royal Screen Magazine.
Comedy — "Battling Torchy," Johnny Hines.
Organ Selections—Harry Frank and Miss Ella McGorty, organists.
Feature — "Thunderclap," Mary Carr.
Next Week—"Theodora," Rita Jolivet.

Twelfth Street Theatre—
Overture—Popular selections.
News—Screen Magazine.
Organ Selections — Miss Hazel Webb and Miss Fay Shepherd, organists.
Comedy—"A Dog's Life."
Feature — "Serenade," George Walsh and Marion Cooper.
Next Week—"Perjury," William Farnum.

PHILADELPHIA

Stanley—
News—Pathe.
Comedy—"Cops"—First National.
Prologue—"School Days," musical tabloid, by Jack Roof, with Betty Mastbaum, daughter of Jules Mastbaum.


BROADWAY STRAND
ONE WEEK ONLY—BEGINNING TODAY
ON THE SCREEN AND
IN PERSON
The Delightful and Wholesome American Actress
Alma Rubens
Distinguished Star
OF
"HUMORESQUE"
"THE WORLD AND HIS WIFE"
AND OTHER INTERNATIONAL SUCCESSES
IN
A Thrilling Romance Mystery by
ARTHUR SOMERS ROCHE
'Find the Woman'
A Cosmopolitan Production Produced for Paramount and with a Cast of Noted Players including
Norman Kerry
Harrison Ford
Geo. MacQuarrie
Henry Sedley
NOTE— MISS RUBENS WILL APPEAR DAILY ON THE BROADWAY STRAND STAGE AT 3:50 7:35 AND 9:25 P. M.
EXTRA—LLOYD HAMILTON
IN A NEW FUN TEASER "THE RAIN-MAKER"
OTHER EXTRAORDINARY ATTRACTIONS
NO INCREASE IN PRICES DAILY MATINEES 25c and 40c EVES AND SUN 25c-40c-60c

This one on "Find the Woman" is sponsored by the Broadway Stran dof Detroit.

Feature—"School Days"—Warner Brothers.
Next Week—"Love's Redemption" First National.

Stanton—
Feature — "Footfalls" — Fox — Indefinite Run.

Karlton—
Feature—"Bought and Paid For" —Paramount—Indefinite Run.

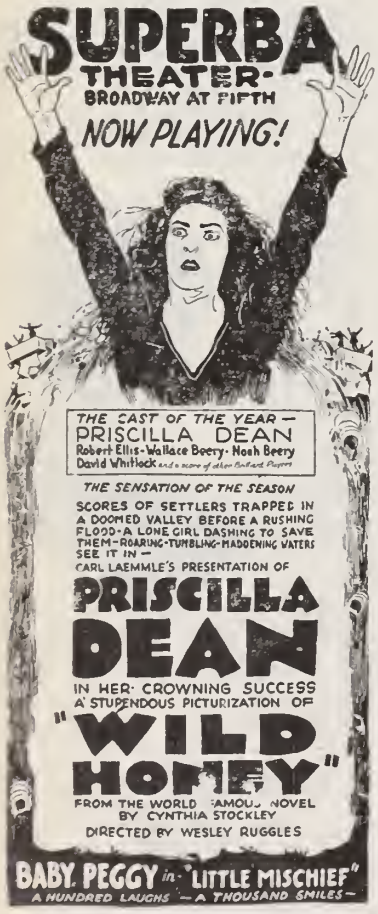
Aldine—
Feature — "Foolish Wives" — Universal.
Next Week—"Molly O."

Arcadia—
News—Pathe.
Scenic — "The People of Old Bruges"—Elec.
Comedy—"Monkey Shines"—Elec.
Feature—"One Glorious Day" — Paramount.
Next Week—"Poverty of Riches" —Goldwyn.

Palace—
News and Topics of the Day — Pathe.
Comedy—"The Rainmaker"—Elec.
Feature—"Moran of the Lady Letty"—Paramount.
Next Week—"Tol'able David" — Paramount.

Regent—
Comedy — "Birthday Guests and Jungle Pests."
Cartoon—"A Queer Case"—M & J —Fox.
Feature—"First Love"—Realart.
Next Week—"Little Eva Ascends" —Metro.

Victoria—
News—Pathe.
Comedy—"Hold the Line"—Fox.
Scenic—"The Enchanted City" — Elec.


SUPERBA
THEATER
BROADWAY AT FIFTH
NOW PLAYING!
THE CAST OF THE YEAR —
PRISCILLA DEAN
Robert Ellis · Wallace Beery · Noah Beery
David Whitlock
THE SENSATION OF THE SEASON
SCORES OF SETTLERS TRAPPED IN A DOOMED VALLEY BEFORE A RUSHING FLOOD · A LONE GIRL DASHING TO SAVE THEM · ROARING · TUMBLING · MADDENING WATERS SEE IT IN —
CARL LAEMMLE'S PRESENTATION OF
PRISCILLA DEAN
IN HER CROWNING SUCCESS
A STUPENDOUS PICTURIZATION OF
"WILD HONEY"
FROM THE WORLD FAMOUS NOVEL BY CYNTHIA STOCKLEY
DIRECTED BY WESLEY RUGGLES
BABY PEGGY in "LITTLE MISCHIEF"
A HUNDRED LAUGHS — A THOUSAND SMILES

This one on "Wild Honey" comes from the Superba theatre, Los Angeles.

Short Film—"Missing Men"—Abe Meyers.
Feature—"Sky High"—Fox.
Next Week—"R. S. V. P."—Peerless.

Capitol—
News—Kinograms—Elec.
Comedy — "The High Sign" — Metro.
Short Film—"Magic Gems"—Masterpiece.
Feature—"Three Live Ghosts" — Paramount.
Next Week—"The Man from Lost River"—Goldwyn.

INDIANAPOLIS

Loew's State Theatre—
Current Events—Pathe News.
Special Music—Loew's String Trio in Schubert's "Serenade."
Novelty Song—"The Girl in the Moon" in which a singer with flowing blond tresses swings in a big, golden moon through a trap door in the stage upward to disapear, as the song ends, in foliage drops.
Comedy—"Promise Me"—Christie.
Feature—"Her Husband's Trade Mark."
Next Week—"Perjury."

Ohio Theatre—
Curernt Events—Universal News.
Feature — "A Fool's Paradise" — second week.
Next Week—"Just Around the Corner."

ST. LOUIS

Unit No. 1—The Missouri News.
Unit No. 2—Wallace Reid in "The World's Champion."
Unit No. 3—Re-echoes of the Opera, being popular selections from last summer's successes of the famed St. Louis Municipal Opera Season. Missouri symphony orchestra led by Director Isadore Cohen. Sherry Louis Marshall, Mrs. Karl Kimmel, Jane Drew and Willard Wolcott, soloists.
Unit No. 4—The Mistress of the World, No. 1—The Dragon's Claw.

New Grand Central and West End Lyric—
Overture—
News and Views.
Aesop's Fables.
Personal appearance of Wesley (Freckles) Barry.
Feature Film—The Lotus Eater.

William Fox Liberty—
Overture—Liberty concert orchestra.
Fox News.
Mutt and Jeff Cartoon.
Harold Lloyd in "Beat It."
Al St. John in "The Studio Rube."
Feature—Flower of the North.

Delmar, Criterion and Congress Theatres—
Current News Reels.
Comedy Numbers.
Feature Picture—Herbert Rawlinson in "The Scrapper."

Capitol Theatre—
Overture—Concert orchestra.
News and Views.
Aesop Fable.
Organ Solo.
Larry Semon in "The Fall Guy."
Constance Talmadge in "Polly of the Follies."

MINNEAPOLIS

State Theatre—
Overture—"William Tell," played by Pallma and his band supreme.
State Digest—Composed of Pathe and International News.
Topics of the Day.
Novelty Reel—Out of the Melting Pot.
Comedy—Felix Saves the Day.
Musical—White Bros. and Stendal in musical novelty.
Feature — Constance Talmadge in "Polly of the Follies."
Organ Solo—"Meditation," from "Thais," played by E. J. Dunstedter.
Noon Day Organ Recital—Played by Richard Hix.
Next Week—The Rosary.

New Garrick—
Feature — Eric Von Stroheim's "Foolish Wives."
Comedy—The Gumps.
News Events—International and Pathe News.

Strand—
Feature—Three Live Ghosts.
Comedy—The Duck Hunter—A Mack Sennett Comedy.
Cinema Periodical—Pathe and International News strips and local events.
Musical—Dick Long's jazz boys presenting popular hits.

BALTIMORE

Rivoli—
Overture—Classic.
Current Events—Rivoli News of the World
Vocal—Mrs. Adele Corney, singer, (a) "Rose of My Heart." (b) "Song of the Soul."
Feature—The Song of Life—Special Cast.
Specialty—Topical Review, accompanied on organ by Ernie Cooper and Henry Boehme.
Comedy—The Show—Larry Semon.

Century—
Overture—"Sextette" — Lucia di Lammermoor.
Current Events—Century News of the World.
Specialty—Mlle. Marion and Martinez Randall in Spanish dances and interpretations.
Feature—Beyond the Rainbow—Special Cast.
Comedy—The Pale Face—Buster Keaton.

New—
Overture—Adapted to feature.
Prologue—Plantation songs by Joe Young's Jazz Band.
Feature—Uncle Tom's Cabin—Irving Cummings.

Parkway—
Feature—The Prodigal Judge—Maclyn Arbuckle and Jean Paige.
Topical News Picture.
Pastorale, played by Charles W. Kaufmann and Frank Keedy.

Academy of Music—
Feature—Foolish Wives—Special Cast.

Wizard—
Feature—The Sheik's Wife—Special Cast.

Garden—
Feature—A Poor Relation—Will Rogers. Vaudeville.

Loew's Hippodrome—
Feature—The Sign of the R— George Beban.

Picture Garden—
Feature—Five Days to L— Sessue Hayakawa.

Nixon's Victoria—
Feature—The Fire Eater—J— Gibson.

BROOKLYN

Mark Strand Theatre—
Eric Von Stroheim and Miss du Pont in "Foolish Wives."
Personal appearance of Miss du Pont, daily, afternoon.
Organ Solo—"Marche Russe" (Schminke John Hammond & George Crook, organists.
Next Week—Edward Bartheln in "The Seventh Day."

BUFFALO

Shea's Hippodrome—
Overture — "Babes in Toyland" Herbert.
Vocal—Selections by Eldora Stanford.
Violin Solo—"Gypsy Airs," Sarasate—Sascha Jacobsen in pers.
Feature—"School Days," Wesley Barry.
Comedy—"The Show," Larry Semon.
Current Events—Hippodrome Review.
Next Week—"My Boy," Jackie Coogan.

Lafayette Square—
Overture—Organ solo by C. Sharp Minor.
Current Events—Kinograms.
Feature—"Intrigue," Fola Negri
Comedy—"Snooky."
Next Week—"The Sheik's Wife

Loew State—
Overture—"Cutie."
Current Events—Pathe News.
Feature—"The Foolish Matron" Doris May.
Cartoon—"Mutt and Jeff."

Mark Strand—
Overture—"The Blue Kitten."
Current Events—Kinograms.
Feature—"Ten Nights in a Bar Room," Baby Ivy Ward and John Lowell.
Next Week—"A Connecticut Yankee."

Palace—
Feature—"A Pair of Silk Stockings," Constance Talmadge.
Comedy—"The Vagabond," Chaplin.

Academy—
Feature — "The Greatest Love" Vera Gordon.

Shea's North Park—
Feature—"School Days," Wesley Barry.
Comedy — "The Show," Larry Semon.

ST. PAUL

Capitol Theatre—
A. Overture—"C Sharpe Minor Prelude," Rachmaninoff.
B. Capitol Digest—Pathe and International News.
C. Capitol Comedy—Buster Keaton in "The Paleface."
D. Roy Dieterich, Lyric Tenor "When Irish Eyes Are Smiling," Ball.

(Continued on following page)

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FOX

Rising the Moon—
is plenty of action and humor to le e most audiences. Went across ai well. (Middle West.)

Queen of Sheba—
ied out for second run, but flopped. E t.)

tage Romance—
siness good. Star favorite here. Pic- well liked. (East.)

ie—
ediocre picture and business bad. t.)

Broadway Peacock—
e story is awful. Pearl White is a l serial actress. (Middle West.)

UNIVERSAL

flict—
ood mystery story. Picture drew ty well in spite of weather. (Middle t.)

lmost too thrilly for our house. People velled at it, but they didn't seem to having a very good time. (Middle st.)

Wise Kid—
ll right for that type of picture. It l its own all week, and that's better average would be under normal es. (Middle West.)

air picture and fair business. (West.)

METRO

cock Alley—
his picture pleased 90 per cent. uth.)

apacity all week. Just the kind of patrons enjoy. (East.)

Fourteenth Lover—
icture and business both fair. (East.)

HODKINSON

nch Heels—
eature pleased, combined as it was, ouble featured bill, with Harold Lloyd A Sailor-Made Man." Played to big ness. (Middle West.)

ersonal appearance of star, Mrs. Irene le, aroused interest in this average ram picture. The star attracted over- s audiences. (East.)

neron of the Royal Mounted—
good northwest story that drew. Was over for extra day. (Middle West.)

UNITED ARTISTS

Ruling Passion—
ent over so good we are holding it econd week. (Middle West.)

Iron Trail—
d big business due to personal ap- ance of Rex Beach. Picture average. ddle West.)

D. W. GRIFFITH

haus of the Storm—
e old story. Picture held too long. e weeks. One enough here. Busi- Very dull on third week. (East.)

PATHE

nan Wake Up—
tle appealed to public and the picture ed to good crowds for a week's run. ddle West.)

SELZNICK

Why Announce Your Marriage?—
Splendid picture, appealing especially to women and girls; did good business for week. (Middle West.)

VITAGRAPH

Flower of the North—
Good showing. Went over very nicely. (East.)

WID GUNNING

Our Mutual Friend—
Story faithfully told. Business excellent. Presentation marked with one of the biggest exploitation campaigns ever known in the city. (Middle West.)

STATE RIGHTS

Burn 'Em Up Barnes—
Snappy comedy drama, full of thrills and fun. Played to big houses for one week. (Middle West.)

FAMOUS PLAYERS

Fool's Paradise—
Wide divergence of opinion among patrons. Some like it immensely. Others thought it rot. Anyhow, it did enough business to hold it over a second week. (Middle West.)

Had lockout on second week. Good advertising brought results. (Middle West.)

Held up fair the second week. Mighty good picture. (Middle West.)

Better than "Affairs of Anatol" and did bigger business for two weeks. (Middle West.)

Very elaborate. Good business on a two week's run. (Middle West.)

Fairly good entertainment with fair business. (West.)

Her Husband's Trademark—
Appealed to women. Story interesting. Business fair. (Middle West.)

Picture was pretty well liked. Elaborate prologue helped to put over the show. (Middle West.)

Audience like it. Fair attendance. (Middle West.)

Fair with fair receipts. (East.)

Very popular with the audience. (Middle West.)

Moran of the Lady Letty—
A good drawing card that met with the approval of patrons and drew a large weekly attendance. (Middle West.)

Picture did not do very good business. Somehow didn't draw and comedy, "Oh, Promise Me," won more comment. (Middle West.)

Good entertainment and good business. (West.)

The World's Champion—
Wally Reid popular with our crowds and "The World's Champion" went over great. Did big business. (Middle West.)

Fair picture. Business good. (East.)

Three Live Ghosts—
Very good picture and business good. (East.)

Her Own Money—
Nice interesting story well told with star at her best. Patrons well pleased. Played to wonderful business. (Middle West.)

One Glorious Day—
Although played as an added feature, it is good enough to stand on its own feet. Unusual and pleasing. (Middle West.)

Under the Lash—
Good picture, which pleased and drew well. (Middle West.)

Saturday Night—
Up to DeMille's high standard of production. Well acted and interesting. Played to good business. (Middle West.)

Mistress of the World—
Interesting. Business started off fair and kept improving daily.

Back Pay—
The recent controversy over the amount of money necessary to provide clothing for a girl made a good exploitation feature for this one, which did a good business for a week. (Middle West.)

The Lane That Had No Turning—
The title of this one brought them out, the picture doing a splendid week's business. (Middle West.)

Behold My Wife—
Did pretty fair business on second run. Public seemed anxious to see Elliott Dexter again. (Middle West.)

Midnight—
Good production with better business than usual. (West.)

Enchantment—
Fair picture with mediocre business. (West.)

Travelin' On—
A typical Hart picture. Attendance normal. (Middle West.)

FIRST NATIONAL

The Barnstormer—
Charles Ray is always certain of good support here. This production is a real money maker, having done a lively week's run. (Middle West.)

Very good picture. Had a very nice run. (East.)

The Seventh Day—
Story not new and at times impossible. Business fair. Patrons not very favorable to picture. (Middle West.)

Good picture which brought good business. (West.)

Home Talent—
House in a continuous uproar. Excellent business during run. (Middle West.)

A Question of Honor—
Just fair feature. Played to average business. (Middle West.)

Hail the Woman—
One of the big pictures of the year, though it held out good for only one week. (Middle West.)

My Boy—
This certainly packed in youthful America and grown-ups as well. (Middle West.)

The Beautiful Liar—
Star has done far better work. Title has exploitation possibilities. Attendance not up to expectations. (Middle West.)

The Sign on the Door—
Shows Norma Talmadge at her best. My audience liked it very much. Nice crowds all week. (Middle West.)

REALART

Nancy From Nowhere—
Pleased patrons and showed to good attendance. (Middle West.)

A Game Chicken—
Star appeals here and this went over nicely. (East.)

Too Much Wife—
Good characterization, well directed, pleasingly presented. (Middle West.)

The Luck of the Irish—
Especially timely for St. Patrick's Day and did fair business on second run. (Middle West.)

GOLDWYN

Come On Over—
Good, light feature which admirers of Colleen Moore enjoyed. Played to good business with Episode 3 of "Leather Pushers" as an added attraction. (Middle West.)

A very appealing picture, which gets over without being suggestive. (Middle West.)

Grand Larceny—
Very pleasing picture but not a strong box office attraction. (East.)

Fair production both in entertainment and box office value. (West.)

First Run Houses

(*Continued from preceding page*)

E. Feature—"The Rosary."
G. Arthur Koerner, Concert Organist—1. Melodie, Paderewski —2. Calm as the Night, Bohn.

MILWAUKEE

Strand Theatre—
Weekly—Kinegrams.
Comedy—"The Duck Hunters" — Mack Sennett.
Feature—"The Silent Call."

Merrill Theatre—
Special Music by the Merrill Orchestra.
A Goldwyn Short Reel Classic—"Tropical Tea Time."
Screen Snapshots.
Weekly—International News.
Feature—"Her Husband's Trade Mark"—Gloria Swanson.

Alhambra Theatre—
Weekly—Pathe News—Topics.
Educational.
Special Music—Alhambra Orchestra.
Soloist—Edith Taylor.
A Two-Act Torchy Comedy.
Feature — "Rent Free" — Wallace Reid.

Butterfly Theatre—
Special Music Butterfly Symphony Orchestra.
Weekly — Butterfly News and Views.
Comedy — "Mutts" Enacted by Dogs.
Feature—"Wild Honey"—Priscilla Dean.

NEWSY BRIEFS FROM CENTRAL FILM BE

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

The Chin Chin Club is rapidly becoming a gathering place for Chicago motion picture men, and at noontime particularly it is crowded with exchange men and exhibitors lunching, shooting a friendly game of billiards, or enjoying a "chin chin" while seated in the big leather chairs, with which the quarters are comfortably provided. The new club draws its membership from all lines of the amusement business in Chicago, and has elaborately and luxuriously furnished rooms in the Adams theatre building, 20 East Adams street. The officers, a majority of whom are film men, include President H. W. Peters, Secretary Jules Edwards, Treasurer Ray Florine and Directors Ralph Kettering, George Moore, Harry Beaumont and Oscar Florine. President Peters states that if the present rapid growth of the club continues, it is their intention to take over two additional floors in the building as soon as existing leases expire, and turn them into a gymnasium. This feature would undoubtedly be greatly appreciated by members. The club fills a real need in Chicago amusement circles and undoubtedly will be very popular.

H. D. Charness, who has been working for Unity Photoplays, has joined the local Goldwyn forces and will cover Illinois territory.

The Crown theatre at Crown Point, Indiana, has changed hands, the new owners being S. J. Gregory.

The Illinois Motion Picture Theatre Owners are co-operating with Charles H. Snyder, of the Lincoln theatre, Fulton, Illinois, in his fight on the threat of Sunday closing in his city. In addition to advising him as to the steps he should take to combat the danger, he has been supplied with slides to run in his theatre, and some splendid material for use in newspaper articles and circulars.

Ralph Kettering and John J. Jones made a flying trip to New York this week to welcome home Aaron Jones when he landed from the Steamship Olympic, of the Red Star Line, on his return from Europe, where he has been since the first of the year. The party is scheduled to return to Chicago immediately.

Manager Eddie Silverman, of Select exchange, has put E. W. Johnson on the sales staff payroll. Mr. Johnson will divide his time between the city and country territory. He has recently been connected with the Hodkinson exchange.

Sam Marks now is connected with the Hodkinson Chicago branch, and will cover Western Illinois territory, having resigned from United Artists to accept the new position.

Cress Smith, manager of United Artists Chicago exchange, has added two live wire salesmen to his staff. They are Lee Woodyatt, formerly connected with Select, who will cover Eastern Illinois and Northern Indiana; and George Levey, formerly a Unity representative, who will cover the southside of Chicago.

Will Hays, accompanied by his six-year-old son, Bill, Jr., was in Chicago last week for a visit with Mrs. Hays, who has been ill at St. Luke's Hospital, for several weeks. Mr. Hays took his family to his home in Sullivan, Indiana, and from there will return to New York. While in Chicago, he declared his belief that the new Motion Picture Producers and Distributors of America was sure to have the co-operation of the public in maintaining high standards, and that the organization would be able to do much of practical benefit for the industry.

Arnold Shack, of the Keystone theatre, has purchased the Panorama, located on Sheridan Road near Broadway, from Evans & Turner. It is understood the latter are figuring on opening a house in Morton Grove.

W. H. Tracy, who has been covering central Illinois territory for Vitagraph, has been assigned to the city staff, and is now working the north side for Manager Brimmer.

Manager Harry Miller, of the Windsor theatre, whose recent severe injury to his eye, was reported in these columns, made his first appearance since the accident, on film row Monday. His friends were glad to know that there is hope of restoring the sight of the injured optic, and that the other eye is unaffected.

Manager Condon, of the Star theatre, of De Kalb, Illinois, was visiting along film row last week, and among other things, reported that "Winners of the West," Universal's popular chapter play, is doing a great deal to bring his business back to normal, and gave high praise to the enterprise of Universal in getting out this type of serial.

Steve Berris, proprietor of the Lincoln theatre, Lincoln, Illinois, was a Chicago visitor this week, and reports that his work of providing Lincoln with a theatre that will be the civic pride of the town, is progressing well. Manager Petrie, of the Lyric theatre, East Moline, was also seen on exchange row and states that business is looking up in his vicinity.

Charles S. Rieman, who is organizing the motion picture section of The Pageant of Progress, is negotiating with several of the largest producers in the United States to put in exhibits at the Pageant, which will illustrate every detail of motion picture making. He has also gotten in touch with Will H. Hays, in an endeavor to secure his co-operation in getting a good comprehensive exhibit for the big exposition, which will be held again this year on the Municipal Pier.

Recent additions to the sales staff of Vitagraph's Chicago exchange include C. H. Callahan, formerly connected with Fitzpatrick & McElroy, who will cover northern Indiana; F. M. Ford, recently with Dempsey-Willard Pictures, and previous to that, a salesman for First National, working out of Little Rock, Arkansas, who will cover southern Indiana; and Milton Stern, who formerly was with Universal and will work the southern Illinois territory. T. H. Gibbs has recently been assigned to the Wisconsin territory and E. A. Phelps to country territory.

Claude Plough, one of the pioneers of the film industry in this territory, has accepted the position of Chicago manager for Robertson-Cole, and assumed his new duties. Mr. Plough, it will be remembered, organized the Anti-Trust Film Company back in the early days, which later was taken over by Universal, Mr. Plough going to the latter company, with which he remained for many years. He is one of the partners in Plough-Koffman & Connors, owners of a chain of movie houses, and will retain his interest in this exhibitor concern. Mr. Plough has been kept busy all week receiving the good wishes and congratulations of his many friends in the industry, on his return to the exchange end of the business. A. J. Gallas, who has been manager of the local Robertson-Cole exchange, for some time past, will remain as sales manager.

Cecil Maberry, who recently went to New York to accept an important executive position with the Goldwyn organization, spent several days in Chicago last week. He had intended continuing his trip so as to include a visit to the coast studios of the Goldwyn organization, but was unexpectedly called back to New York. It was surmised on film row that his change in plans was brought about by the rumored merger of First National and Goldwyn.

Brunhild & Young celebrate the third anniversary of the formation of their firm on March 17th, with a luncheon at Kuntz-Remmler's Restaurant with Managing Director Julius Lamm, acting as toastmaster. Among those present were Harry Brunhild, Leo Brunhild, Nicholas Young, Managers Lieberthal of the Emmett theatre; Rafelski of the New Era and Roger's theatres; and H. D. Watts of the Shakespeare. A spirit of optimism marked the occasion, and it was predicted that before this enterprising firm celebrates its fourth anniversary, several more theatres will have been added to its chain. Confidence was also expressed in the early revival of business, and that the Fall will see the industry moving forward "full speed ahead."

That independent pictures are coming into their own, is evidenced by the record being made this week by Joe Friedman's Celebrated Players Corporation, which is "School Days," the Wesley Barry picture, showing at the Chicago; "Charge It," starring Clara Kimball Young, at the Castle; "What Is My Wandering Boy Tonight" at the Randolph; "Good Night Wife" at the Pastime, and "When Girls Leave Home" at the Bandbox, a very unusual loop record for any exchange to make. Abe Warner, who returned from a booking trip to Kansas City and St. Louis in time for the opening of "School Days" at the Chicago, was greatly pleased over the reception given this picture, and that the huge house was full despite the bad weather in Chicago on the opening night.

A more optimistic spirit was in evidence along film row this week, owing to the decided improvement in business and reports coming in from both Chicago loop and out of town theatres, that attendance was picking up.

Dr. Shallenberger, of Arrow Film Corporation, was in Chicago this week in the interest of his picture, "Ten Nights in a Bar Room."

Maurice Fleckels, of Favorite Players, is making a prolonged stay in Chicago, looking after his film and other interests, but expects to return to New York at an early date. Messrs. Van Ronkel and Fleckels are among the exchange men who see better times at hand and believe that the continued improvement in general business conditions will be reflected more and more in theatre attendance as the Spring season progresses.

eviews of Latest Short Subject Releases

he Adventures of Robinson Crusoe "

(18 Episode Serial-Universal)

:Y'VE got another. Universal is taking . G. Wells and history to account in their ıs serial chapters. The two preceding tions, "Winners of the West" and "With / in Africa" have now been rounded into plete trinity. "The Adventures of Rob- Crusoe" looms up as a fitting member— ıl which is bound to enlist the attention ry child over the age of ten. It is our sion that this type of serial has paved y for something absolutely new in screen tion. Why bother with wild harum- exploits, the mad dreams of some highly ative hack, the sterile living, when the dead are offering their wares for visuali- ? The field is inexhaustible. Universal ırted something.

l old "Robinson Crusoe"—the favorite of boy in search of adventure has come screen with a fidelity which will kindle ıagination and bring back memories of childhood. It is an achievement which ıd to be heard from in box-office returns. ıot? Look at that title. Look further ıd Harry Myers as the star. And the ıt over "The Connecticut Yankee" shows e is something else than a buffoon. He soe and a colorful figure. He steps from ges of DeFoe's classic and tramps up own the deck of the pirate ship giving / to every scene. You forget your en- ıent. And you follow the many episodes s story unmindful of the fact that your y is rather hazy regarding the story.

ıt matters if you know what's coming. ıain thing is it entertains from the mo- the Crusoe bids good-by to his parents weetheart to the day he encounters Fri- The faithful servant arrives at the third e, when the navigator is marooned on his with no company except the native ani- Before his introduction, you follow e's plight when he is captured by the and returns to England to discover his s dead and his sweetheart betrayed by a riend. The call of the sea is in his blood. s forth in command of a pirate ship. And llowing action is tense with excitement e it reveals the battle with cutlass and ttle of the elements. Some highly color- niature effects are revealed as the ship about in the churning waters. The star es some typical Fairbanks high jinks in ssing the mutiny. With this first rate is embellished splendid photography and g.

y're off! Crusoe and Friday, Peg-Leg and rest of 'em. The picture offers unlim- pportunities for exploitation. The widely ıovel, the star, the educational and story —these should be capitalized by the ex- . Three of these better serials have d the screen, and "Buffalo Bill" is com- Get out the paper, distribute the bills, band—the chance has arrived to crash ney gates with this opus.—*LAURENCE*

" The Farmer and the Ostrich "

(Aesop's Fables-Pathe)

IT is no easy task to keep these modern twists of old man Aesop up-to-date. But Paul Terry proves that his talent in this direction is no flash in the pan. Here he draws upon the moral that "Hospitality is a virtue which should be exercised wisely." And the comedy finds expression through the antics of the animals. The cat opens the scene. He is on location near the inevitable ash-can. While he may have digestive powers which invite envy from a dyspeptic, yet he suffers an inferiority complex to see the billy goat devour unsavory dishes without tasting the contents. Such things as old cans, shoes, bottles, etc., are like so many anchovies to him—just little appetizers.

The cat indulges in hero-worship until the ostrich is called from the dressing room. And what that bally bird cannot eat and digest doesn't grow! Anchovies? Antipastos? Poof! He drinks up the home brew and doesn't stop until the still, coil et al are safely by his esophagus. There isn't enough left on the farm when he gets through to feed a mosquito. Watching these animals and the big bird devour the lil' ol' feed bag is a good appetizer in itself. You will feel like ordering the side of a cow for dinner. The laughs are there in abundance. It is quite the funniest of the Terry cartoons.—Lenth 2/3 reel.—*LAURENCE REID.*

" The Trail of the Wolf "

(Western Drama-Universal)

MAKE way for the Northwest Mounted formula in this Universal western drama. " The Trail of the Wolf " is typical of its class. The hero is in the uniform and the girl is the daughter of the proprietor of the trading post. You might guess that the villain is a French Canadian outlaw whose crime is fur smuggling. The picture carries on with the customary vitality characteristic of such pieces. There is the usual conflict which presents some acceptable riding and Percy Pembroke deserves mention for his horsemanship.

There is no great suspense because the plot follows the regulation pattern too closely. The climax develops when the bad man is traced through a note which he wrote the girl in order to entice her away from home. The inevitable pursuit follows. The picture is exciting enough if you haven't been fed up with the Northwest Mounted idea. It should prove acceptable with the average audience.—Length 2 reels.—*LAURENCE REID.*

" Hot Off the Press "

(Hal Roach Comedy-Pathe)

SNUB POLLARD turns to the newspaper plant for his latest comedy wheeze. The star plays the role of the janitor and his duties are washing the windows, oiling the presses and seeing that everything is in tip-top shape. The thread of the plot finds him in an argument with the managing editor and a tiff or two with the foreman. The latter's white coat is wrinkled and Snub offers to iron the jacket by running it through the presses. The coat comes out flat. In fact, it is a good job except for the forms which are printed on the back. The story next introduces the comedian on the track of some missing jewels. The gags are fairly novel and the offering closes when Snub puts over a scoop for the paper. "Hot Off the Press" will be enjoyed.—Length 1 reel. —*LAURENCE REID.*

" Friday, the Thirteenth "

(Star Comedy-Universal)

AS the title indicates, this comedy has a great deal to do with superstition. An absent-minded husband finds himself involved in much trouble on the previous day. First he misses his umbrella, which has been taken by a woman. He follows her through the park in an attempt to regain it without causing any embarrassment. It is almost in his clutches when the lover of the fair lady puts in an appearance. When the hero explains the situation to his wife she informs him that matters are not so bad since it is only Thursday, the twelfth. So he goes to bed leaving orders not to be disturbed until the fourteenth. The comedy presents a fair example of comedy gags. Eddie Boland and Gertrude Olmstead appear as the married couple. —Length 2 reels.—*LAURENCE REID.*

" A One Horse Town "

(Century Comedy-Universal)

THIS comedy starts off with a trick scene showing a close-up of an intimate card game. Two gentlemen are sitting back pretty with the pasteboards and smoking the customary perfectos. Then when the camera is placed at a medium distance you discover that they are only tramps seated on the open end of a box-car. This is a snappy beginning of a comedy which carries a fine sample of humor. The knights of the road are interrupted in their little pastime by the brakeman. They arrive in a small town and decide to put on a one night bill and engage Harry Sweet to put up the posters.

There is some nifty comedy released when the star attempts to paste the bills on the town fences. The boards are loose and one by one the fences tumble to the ground. Harry puts the show on the bum that evening by acting as scene shifter and property man. He even saves the town's savings from the two hamfats and as a reward wins the consent of the girl and her father. "A One Horse Town" will get the laughs. Book it and see for yourself.—Length 2 reels.—*LAURENCE REID.*

¶ You want what you want when you want it?

¶The Booking Guide has all the picture information an exhibitor needs.

¶The next edition is now on the press.

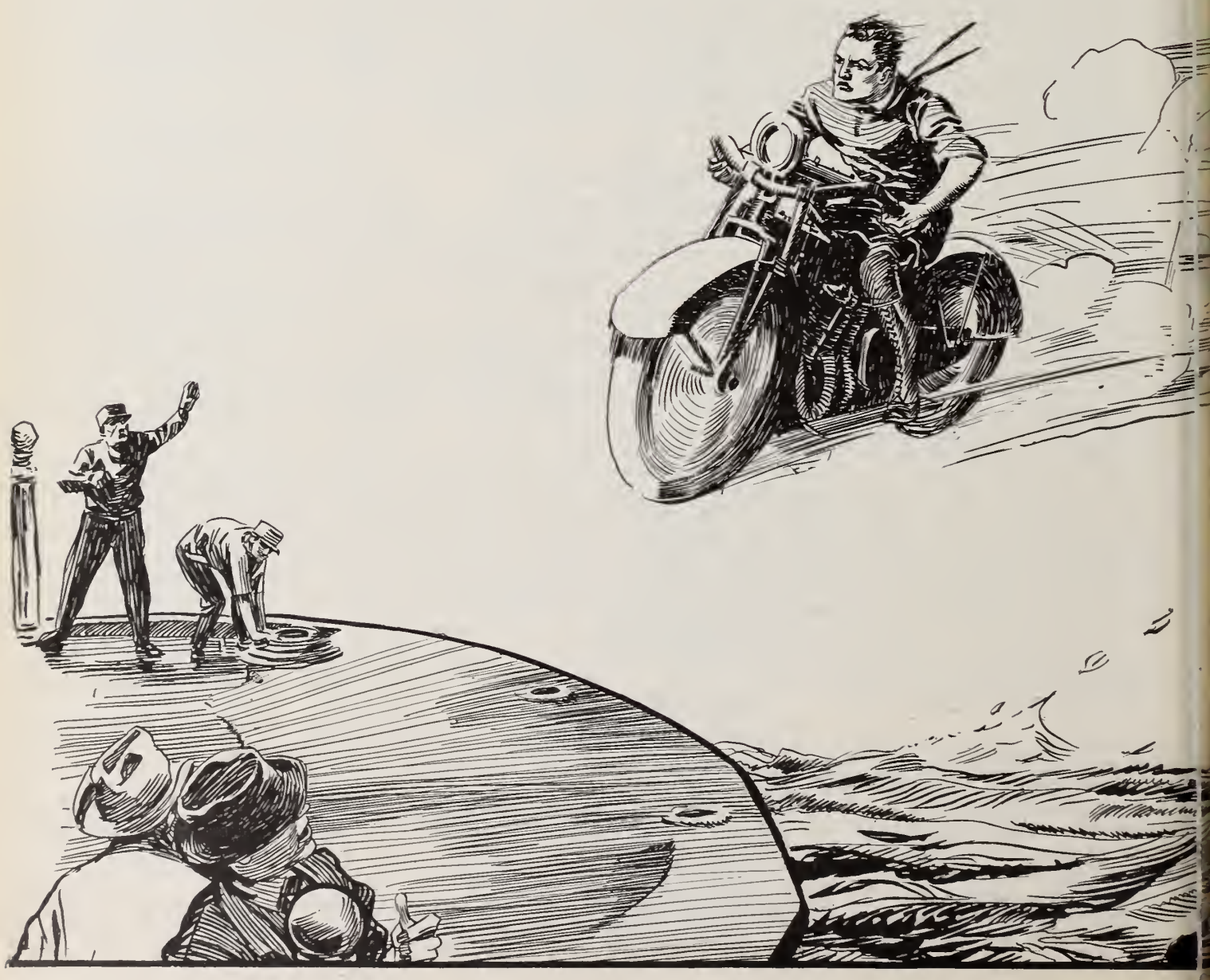
The Leap That Will Startle the World

Charles

The Thrill-A-Minute Stun

"Go-Get

Produced and Directed by
George B. Seitz



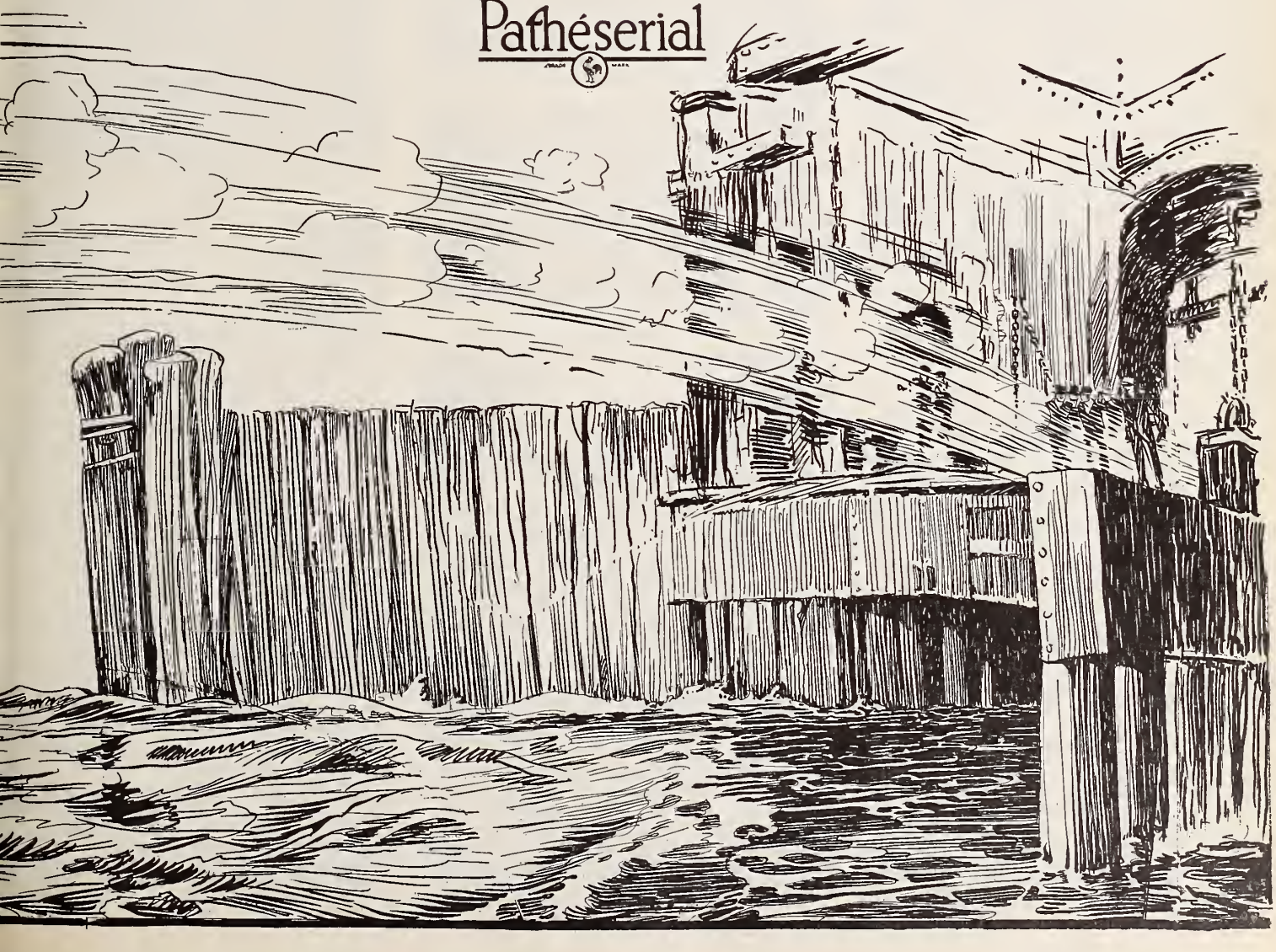
Hutchison

King, Takes It in

em Hutch"

At a speed of 50 miles an hour he jumps his motorcycle from a ferryslip to the ferry boat, yards away. He does a hundred such amazing things in this serial!

A Grand Attraction for YOUR House!



FEATURE REVIEWS

"Vendetta"

Howell Sales Co., Inc.—Commonwealth—Six Reels, About 5800 Feet

(Reviewed by Charles Street)

MUCH of the adverse criticism of "Vendetta" is to be charged to propaganda. A goodly portion of the remainder is warranted. Yet the picture is not entirely without merit. It boasts an interesting theme, containing several highly pleasing moments, and the photography is excellent in a few instances. Here we meet a different Pola Negri. Gone is the dancing imp of a thousand loves and the ultra-conventional Countess portrayed here is not nearly so attractive. She gets no chance to play even one of her artful talents and were it not that the plot, scenes and other characters fill the void we hesitate to say how disappointing our experience.

As a thriller, with shooting and stabbing and love and hate intermingled to the exclusion of fun, the picture produces the goods. A young Corsican's mode of furnishing visiting Englishmen with snappy moments is not what his sister, the Countess, suggested. The resulting duel brings out pistols instead of swords as the weapons and the brother dies with the gun of "E. A." an unnamed Britisher, in his possession. The Countess' vow for revenge, coupled with her pledge to marry her guardian, make trailing of the S.S. Victory imperative. The mate of "E. A.'s" duelling pistol, it develops, belongs to the man the Countess ultimately marries. For scenic convenience alone Monte Carlo is where the unraveling is done, but no pretentious scenes are introduced. Then back to Corsica for the climax, which atones in part for much that is lacking beforehand.

While the plot stresses the white hot passion of the Corsicans the direction falls short in using this point to bring out the natural ability of Pola Negri. Flowery titles mislead at the start and one realizes with a jolt that the actress is in a different role. Other shortcomings in direction force effects that spectators fail to realize properly.

The Cast

Countess Marianna Paoli.....Pola Negri
Gladwin Irving, a lieutenant.
Baron Danelli, the guardian
Edward Alcott, the lieutenant and hero
Antonia, brother of the Countess
Tomasso, servant of Antonia and co-plotter with the Baron
Ruth Alcott, sister of Edward Alcott and fiancee of Gladwin Irving.

By George Jacoby and Leo Lasko. Titles and editing by James A. Creelman.

The Story—At his sister's bidding Antonia picks a quarrel, which results in a duel, with visiting Englishmen. He is killed, retainng a grip on the pistol. The Countess seeks revenge, promising to marry her guardian if he helps her. At Alexandra quarantine grips them as they trail the Englishmen's ship, the Countess nursing and falling in love with a man whose name she doesn't ask because she is engaged. Learning he is a brother of the sister engaged to a friend, she accepts his attentions and arouses jealousy of her guardian. The guardian, with Tomasso, plots revenge by releasing the Countess for the marriage at Corsica, where the heroine learns her husband fought her brother. Declining suicide she faints as Tomasso stabs the guardian in mistake for the husband and awakens in the husband's arms.

Classification: Romance and adventure centering on an Englishman's taunt about the even course of life at Corsica. Also melodramatic intrigue.

Production Highlights: The challenge. Duelling scene. Farewell to visitors at Corsica. Servant's theft of companion's duelling pistol. Countess seeking consolation in prayer. Love-making scenes of Countess and Lieutenant. Native marriage train. Servants jumping into bridal suite through window. Pola Negri about to stab herself. Stabbing of guardian. Pola Negri regaining consciousness in husband's arms.

Exploitation Angles: Ride of servant. The duel. Ride of Countess to duelling grounds. Countess swearing vengeance. Her nursing lieutenant. Guardian and servant plotting. Countess' refusal to kill self. Star's popularity.

Drawing Power: Better in houses in which Pola Negri has not been surcharged with stardom. Good for most any but the elite.

"Bucking the Tiger"

Selznick—5533 Feet

(Reviewed by Eugene Carlton)

FORTIFIED with an abundance of suspense, built around a unique plot, "Bucking the Tiger" is just different enough from the average story of romance to be classed as a good prospect for a drawing card. The usual methods employed in obtaining suspense are missing, which adds greatly to the merit of the picture. With the locale laid in the Northwest, there are various stages of the picture which are a trifle hackneyed, portraying too much of the time worn "rush for gold" element, of which the public has grown weary. Conway Tearle also could advantageously cast aside some of his "heroic" poses. However, his work is good and he is to be commended

The fact that a life insurance policy, which means financial aid for four men and death for a fifth, a pretty girl who loves the unfortunate fifth, and a timely "strike" of gold, constitutes the basis of the theme, stamps the production as "different." It is splendidly acted by the entire cast and the spirit of adventure will appeal strongly to audiences, as the real "kick" is saved for a grand finale. Conway Tearle fits into his role in a capable manner and does justice to the character of a "game sport."

The Cast

Ritchie MacDonald.....Conway Tearle
Emily Dwyer.....Winnifred Westover
Ralph Graham.....Gladden James
Skaguay Belle.....Helen Montrose
Andy Walsh.....Harry Lee
The Count.....George A. Wright
William Hillyer.....Templar Saxe

Produced by Lewis J. Selznick. Story by Achmed Abdullah and May Tully. Directed by Henry Kolker.

The Story—Pretty girl goes north to join sweetheart who has promised to marry her. She discovers he is worthless and tries to commit suicide, but is prevented by man who is one of five derelicts from Klondike gold rush. She falls in love with rescuer. The five agree to take out insurance policy for $100,000 for one of their number who is to die at the end of a year and leave money to other four. They cut cards, hero drawing unlucky ace. Gold strike is discovered, but one of the four demands that hero keep promise and die. Hero is about to keep word, but the inevitable enters the scene and happiness reigns.

Classification—Romance of the Northwest, dealing with hardships of the Klondike. Also contains a love story and human interest.

Production Highlights—The thwarting of the girl's attempt to commit suicide, the release of the hero from his binding promise to end life, excellent photography, especially on interiors.

Exploitation Angles—Opportunity for good catch lines, based on the fact that a man was to live in comfort for a year and then d h life for the benefit of four others A atmospheric lobby display of the Klonc e.

Drawing Power—Should appeal mo y neighborhood houses in large or small itie Not a good "bet" for the big houses. ee liberal advertising.

"The Girl From Nowhere"

Selznick—5000 Feet

(Reviewed by Eugene Carlton)

CAST aside your opposition to im; bba bilities and "The Girl From Now re," relying principally upon the praisew thy work of Elaine Hammerstein, will ta its place among the successful crook elo dramas. The swift action and thrilling ses of the story very cleverly cover up th ele ments which smack of unreality. Yet, th im probable factors in the story are not g ing ones, merely the type which the av age audience realizes as being untrue to life but still interesting. To be more explicit, th un usual fear which the principal female lea has for her crook suitor is unwarranted, a is an example of several weak technicaliti in the theme.

However, the smooth running action o the story, some good directing and the m mendable acting of Elaine Hammerstein ore than overshadow minor criticisms. Huma interest is certain to be aroused when a p tty girl represents herself as the wife of a ir tually strange man in order to hide her al name, which has become linked with th of a crook suitor in a jewel robbery. Of co se the true character of her disreputable s or is discovered by her in time to prevent ir marriage, after an elopement, which m es her association with the "strange man" all the more interesting.

The Cast

Mavis Cole.....Elaine Hamme in
Jimmy Ryder.....William Dav on
Grace Parker.....Warren
Herbert Whitman.....Huntley Gc on
Dorothy Grosscup.....Louise Pru
Samuel Grosscup.....Colin Cam
Steve LaMarche.....Al Ste rt

Produced by Lewis J. Selznick. Story Bradley King. Scenario by Sarah Ma

Directed by George Archainbaud.

The Story—Heroine elopes with man discovers is a crook, refuses to marry him takes refuge in deserted lodge. Her name linked with that of crook suitor's in jewel ry and she represents herself as wife owner of lodge, who has been jilted by cro sister. Owner of lodge proposes to heroine is accepted. Crook suitor, in another attemp robbery, threatens heroine, but she rema true to her husband, justifying the confide which husband has placed in her.

Classification—Crook melodrama, ming with love story and a few touches of humor.

Production Highlights—No outstanding si ations, but plenty of swift action. Heroin representation of herself as wife of lod owner makes bid for humor. Several splen interiors, as well as good exteriors.

Exploitation Angles—Elaine Hammerstei name can be capitalized to good advanta Catch line, "She unconsciously selected h future name," and lobby display, portrayi scenes in lodge room, should go well.

Drawing Power—If properly exploited a advertised, the picture should draw good in t larger first run houses, although it apparent is best suited for the larger neighborhoo theatres in cities.

" The Fire Bride "

Wid Gunning, Inc.—Five Reels

(Reviewed by Matthew A. Taylor)

UE lagoons and coral reefs and all the other things that go with the twang of kelele, form the background for this ance-seasoned melodrama, which makes od entertainment for the average. We are that this is the first South Sea picture e actually filmed in that land of shredded at and dusky maidens. Certainly it paid producer to transport his company from lywood to Tahiti to get these exteriors. y will convince a lot of people that the th Sea Islands have not been over press- nted after all.

s for the story it provides opportunity for action and a heroic finish and a piquant touches that the audience will l. Combining Robert Louis Stevenson Jack London it is a treasure hunt with illainous old sea dog as the heavy. The t mate of his little schooner is the hero; daughter of the treasure-seeker the oine.

well staged tropical storm and a crowd South Eea Islanders, presumably savage, p the plot along and bring about the down- of the villain. These natives make fine ras. They stage some barbaric dances ich look real enough to find a place in South Sea scenic. Executed by a large mber who keep perfect time, they form interesting part of the picture. The ship d storm scenes have all been well directed d the wreck of the little ship makes a nvincing picture.

With the exception of two minor roles the t is entirely American. Edward Hearn es a virile performance as the hero and th Reneck is a pretty heroine. We were ittle saddened by never learning what the easure-box contained. It caused all the uble in the first place, but the scenarist ver bothers to explain. Anyway it is re- rned to its rightful owner.

"The Fire Bride" can be given a presentation that can be relied upon to put it over en with a doubtful audience. Most diences will find it a colorful adventure ture and like it no matter what presentation is afforded.

The Cast

s Markham ..... Ruth Reneck
ve Maitland ..... Edward Hearn
t. Markham ..... Walt Whitman
t. Blackton ..... Fred Stanton
l ..... Paki
om ..... Taura

rected by Arthur Rosson. Produced by W. F. Alder and S. M. Unander.

The Story—Captain Markham returns to seek treasure buried on a South Sea Isle. He es his daughter. The skipper of the schooner rders him and tries to steal the treasure. t a terrific storm arises and the schooner is ecked. The girl and the first mate, a young n seeking revenge for his murdered sister, ld a hut on the beach and the skipper finds elter in a cave. The island is inhabited by ages. The skipper is captured by them and led for wronging a native girl. The mate d the girl are picked up by a pearling fleet.

Classification—Romantic melodrama in a uth Sea background.

Production Highlights—The scenic beauty nning all through the picture; the arrival of e schooner at the island; the ceremonious nce of the natives; the sacrifice to the god; e storm, and the wrecking of the schooner; e capture of the villain by the savages.

Exploitation Angles—Its romantic, South Sea ckground; said to be the first picture actually ned in that location; prologue of Hawaiian sic and appropriate dance with guitar and ele interlude; palm decorated lobby; teaser mpaign from title.

Drawing Power—Good enough in neighborod houses. Only the most fastidious will not satisfied.

" False Brands "

Pacific Prod. Co.-State Rights

(Reviewed by Laurence Reid)

ALL things considered this western drama released upon the state rights market is up to average. It contains the customary ingredients which are fairly well developed even though there is no mark of originality about th eplot. At times the action is allowed to proceed in rather draggy fashion but this is compensated for in the characterization, amply taken care of by Joe Moore and Eileen Sedgwick. Many will not be reconciled to the fact that the first mentioned is able to get away with a cow-puncher portrayal. They will naturally associate him with his brothers who have appeared in almost everything except westerns. He makes the role entirely likable. The rest of the cast are adequate.

If the director has faltered it is in his climax which arrives too slowly to carry much suspense. The plot, a familiar one, deals with cattle rustling. The bad man attempts to frame the hero with a murder charge, thus bringing about the disillusionment of the heroine. The action opens at a co-ed college with the hero unable to collect an education because of his talent for fighting. So his father sends him to his ranch under the stipulation that the boy hide his identity in order that the cattle rustler may be captured.

The conflict develops when he arouses the enmity of the ranch foreman and the hero finds himself involved as the sheriff proceeds to carry out the law. The young man escapes and eventually triumphs over the villain. He is also successful at romance. The concluding scenes are punctuated with good punch scenes which reveal much exciting gun-play. The technical side of the offering is up to average, there being appropriate atmosphere and first rate photography. A little editing here and there, dispensing with some close-ups of Miss Sedgwick, will make the action more compact.

The Cast

Joe Sullivan ..... Joe Moore
Eileen Morgan ..... Eileen Sedgwick
Sam Morgan ..... C. W. Williams
Max Shultz ..... Robert Kentman

By William J. Craft. Scenario by Harry Chandlee and William B. Laub. Directed by William J. Craft. Produced by Pacific Prod. Co.

The Story—Western, with youth expelled from college and sent to father's ranch with the object of capturing the cattle rustler. Meets girl of his college days, who is daughter of superintendent, and they become partners in the venture. The youth is involved with the law but escapes from the sheriff. After a series of gun plays he triumphs in his mission and also in romance.

Classification—Western adventure story detailing exploits of reckless youth capturing cattle rustler. Familiar plot though satisfying with romance and western incident.

Production Highlights—Sympathetic characterization well interpreted by Joe Moore and Eileen Sedgwick. Typical western incident. Good suspense toward finish. Snappy action for the most part.

Exploitation Angles—The usual opportunity to present your patrons with western entertainment. The title is a good one for the story and it is well acted. Joe Moore is brother of Tom, Owen and Matt. Play him up. Also Eileen Sedgwick who is well known to steady patrons. Has been playing in Universal westerns. Don't use too many superlatives here.

Drawing Power—Where exhibitors feature daily change of program this one will get over. It is average entertainment of the western order and will go best in neighborhood houses and those in factory districts where they enjoy the westerns. Billed with the stars featured is likely to draw.

" Bobbed Hair "

Realart-Paramount—Six Reels

(Reviewed by Laurence Reid)

HERE is a timely little story taking up the burden of that much discussed specie of the feminine sex—the flapper. As the title indicates it permits Wanda Hawley to appear in an ideal role for her personality. There is no tax put upon her emotional capabilities. All she has to do is run true to form. And she succeeds in making the role a colorful one indeed. "Bobbed Hair" is crammed with delicate humor which borders at times upon burlesque. It pokes gentle fun at Greenwich Village, futuristic poets and poetesses, and frolics about in a romantic vein which is sure to delight the young impressionables.

Miss Hawley longs for the unconventional ideas of existence. She is betrothed to a prosaic product of Wall Street who is blind and also deaf to the romantic scheme of things. The girl's aunt is determined that she will marry this hard-headed youth. But she rebels and runs away to the village to live with a former classmate—a young woman who has taken up the flapper cause with a vengeance. Sandals, bobbed hair, the togo and all that sort of thing. It doesn't take the irrepressible Polly long to adopt the same ideas.

This of course starts a pretty romantic conflict, for the youth of the ticker follows to straighten out the complications. The girl hides from him and naturally he is disconsolate. She even finds a communion of soul or expression with a married poet. His wife threatens divorce and the flapper even thinks of suicide. But it all ends according to Hoyle and the children of Adam. The offering is well mounted and certain of its appeal to the young romancers. There is abundant humor and some good sound philosophy concerning the modern flapper. Miss Hawley is assisted by competent players in William Boyd, Leigh Wyant, William P. Carleton and Adele Farirngton.

The Cast

Polly Heath ..... Wanda Hawley
Dick Barton ..... William Boyd
Aunt Emily ..... Adele Farrington
Zoe Dean ..... Leigh Wyant
Evelyn ..... Jane Starr
Daisy ..... Margaret Viltmore
Paul Lamont ..... William P. Carleton
Mrs. Lamont ..... Ethel Wales
The Lamont Children ..... Junior Coghlan, Robert Kelly

By Hector Turnbull. Scenario by Harvey Thew. Directed by Thomas Heffron. Photographed by William E. Collins. Produced by Realart.

The Story—Girl is equipped with modern tendencies of flapper. Is engaged to unromantic youth of Wall Street and when her aunt is determined that she will marry him, she runs away to Greenwich Village to join her school chum, a true product of the futuristic scheme of existence. The heroine bobs her hair and becomes the typical Villager. The hero follows and a reconciliation is effected when she finds him more genuine than the ultra modern types with whom she has lately associated.

Classification—Romantic comedy visualizing the modern flapper. Carries plenty of good incident and some typical scenes.

Production Highlights—Up-to-date quality of theme which makes rattling good light comedy. The careful taste in dressing the picture. The work of the star and her principal assistants. Scene when the flapper takes up the cause with a vengeance.

Exploitation Angles—This presents ample opportunities for exhibitor to capitalize on the discussion of the much abused flapper. The title is a winner. A prologue is easily suggested from the story. The romance. The fact that Miss Hawley has ideal role and has the support of William P. Carleton and William Boyd. Should make a good teaser campaign.

Drawing Power—This will go well in select neighborhoods, especially with the younger set or the matinee crowd. Will be enjoyed by the flappers especially. Title will attract them. Besides Wanda Hawley has a following. Good on the daily change of program.

"His Back Against the Wall"

Goldwyn—5000 Feet

(Reviewed by Charles B. Larkin)

HAS the millenium arrived? Here's a picture with a "different" story. "His Back Against the Wall" is a distinct novelty. It's a western comedy-drama with a hero who has to be held on his horse, who shakes all over when a gun goes off and who cringes with fear when the cat's eyes shine forth in the dark. As Jeremy Dice, the youth who leaps from a tailor's bench in an East Side sweatshop to the land of cactus, two-gun men and bold bandits—from a spineless coward to an Honest-to-Gawd hero—Raymond Hatton contributes to the screen one of the most delightful bits of character work seen in many moons.

John Frederick wrote the story which has supplied Director Rowland V. Lee with enough material to keep things moving from the first scene to the inevitable clinch. The picture opens in a New York tailor shop where some good comedy moments enter, then switches to the grand ball of The Steppers' Club, where Jeremy Dice and his "goil," portrayed by Shannon Day, shake some wicked steps and win the $65 triple-plated cup and winds up in the great open places of the west.

The picture is notable for its fine settings, especially the western backgrounds many of which are scenic gems. Max Fabian has done some good camera work, the photography being artistic throughout.

There are several praiseworthy scenes. The first comes when a bully takes Jeremy's girl away from him at the ball and the poor fellow, coward that he is, literally crawls from the hall. The next one is the fight between Dice and an angry brakeman atop a freight which ends in Jeremy being cast into the atmosphere. Then we have a scene in a deserted cabin in the desert, where two bandits stage a gun battle over a recent haul. Jeremy is hiding in the attic. The fight is taking ten years from his life. One of the holdup men spies the "hero" and is about to pump him full of lead when he is killed by the other yegg who is also mortally wounded. Jeremy, crawling from his hiding place, soons finds himself facing the sheriff's posse. He is given credit for killing the two bad men and rides into the little western town—a hero.

The big punch comes when Jeremy and "Bronc" Lewis, cousin of one of the slain men, meet in the town square. "Bronc" has sworn to "get" Jeremy, who, however, unexpectedly turns the tables in a scene that should bring patrons to the edge of the seats.

The Cast

Jeremy Dice	Raymond Hatton
Mary Welling	Virginia Valli
Sheriff Lawrence	Will Walling
Bronc Lewis	Gordon Russell
Henry Welling	W. H. Bainbridge
Mrs. Welling	Virginia Madison
Arizona Pete	Fred Kohler
Lew Shaler	Jack Curtis
Dr. Farley	Dudley Hendricks
Dorothy Petwell	Shannon Day
Jimmy Boyle	Raymond Cannon
Foutch	Lewis Morrison

Produced by Goldwyn Pictures Corporation. Directed by Rowland V. Lee. Story by John Frederick. Continuity by Julien Josephson.

Photographed by Max Fabian.

The Story—Jeremy Dice, a timid, cowardly tailor's assistant is kicked out of a Gotham East Side shop because he did not have spunk enough to stand up to a bully who stole his girl. The coward goes West. Kicked off a freight in an Arizona desert, he happens upon the meeting place of two bank bandits who murdered each other in a quarrel over the division of the "receipts." Jeremy is scared speechless and is unable to deny that heroically and single-handed he killed the bandits when the sheriff finds him with a gun in his shaking hands. He is made a hero and falls in love with the daughter of the wealthy ranchman whose son one of the bandits had shot. Under the stimulus of unselfish love, Jeremy develops the courage he had never had.

Production Highlights—The novelty and appeal of the story. Excellent portrayal of the leading role by Raymond Hatton, the star. Western ranch scenes and fights. A big battle between Jeremy Dice and "Bronc" Lewis in the village square. A realistic East Side dance hall scene.

Classification—A comedy-drama bordering on the melodramatic in spots.

Exploitation Angles—Dance hall contests, tailor shop tie-ups, the star. Newspaper essay contest on "How to Conquer Fear."

Drawing Power—Suitable for all classes of theatres whose patrons appreciate something "off the beaten path."

"Island Wives"

Vitagraph—Five Reels

(Reviewed by Laurence Reid)

THIS picture is a variation of the South Sea formula and as such it doesn't offer much in the way of novelty. As a matter of frankness it fails to carry any suspense for the steady patron who has seen the pattern used since the beginning of the multiple reel feature. The author has peopled his story with conventional figures who are piloted through a number of scenes of arbitrary design—some of which strain credulity. It is difficult to accept the attitude of the discontented wife who, when she is rescued by a wealthy yachtsman, consents to marry him under the belief that her husband has perished in a storm. Her peculiar conduct is manifested in her absolute refusal to encourage the advances of her new spouse. Since he doesn't show his true colors until the fourth reel one will be excused for failing to offer her any sympathy.

She accepts his proffers of money and clothes but doesn't pretend to compensate with gratitude in any way. He takes her back to civilization—to San Francisco to be exact. But they no sooner step on American soil before she succeeds in having him take her back to Tahiti. There they are confronted by her husband who places a wrong solution on the situation. He compels the philanderer to seek safety in the shark-infested waters and his death is indicated. The picture releases very little dramatic punch. Bigamy doesn't enter once it is explained that the skipper contracted the marriage within the three mile limit instead of upon the high seas. The early scenes disclose a bit of brutality between a vicious renegate of the Islands and the husband. The wife runs away to avoid the brute and her rescue is effected.

The producers have given the story a colorful production. The Florida coast lends a fine suggestion of the South Seas, and Miss Griffith portrays her part with sincere feeling. She also finds occasion to wear a variety of costumes. There are some atmospheric shots which disclose her bathing in one of nature's pools. The storm scene is highly effective, it being charged with first rate suspense and high class in a technical way. Most of the action transpires upon the yacht. Rockcliffe Fellows, after seasons spent interpreting heroic roles, plays the part of the heavy here and succeeds in giving an adequate portrayal. Edna Hibbard makes a picturesque figure as a native Tahitian. The titles are written in an impressionistic style and as far as advancing the plot is concerned they fail in the task. But the production is high class. The pictorial appeal, the star and the title—well the picture should not lack in patronage because of their magnetic qualities.

The Cast

Elsa Melton	Corinne Griffith
Jimmy	Charles Trowbridge
Hitchens	Rockcliffe Fellows
McMasters	Ivan Christy
Piala	Edna Hibbard
Bibo	Norman Rankow
McMaster's Native Wife	Peggy Parr
Captain of Yacht	Barney Sherry
Lester	John Galsworthy
Mrs. Lester	Mrs. Trowbridge

By Bob Dexter. Directed by Webster and bell. Produced by Vitagraph.

The Story—Discontented with life in a in the South Seas, Elsa Melton longs for v zation. A tropical storm brings about th w and the girl is carried to San Francisco t wealthy owner of a yacht. She accon him through the belief that her husb drowned. He induces her to marry hi afterwards informs her that the marri illegal because it was performed within th mile limit. She returns to the South Se finds her husband and he becomes convin her faithfulness.

Classification—Romantic adventure stc the South Seas. Picture marked for i mosphere. Plot based upon a girl's disill ment and her unpleasant experiences in f happiness.

Production Highlights—Atmosphere col off Florida coast to represent South Sea vironment. Wardrobe of Corinne G Pictorial appeal.

Exploitation Angles—This being a South story, exhibitors should concentrate upo pictorial appeal. Should link up with bo lers who feature South Sea stories. Stil star in different styles in which she appea picture will invite patronage. Opportunitie colorful prologue suggestive of the South

Drawing Power—Wherever Miss Griffi popular picture will draw. Best suited to gram houses. Will be enjoyed where fan not in search of too much novelty. Prol and special music will make it more enjoy Title and stills of star will help patronage. ter for small towns than cities.

"Other Women's Clothes"

Hugo Ballin-Hodkinson—5500 Fee

(Reviewed by Laurence Reid)

THE production values of this picture a surpass the story qualities. Indeed t theme of this offering has been grou through the movie mill on several occas and even were it not burdened with impr bilities, so noticeable here, it does not c enough substance to entertain beyond pictorial appeal. In the first place it wil hard to believe that a girl sophisticated the heroine is represented, accepting the heritance of an elderly lady's will with being inquisitive enough to get at the bott of her good fortune. Furthermore when learns the truth eventually and disappears is apt to call her a character from fict rather than from life.

This heroine encounters a wealthy yo whose theory is that one cannot buy ha ness. She has entered his aunt's home the purpose of taking a dress back to modiste shop where she is employed. seems likely that her feminine intuition wo acquaint her with her sudden rise to pr perity. Yet she gladly accepts her n found riches with no questions asked. weak link in the story is that such a dec tion on the part of the rich youth could kept up so long. A certain philanderer f lows her about and succeeds in introduci several unpleasant experiences—one of wh leads to the deception of the hero. Then s disappears.

Follows a series of subtitles which st that the youth is in England, or Paris Italy. These might better have been elim nated because Mr. Ballin has suggested t atmosphere of the continent through settin Disconsolate he returns to New York a encounters her quite by accident. A fi scene brings this incident about and it carri all the customary thrills. Native New Yor ers will wonder though why the trucks a compelled to travel from the East Sid crosstown, to reach the theatre district. Th however has nothing to do with the fi technical equipment of the feature. Tru Hugo Ballin to dress a picture correctl Trust him to make the most out of his m terial, although in this case he is handicappe

trite story. He even overcomes the ırm of coincidence and sustains the t because of some effective touches, lor, the atmosphere of refinement, and eful lighting and first rate photography. ontinuity is well arranged. In fact hing has been done to make this an ional picture, but alas it is burdened ı weak plot—one devoid of any con- us highlight. Miss Ballin gives ade- expression to her role. The same may l of Craufurd Kent. The offering will mostly to a feminine clientele.

The Cast

ne Lee	Mabel Ballin
Garrison	Raymond Bloomer
Lewis	Craufurd Kent
oger Montayne	May Kitson
nberg	William H. Straus
Horowitz	Aggie LaField
owne	Rose Burdick

hel Doncher. Directed by Hugo Ballin. ced by Hugo Ballin. Released by Hodkinson.

Story—Working girl employed in modiste encounters rich youth who, to test his that money cannot buy happiness, ar- that heroine accept inheritance of elderly although it is really his wealth which is showered upon her. The girl radiates iess over her new-found prosperity until arns the identity of her benefactor. She ears but eventually is discovered by hero reconciliation is effected.

sification—Romance founded upon theory noney cannot buy happiness. Contains interest, pathos and sentiment. Also a t.

duction Highlights—The fine production ugo Ballin. The work of Mabel Ballin Craufurd Kent. The fire scene which s a thrill. The settings, lighting and graphy.

loitation Angles—Presents opportunities ay up milady's dress. Linking up with te shops. Character of theme offers idea xploitation. Work of Mabel Ballin who appealing performance. Title carries e value. Shows how love of finery will change destiny of wearer.

wing Power—This is a woman's picture every angle. Therefore it is a good bet e select neighborhood which caters to a ine clientele. Will not draw in the work- istricts. Needs exploitation. Presenting gue of fashion show will help. Mabel fairly well known. Best for smaller Play it for the feminine trade. Mail aign reaching such a clientele is apt to effective.

"Blaze Away"

Lorenzo-State Rights—4800 Feet

(Reviewed by Laurence Reid)

ITH such a title adorning this western the patrons who demand plenty of vital ı running true to form will find in the re a sure-fire brand of entertainment. It t a misstatement in declaring "Blaze " the best of Guinn (Big Boy) Wil- ' features. For one thing it takes him er along the road to popularity. This is ıse he is rapidly becoming a first rate . He does not depend upon the cow- privilege to sacrifice expression for a ay of hard riding and straight shooting, ugh these qualities are much in evidence

e plot is simplicity itself. Some may say it is old in terms of the screen. But ob- as its line of action may be in general opment it carries the spectator along gh its human interest element and its dramatic punch. The patron looks upon nflict engendered over a dispute of prop- An old ranch owners' life is in jeopardy ıse of the machinations of a neighboring ner and the formers' foreman. These ns plot to kill the old man but the cow- nero, in love with the rancher's daughter, rates their plans and his big triumph es when he wins the girl.

e picture is marked for its colorful action, punctuated as it is with reckless riding and typically western gun play. Williams plays the part of a bashful lover whose duty is a difficult one because of the overwhelming obstacles. He succeeds in making the character wholesome and human. Perhaps its outstanding high light is the exceptional horsemanship displayed by the star. His support consists of Molly Malone as the heroine and Ed Burns and Edward Borman as the "heavies." The atmosphere is first rate, the backgrounds being entirely consistent with the plot.

The Cast

"Big Boy"	Guinn Williams
Molly Melody	Molly Malone
Pop Melody	Hal Wilson
Bill Lang	Ed Burns
Tuck Martin	Edward Borman
Pablo	William Curran

By Bruce Boteler. Directed by W. Hughes Curran. Photographed by John Stumar. Produced by Frederick Herbst Productions.

The Story—Western treating of a neighborhood dispute between property owners. An elderly rancher's life is in jeopardy and his neighbor schemes with the old man's foreman to obtain title by fair means or foul. They are frustrated in their plans by the cowboy hero, who rides to the rescue in daring fashion. A romance finishes the story.

Classification—Western melodrama punctuated with hard riding and quick shooting and plenty of fights. Usual romance.

Production Highlights—The work of Guinn Williams who shows evidence that he is rapidly becoming a first rate actor. The horsemanship displayed by the star. The plentiful fights. The support of Molly Malone.

Exploitation Angles—There is no doubt that this will succeed with most audiences. There is opportunity to capitalize the title in various ways. Also the star is forging ahead. His newest picture, outclasses his previous releases Attention should be paid to exploiting his personality.

Drawing Power—Wherever westerns are enjoyed this picture will get over. Not a good bet for the select house but a sure winner in the program house downtown. Williams' personality is getting over. Title should help some in drawing patronage.

"The Cradle"

Paramount—Five Reels

(Reviewed by Laurence Reid)

EVEN after you have catalogued this feature as belonging to formula number 9, and sit back with a knowledge that it will develop according to tradition, you are certain to be entertained because of the appealing note of heart interest which marks this domestic conflict. "The Cradle" is an interesting little study of "a little child shall lead them" pattern. It demands of the tiny juvenile, Mary Jane Irving, a great deal of expression. In fact she is in almost every scene and displays a sound grasp of emotional expression not marked by any directorial coaching, so natural is her performance.

Monsieur Brieux has not solved any problem here. He simply brings forth that a house cannot stand divided once a child has blessed it with his presence. A struggling physician is discontented over his economic situation. Into his life enters a gay adventuress who proceeds to rupture the sweet domesticity. The wife, not content in being left alone, takes up with an admirer of her maiden days. And so two separate menages are maintained after the divorce, the child passing six months with the mother and the remaining months with the father. The director or possibly the author has used a deal of subtlety in certain situations. One thing in the picture's favor is the total lack of sentiment of a false character. It could have been easily arranged for the mother to be humanized in a sympathetic light. Instead you pass your sympathy upon the child who is too young and innocent to appreciate the problem which has entered her life and the pathos is genuine.

The youngster is merely tolerated by the fathers' second wife. In fact she is mistreated. The second husband of the mother is equally unresponsive. This is the only artificial note noticeable, for it is not reasonable that two people could be so hard-hearted toward a lovable child. They might be inspired by jealousy but their conduct would not drive them to such inhuman attitudes. The little girl is stricken with illness, which means that a reconciliation will occur between the now thoroughly disillusioned parents. The picture is well arranged as to continuity although an anti-climax intrudes at the concluding scenes. "The Cradle" is handsomely mounted and is definite in its appeal. It will conquer every spectator blessed with a spark of sympathy and sentiment. It teaches a lesson in a subtle way. There is no question of its correct interpretation. Ethel Clayton sees to that. Hers is a form of expression which scores with such a theme and characterization.

The Cast

Margaret Harvey	Ethel Clayton
Dr. Robert Harvey	Charles Meredith
Doris Harvey	Mary Jane Irving
Lola Forbes	Anna Lehr
Courtney Webster	Walter McGrail
Mrs. Mason	Adele Farrington

By Eugene Brieux. Scenario by Olga Printzlau. Directed by Paul Powell. Photographed by Hal Rosson. Produced by Famous Players-Lasky

The Story—Struggling physician burdened with economic situation seeks happiness with an adventuress. His deception is eventually discovered by his wife. And a divorce is arranged, the husband marrying his new-found sweetheart, the wife entering into marriage with a former admirer. The child is permitted to spend six months of the year with each parent. It develops that she is tolerated by her step-father and step-mother and when stricken with illness, results in a reconciliation of her parents.

Classification—Domestic heart interest drama with a definite juvenile appeal. Has strong dramatic moments and considerable pathos.

Production Highlights—Fine continuity and careful production. Work of Ethel Clayton and Mary Jane Irving. Scene when child brings about reconciliation of parents. Scene when father refuses to applaud his child's piano solo. The scene when child is stricken with illness.

Exploitation Angles—This picture is a sure-fire box-office bet because of its heart appeal, its sentiment and sympathy and conflict. The title is a winner. Will be talked about by patrons. Should enlist attention of all parents. Making a play for parents matinee or evening would be a good angle.

Drawing Power—This will draw everywhere regardless of locality. Once seen is bound to interest those who have spark of humanity. Is big enough to go in for the week. Star will draw. Also the child actress. Should be exploited for heart appeal.

"Elope If You Must"

Fox—Six Reels

(Reviewed by Laurence Reid)

THIS feature looks decidedly better than the majority which have come from the Fox lots starring Eileen Percy. While it boasts too much sparkle at the beginning to keep such a dizzy pace it manages to finish with a fair burst of speed. The trouble is it starts off with a typical farce tempo and the high jinks give way to a zippy chase of the slapstick brand. There is hardly enough substance to extend through five or six reels. Condensed into a polite three reeler it would carry a spontaneity and compactness largely absent in this edition.

The padding is noticeable in the manner in which scenes are held until every ounce of vital matter has been squeezed from them. But the beginning carries a kick. You look upon an actress and her sweetheart, also a member of the profession, attempting to beat their way on a train. They are rescued from this trying situation by a benefactor who consents to pay their fare on condition that they aid him in marrying his daughter to the man

of his choice and forget the hand-picked specimen chosen by his wife. That's about all there is to "Elope If You Must."

The interest slackens when incidental byplay is introduced to keep it going. It's a helter-skelter line of action which taxes the spectator because there is no single thread to keep him at attention. It ends according to the scheme of the benefactor. Mother's choice and the daughter decide to elope and the heroine has a tough assignment on her hands obeying the instructions of the father. The picture becomes slapstick comedy at the beginning of the third reel. At that it manages to please after a fashion.

The Cast

Nancy Moore.....Eileen Percy
Jazz Hennessy.....Edward Sutherland
Willie Weems.....Joseph Bennett
Elizabeth Magruder.....Mildred Davenport
Mrs. Magruder.....Mary Huntress
Warren Holt.....Larry Steers
Mr. Magruder.....Harvey Clarke

By E. J. Rath. Scenario by Joseph Franklin Poland. Directed by C. R. Wallace. Produced by Fox. Photographed by Otto Brauntigan.

The Story—Treats of a stranded actress and her sweetheart who are saved the embarrassment of being put off the train for non-payment of fares by the generosity of a fellow passenger who consents to pay their fare on condition that they help him in frustrating his daughter's marriage to a man he dislikes. After many complications the young couple succeed in their task.

Classification—Farce-comedy which develops a note of slapstick. Concerns the frustration of a marital intrigue. Develops romance.

Production Highlights — The introductory reel which discloses first rate comedy adventure. The breezy acting of players. Satisfactory production in a technical way.

Exploitation Angles—This is a farce-comedy which will need a deal of exploitation to put it over. Far better than the previous Eileen Percy releases. The title can be advertised in a teaser campaign.

Drawing Power—Best for the small houses which have a daily change of program. Best

"The Green Temptation"

Paramount—6165 Feet

(Reviewed by J. S. Dickerson)

FOR about the first half of this picture, nothing of recent release can eclipse it in atmosphere, incident, action or acting. Afterward there is a slump that brings the average down to just a good picture that gives Betty Compson wonderful acting opportunities and Theodore Kosloff a fine role as an international crook.

The principal fault of the tag of the story seems to be that its perfect continuity of the first three reels becomes episodic and involved. You see the heroine, an Apache thief, join the Red Cross in France to escape arrest and then you are told that her experiences have purified her soul. So far excellent. Then come detached sequences that have to be explained by titles in which all the principal characters are brought together again in America by a dint of much dovetailing and with considerable melodrama in connection with the theft of a certain emerald that has first figured in the story when the locale was in Paris.

Miss Compson is the dominant figure of the first part of the story and never has she appeared to better advantage and never has her particular type of beauty been so appealing. There has been a most painstaking attempt to make a really big picture. Nothing in the way of sets, costuming, atmosphere has been stinted. There is a fine cast of types playing even the bits. The camera work and lightings are exceptional. The direction, William D. Taylor's last work, is above reproach.

Among the players who are entitled to equal credit with the star are Mahlon Hamilton who makes a part possessing few possibilities interesting; Neely Edwards as a Parisian Apache and Mr. Kosloff previously mentioned.

The Cast

Geneile, Coralyn, Joan Parker.....Betty Compson
John Allenby.....Mahlon Hamilton
Gaspard.....Theodore Kosloff
Pitou.....Neely Edwards
Hugh Duyker.....Edward Burns
Duchesse de Chazarin.....Lynore Lynnard
Dolly Dunton.....Mary Thurman
M. Jounet.....M. Von Hardenberg
Mrs. Weedon Duyker.....Betty Brice
Mr. Weedon Duyker.....Arthur Hull

Story by Constance Lindsay Skinner under the title of "The Noose." Directed by William D. Taylor. Scenario by Monte M. Katterjohn and Julia Crawford Ivers.

The Story—A Parisian dancer, member of a band of Apaches, joins the Red Cross to escape arrest. Her experiences purify her soul and she comes to America to begin life anew. At a house party she encounters one of her former companions posing as a Belgian diplomat but whose real purpose in America is to steal an emerald owned by their hostess. To frustrate his plans the girl removes the emerald from the woman's neck and secretes it on the person of her lover. The crook learns of the trick and attempts to steal the gem but is shot by a detective who has been watching him.

Classification—Romantic melodrama of the Parisian underworld with the star appearing in a role that calls for considerable versatility.

Production Highlights—Acting of the whole cast, Apache atmosphere, fine attention to detail and suspense and incident of the early reels.

"The Man Who Paid"

Apfel Productions—4950 Feet

(Reviewed by J. S. Dickerson)

AS a drama of the great out-doors where nothing that is particularly new in plot can be expected, "The Man Who Paid" is to be rated as a better than average production, in which fine scenic shots, physical action and romance are divided equally.

The story is just another "the villain still pursued her" concoction in which a French-Canuck desiring the wife of the factor at the trading post, conspires to kill the husband and when foiled from time as the action progresses, only renews his efforts, but the individual sequences have considerable originality and no end of action. There is some good detail concerning life at a trading post, and an occasional bit of comedy relief.

Wilfred Lytell is presented as the hero but much better acting opportunities are given Norma Shearer as the factor's wife, all of which she embraces with a poise and skill that stamps this new-comer to the screen as an actress of promise. The girl has beauty and screen personality and she can act. Even in the wild melodrama that many parts of the picture exhibit, she is able to make her work hold attention and her role seem real.

The Cast

Oliver Thornton.....Wilfred Lytell
Jeanne, his wife.....Norma Shearer
Little Jeanne, their child.....Florence Rogan
Louis Duclos, a trapper.....Fred C. Jones
Anton Barbier, his partner.....Bernard Siegle
McNeill, Oliver's storekeeper.....David Hennessy
Guy Thornton, Oliver's brother.....Charles Beyer
Lizette, nurse girl at Thornton's.....Erminie Gagnon
Songo, an Indian guide.....Frank Montgomery

Produced by Apfel Productions, Inc. Directed by Oscar Apfel. Story and scenario by Marion Brooks. Cameraman, Alfred Gondolfin.

The Story—An unscrupulous trapper desiring the wife of the young factor at the trading post, conspires to kill the husband but is thwarted in his purpose and is finally killed by an Indian whom he has double crossed. The factor has been unjustly accused of a crime, same being the reason for his coming to the post. His innocence is finally proven when the real culprit confesses. The factor and his brother also discover a silver mine which makes everyone rich as well happy.

Classification—Action melodrama of life in the North woods with carefully selected backgrounds and considerable atmospheric detail.

Production Highlights — Beautiful scenic shots, acting of Norma Shearer as the heroine, several good fights, commendable detail in some of the trading post scenes.

"Ashes"

Amalgamated-East Coast Prod.—[illegible] Reels

(Reviewed by Charles Street)

THOSE patrons who are ever in [illegible] for life-like episodes on the scr[illegible] who delight in studies of human na[illegible] likely to be well satisfied with "As[illegible] melodramatic adventure which carries [illegible] of novelty of plot, characterization, a[illegible] dent. You might call it a replica of [illegible] young people restored to the straig[illegible] narrow path by love and an example o[illegible] they were being led by their conduc[illegible] plot reveals its melodramatic flouris[illegible] the start with blackmailers as the [illegible] characters.

One of them goes from a humble [illegible] rapher's office and courtship in a sma[illegible] York town to a livelier and more dar[illegible] mode of living, the hard knocks dri[illegible] young couple to the calling of the [illegible] world. They weave the web in an ex[illegible] social set who patronize a fastidiou[illegible] The titles carry the forepart of the [illegible] swiftly to a point where a blackmailer[illegible] what happened to a member of his [illegible] To accomplish this the picture tells a[illegible] within a story. In spite of the then[illegible] situations growing out of it there is n[illegible] spicy or objectionable in the offerin[illegible] driving home the point that little thi[illegible] life count and that ashes in this instanc[illegible] a man a snug sum of money and hi[illegible] respect the feature depicts some th[illegible] scenes and a number of dramatic mo[illegible]

The character analysis by the star is [illegible] Indeed it brings a novelty of incide[illegible] found in the majority of screen stories. [illegible] scenes depicting the children are app[illegible] and the action is carried through in a c[illegible] manner. Myrtle Stedman and Wedg[illegible] Nowell contribute effective perform[illegible] The atmosphere of the club is well pre[illegible] although it offered a strong temptati[illegible] dress it up too lavishly. Because of it[illegible] of originality the spectators should find [illegible] appealing attraction.

The Cast

Joe Kendrick, telegrapher.....Be[illegible]
Bess Kendrick, his wife.....Esther [illegible]
Arthur Spencer, willing victim.....George [illegible]
Mrs. Grafton, blackmailer.....Myrtle Ste[illegible]
Mr. Grafton, blackmailer.....Wedgewood [illegible]
DeCourcey, banker.....William Cou[illegible]
Mrs. DeCourcey, his wife.....Leona An[illegible]
Madeline DeCourcey, niece.....Margaret [illegible]
Mrs. Van Stuyl, society gossip.....Carrie Clark
Hotel Detective.....Stanton [illegible]

By Charles Munson. Directed by G. M. A[illegible] son. Technical direction by George Cleetl[illegible] Scenario by Walter A. Rivers. Photog[illegible] by A. E. Reeves.

The Story—Treats vividly of how ashes [illegible] cigar proves man did not tussle with a l[illegible] mailer, thus clearing him of her fran[illegible] Youthful wife, turned blackmailer, plots a[illegible] supposed banker, who is a detective. She [illegible] "Ashes," by E. H. Culbertson, in a mag[illegible] handed her by husband to while away time [illegible] he sets traps for victim. The downfall o[illegible] blackmailers in "Ashes" and their impr[illegible] ment, all because ashes were on their inte[illegible] banker victim's stogies, convince the wife [illegible] game is all wrong. She flees back to her n[illegible] town, intrusting to the fake banker a [illegible] message to her husband, who is escorted [illegible] railway station instead of police station b[illegible] detective.

Classification—Pages of snappy action [illegible] life of young couple restored to the str[illegible] and narrow by love and an example of w[illegible] they were being led by what they were d[illegible] Melodrama and realism.

Production Highlights—De Courcey chil[illegible] in playroom. Myrtle Steadman reading me[illegible] various types are flashed and her verdict[illegible] each. Genuineness of men commenting [illegible] blackmailers in club's smoking room. Te[illegible] raphers signaling over telephone.

ERRITORIAL SALES AND PURCHASES

n the Independent Field

IATE RIGHT AND EXPORT NEWS AND VIEWS

ams on Sales Tour th Bartlett Series

RRY ABRAMS, sales manager of Charles S. Bartlett Productions, Inc., leave New York within ext ten days on a tour of ountries which will bring into every key city. Mr. ms is making the trip in nterest of the Charles S. lett series of Northwest res. The first of this s, entitled "White Hell," w complete.

chard Travers and Mureil ston are featured in this s, which will include eight res. Bernard E. Seibel is tor. The features were e at Gloversville, N. Y., the excellent snow lo- that that country af- . A wide advertising paign on the series is ised, to start in the near e.

nd National Series opular in N. E.

nd National pictures are a strong bid in New Eng- according to reports from n Rifkin in Boston, who has of distribution in that terri-

Rifkin, in a communication central offices of Second Na- Pictures Corporation in New tates that he has more than of bookings in New England Second National series for ason. The Boston runs of and Jonathan" the first re- lready have brought in $800, terest in the picture increas- ong exhibitors.

Independent Ex- nge in Baltimore

week marks the entrance of State Rights firm in the Bal- territory, where the Surety orporation opened offices at So. Gay Street, Baltimore, ey will handle features and es.

irm is composed of Dr. Na- Smith, President; Honore Vice-president; John S. Vice-president; J. Baker Secretary; William A. , Treasurer.

first contract made by the Film Corporation was ne- l by W. Ray Johnston of ow Film Corporation, for a of Hank Mann 2-reel com-

Equity Sells More Rights

R. D. Lewis and Fred Martin Latest Buyers of "Wandering Boy"

L. T. PELLERIN, President of the R. D. Lewis Film Company, has negotiated a deal with Equity which gives the Lewis Company, the Texas, Oklahoma and Arkansas rights on the B. F. Ziedman production, "Where Is My Wandering Boy Tonight?" The picture which has proven one of the most smashing successes the independent field has known, is said to be the most expensive picture to go in that territory for some time and the Lewis Film Company is planning big things for it.

A campaign to advertise the picture is now being conducted by the purchasers who maintained their principal office in Dallas, Texas, with branch offices at Oklahoma City, Okla., and Little Rock Ark. All the facilities at the disposal of this important releasing company have been put into full swing for the reception of "Where Is My Wandering Boy Tonight?" which they expect to release on or about April 1.

Before the release date, pre-reviews will be held in the principal cities of that territory for the benefit of the exhibitors. These reviews will be put on in elaborate style and will give the exhibitors invaluable hints as to how the picture should be put on in their theatres.

North and South Carolina territory rights to "Where Is My Wandering Boy Tonight?" have been bought by Fred Martin, Manager of Continental Pictures Corporation, situated at No. 10 Graham Street, Charlotte, N. C. This is the first big picture Mr. Martin has bought for distribution in his own organization and he states that he is going to put the picture over in an unusual way. Plans are now being rushed through for a show that is going to be built around the production and this in connection with the picture will form a road show that will travel through that territory.

Graphic Exchanges Formed

Abramson Forms Partnerships for Distribution of Graphic Product

IVAN ABRAMSON, president of Graphic Film Corporation, returned to New York this week with news of a new plan for the distribution of Graphic product. Mr. Abramson has arranged to take into partnership twenty-one independent exchanges, and has laid plans for the addition of six more territorial distributing interests, all of whom will be known as Graphic Exchanges and will exclusively handle Graphic output.

Such an act of consolidation, it was stated at the Graphic office, long planned and personally worked out by Abramson on his eight weeks' trip to every large center in the United States represents a saving hand and a revival of activity for both himself and the total of twenty-seven exchanges who are lettering the new Graphic Exchange trade mark on their doors. Individual corporations, it was admitted, have been formed by Abramson with the exchange in each case giving the latter practically a fifty per cent interest in all Graphic product for a period of five years. The exchange in turn agrees to handle all Abramson pictures during that period. What such an arrangement means, stated the president of Graphic, is the life of the independent and as the first real answer to larger interests for a right to that life, will soon be readily apparent in the new organization which will make more real big pictures than was ever possible, heretofore.

Said Mr. Abramson "The guarantee of my new national distribution under terms that make for a regulated circulation of Graphic pictures has relieved me in the first place of the worry and uncertainty of selling Graphic pictures. Every Graphic picture made from now on will be accorded the opportunities of sales exploitation and one-hundred per cent distribution that only the big companies heretofore have been in a position to give their product. In the second place further financial security that has accrued through my contracts will make possible the making of that much advertised but seldom realized thing, the big independent production. In the third place our consolidation has pulled together twenty-eight different elements of the industry, twenty-eight seperate units affected and harassed by the threatened monoply into a determined, efficient and exceedingly strong organization for the purpose of turning out regularly a type of picture that is certainly going to give the independent exhibitor something to look forward to."

Brandt to Distribute Eddie Polo Serial

JOE BRANDT, well known in the independent distributing field and active in the management of the affairs of the C. B. C. Film Sales Corporation, was elected this week to the presidency of the Star Serial Corporation, a motion picture company organized under the laws of the State of New York to produce and market serials.

Simultaneously it was announced that the first official act of the new company was the acquisition in its entirety of the Eddie Polo Serial Corporation, producers of Polo's widely-heralded initial chapter-play, "Cap'n Kidd," and which company, it is said, holds a contract with Polo covering the production of a series of independently produced serials.

Charles Schwerin Joins Arrow Film Corp.

W. Ray Johnston, vice-president and sales manager of the Arrow Film Corporation, announces the addition of Charles Schwerin as special representative attached to the sales department. Mr. Schwerin is well known in the industry, having long been identified with the motion picture business. He joined Arrow this week, immediately left on a trip, first stopping point being Washington, D. C., from whence he will go to Alanta, Ga.

Eddie Polo Back with Florida Exteriors

Eddie Polo, celebrated serial star, returned this week from a four-weeks' sojourn in the Florida Everglades, where, together with his company of players, he filmed the necessary exteriors for "Cap'n Kidd," his first independently produced serial production in which he will be featured and which will be distributed on the state rights market by the Star Serial Corporation.

Polo and his company of players moved into the Peerless Studio in Fort Lee this week and found a force of carpenters busy at work erecting "sets," many of which were in their final stages of completion. The "shooting" of many important scenes will be begun just as soon as the important "sets" now being erected are completed.

Scene from Warner Bros. production, "Your Best Friend," starring Vera Gordon and produced by Harry Rapf

Armstrong Series Coming

Pacific Film to Distribute Comedy Series Now in Production

JNO. J. HAYES, President of the Pacific Film Company of Culver City, California, announces a new series of two-reel comedies starring Billy Armstrong.

Financed largely by a group of former associates on the Mack Sennett "lot," "Billy" Armstrong, well known for his comedy work under the banners of Fox, Keystone, Century and Sennett, is now being starred by the Reaguer Productions, Inc., a new producing concern that will make a series of 18 two-reel fun films for state rights release through the Pacific Film Company of Culver City.

Work on Armstrong's first comedy, "Slow and Easy," is now under way at the former Bronx Studios in Edendale, Cal., which have undergone improvements estimated at $20,000. New dressing room units and a dark stage have been constructed for Armstrong. The interior of the offices and laboratory have also been changed.

Rea Hunt is directing Armstrong from a 'script prepared by Charles Diltz. The latter is also general manager of the Reaguer firm. Armstrong's support is headed by Patricia McGill and Hap H. Ward, Robert Smith also from the Sennett forces is camerman.

Mrs. Singer reports great progress in the sales of the feature pictures that the Pacific are state-righting.

They are Henry B. Walthall in "The Able Minded Lady," Ora Carew in "The Girl From Rocky Point" and "The Forest King," written by L. V. Jefferson.

Gus S. Schlesinger, general manag of Warner Brothers' new foreign d partment

Territories Sold on Billy West Comedies

Some of the biggest territories in the country sold, and several others pending, before a bit of production work has been begun, is the record with which the new series of Billy West Comedies was started. This is the series which is now being made for distribution through the C. B. C. Film Sales Corporation.

The first release on the series has now been practically completed and will soon be shipped to the New York offices of C. B. C. for release through the States Right Market. It has been titled "You'd Be Surprised."

The first sale was that of the New York territory to Myriad Pictures Corp., which purchased right to the New York and Northern New Jersey territory. The Eastern Pennsylvania and Southern New Jersey territory has been sold to Masterpiece Film Attractions of Philadelphia. Celebrated Players Corporation of Chicago has bought the series for Northern Illinois, Indiana and Wisconsin. Another sale definitely completed is that of Maryland, Delaware, District of Columbia and Virginia to Federated Film Exchange of Baltimore.

"The great novelty of the picture lies in the fact that it was photographed in Arabia, and with the exception of a few principals, only Arabians were used in the cast."—*N. Y. Sun on "The Sheik's Wife."*

"Yankee Doodle" Release

Burnside to Send Out Picture as Road-Show in Ten Big Cities

SINCE the publication of the MOTION PICTURE NEWS review of "Yankee Doodle, Jr.," M. J. Burnside's independent production, his offices have been deluged with inquiries as to the method of distribution that will be employed to bring this picture before the public.

In response to all inquiries that have been addressed to him Mr. Burnside has issued a general statement for the benefit of the trade which covers every angle of the distribution scheme that will be used. In explaining his ideas for the sale and exploitation of "Yankee Doodle, Jr.," Mr. Burnside said: "After reading the splendid reviews that have been written on 'Yankee Doodle, Jr.,' I have decided to send this film out as a road show. I naturally am aware of the fact that this picture has more genuine exploitation possibilities than any other independent production on the market today. My statement has been verified by every trade journal reviewer who has looked at the film.

"In addition to telling the state right buyers and theatre owners of the country that 'Yankee Doodle, Jr.,' is a real hit, the gentlemen of the press have helped me considerably with ideas for publicity.

"My long years of experience in the legitimate branch of the theatrical business, as well as the many years that I have been engaged in the sale and distribution of motion pictures, has prompted me to send out 'Yankee Doodle, Jr.,' as a road show. I can assure every exhibitor and showman in the country that this show will receive the most gigantic and far reaching publicity campaign ever accorded to any film play. This, I know, has been a stock phrase, employed by the producers for years. Generally, when an independent production of any worth is offered to the state right buyers an elaborate press book is prepared and here the co-operation stops. This will be the point where my publicity campaign will begin.

"As further proof that I intend to exploit 'Yankee Doodle, Jr.,' along mammoth lines, I have engaged Paul Gray as general press representative.

Feinman with Eddie Polo

Eddie Polo, star and co-produc of "Cap'n Kidd," first of a seri of independently produced seria which he will produce for distrib tion on the state rights market, a nounces this week the appointme of A. L. Feinman to the post Publicity and Exploitation Direct of the star serial corporation.

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4.—LOCATION. In the proper geographical location, assuring quick delivery anywhere.
5.—EQUIPMENT. All of the most modern obtainable.
6.—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7.—SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
8.—PROMPTNESS. Accustomed to serve exacting requirements.
9.—PRICES. Reasonable and competitive.
10.—GUARANTEES. Write for our unique guarantee of quality work.

HARRY GARSON PRESENTS

CLARA KIMBALL YOUNG

IN

HER LATEST AND GREATEST PICTURE

"The Worldly Madonna"

IN no picture in which Clara Kimball Young has ever appeared. has she equalled her magnificent characterization of a dual role as in "The Worldly Madonna." In beauty of investiture, elaborateness of scenes, gripping dramatic sequences, "The Worldly Madonna" represents artistry supreme.

IN exploitation, and presentation, as you will find ready prepared in the advertising campaign book, you will see that this production has been handled along distinctive lines. It is a class production, for the finest theatres, with a theme and story that gives "The Worldly Madonna" a world wide audience appeal. Book thru your local franchise holder.

EQUITY PICTURES CORPORATION

723 SEVENTH AVENUE

NEW YORK CITY

Contents of Latest Official Movie Chat

THE next issue of the "Official Urban Movie Chats of the Motion Picture Theatre Owners of America" strikes as its opening keynote a thought in the interest of the entire industry when it says:

"The Motion Picture visualizes all, comprehends all, brings everything to you, teaches through the universal language of the eye and is the world's greatest constructive force."

Then it leaps to a section of informative entertainment, showing some of the activities of people in other lands, particularly the residents of the Spree Wald in Germany. A glimpse into industry is given in a visit to an engraving plant, where the processes of electrotyping are explained.

"Curious Hobbies" are devoted to a man who spends his life raising prize fowls on a Georgia farm. The scientific section is built on a demonstration of the chemistry of combustion. For the womenfolks there is another "Household Hint," this one devoted to a new kind of milk bottle which automatically separates the cream from the milk. The Public Welfare department is taken from the activities of the Reedham Orphanage in Purley, England.

Closing the reel is the Public Forum.

Old Testament Film Is Well Received

The decision of Louis Weiss, executive of Artclass Pictures Corporation, to distribute "After Six Days," the tentative title of the film production of the Old Testament, via the state right exchanges, has elecited hearty approval from the leading independent distributors of the United States and Canada. Weiss has been in receipt of numerous letters during the past six weeks, all voicing the opinion that this production will be one of the most distinctive and important which the state right man has ever had the opportunity to handle.

Anchor Film to Have New Series

William LaPlante, who produced Metro's "Fightin' Mad," has secured the film rights to six books, from the pen of an American author, whose name Mr. LaPlante will announce when production on the first of this series commences. According to Mr. LaPlante, the picturizations of this series will be released through Anchor Film Distributors, Inc.

Johnny Hines Features

C. C. Burr Takes Glendale Studio; Will Also Produce Comedy Series

IN view of the exhibitor demand for further features starring Johnny Hines, whose first six reel starring vehicle "Burn 'Em Up Barnes" was acclaimed everywhere, and in line with his general policy of expansion, C. C. Burr announced that he had taken over the Glendale studios in Long Island, where all of the Burr attractions will hereafter be made. The old Mastodon studio on 54th street, where Johnny Hines has been making the "Torchy" comedies for the past year and a half, proved inadequate for increased production, and Mr. Burr, realizing the possibilities of the Long Island studio, immediately contracted to take it over for all his productions.

This property covers sixty acres of land and affords excellent opportunities for both interior and exterior work. Two stages, one 135 by 200 and the other 100 by 165, make the studio ideal for the preparation and shooting of large interior sets, so necessary to feature production work. In addition to the large number of dressing rooms and offices in the main building, the small hotel, standing next to the main studio, will be utilized for dressing room purposes.

Important to exhibitors and exchangemen is the fact that in view of the greater facilities for production, Mr. Burr intends to produce a new brand of comedies shortly that will be known as the Burr comedies. This will in no way affect the "Torchy" comedies that Johnny Hines is making for Burr, but will rather be in line with C. C. Burr's policy to increase the cutput of his organization.

Production on "Go Get 'Em Gallagher," Johnny Hines' newest starring vehicle, will mark the first work at the new Burr studio in Glendale, as soon as Hines completes "Torchy's Hold-Up," now being filmed at C. C. Burr's Mastodon studios in New York City.

Pyramid Starts Production

Martha Mansfield Has Big Role in "The Queen of the Moulin Rouge"

ACTUAL filming of "The Queen of the Moulin Rouge," the second production of Pyramid Pictures, Inc., has been started at the Pyramid Astoria studio on Long Island, under the direction of Ray C. Smallwood.

Martha Mansfield has been cast in the principal role of "The Queen of the Moulin Rouge." Miss Mansfield was the final selection from a large field of leading women, all of stellar calibre. A particularly strong cast has been selected to surround Miss Mansfield, prominent in which is Henry Harmon, one of the most capable character actors in pictures, who attained lasting faame by his work in "'Ception Shoals." with Nazimova.

Others who are already at work in the picture are Fred Jones, who plays a light heavy role; Tom Blake, who appears as an apache leader, and Mario Carillo, cast as a French dancing master.

"The Queen of the Moulin Rouge" contains a story suggested by Paul M. Potter's play of the same name which enjoyed a run in New York and throughout the country several years ago. A realistic French atmosphere is assured the production when it is considered that the art director is Ben Carre, a Frenchman, with a long experience in stage and picture work both in this country and his native land.

Trade Greets "Blaze Away"

First Di Lorenzo Picture Given Big Reception by Independents

THE offices of Di Lorenzo, Inc., distributors of the new "Big Boy" (Guinn) Williams series produced by the Frederick Herbst Productions, and directed by W. Hughes Curran, have been in receipt of many congratulatory messages on the trade showing of "Blaze Away," "Big Boy" Williams' latest westerner, which also received praiseworthy comment in the columns of the various trade papers. Almost immediately after the showing, Di Lorenzo, Inc., reported that the foreign rights to "Blaze Away" had been sold along with the close of important territory to prominent states-right exchanges in the south and middle west. Pending negotiations on other territories according to Di Lorenzo, should make for a rapid turnover on "Blaze Away."

Commenting on this, the first of the "Big Boy" Williams pictures for his organization, Mr. Di Lorenzo said: "Our organization was formed primarily for the distribution of worthwhile features for the independent market, and after a great deal of negotiations for a star whose personality and ability could be built up to become a by-word in the motion picture industry, we were gratified to obtain the services of 'Big Boy' (Quinn) Williams.

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"School Days" Runs Six Weeks in Toronto

FOR six weeks the Grand Opera House, Toronto, played the Warner Brothers' production, Gus Edwards' "School Days," featuring Wesley Barry, to phenomenal business, according to report. This run is said to be the longest that has thus far been accorded the picture.

The Stephenson Attractions, Ltd., Toronto, controlling the Canadian rights to the feature, cooperated with the management of the Grand Opera House in putting over street ballyhoos, newspaper advertisements and publicity, and an elaborate presentation of a "School Days Revue" with a number of local talented youngsters.

Dot Farley to Play in Cruelywed Comedy

Word was received by the Arrow Film Corporation this week from S. H. Horzig, producer of the Arrow Cruelywed Comedies that Dot Farley has been secured to play the part of Mrs, Cruelywed opposite Paul Weigel, and that the first comedy in which she will appear would be, "Husband and Strife," directed by Mr. Horzig.

Miss Farley is one of the best known screen comedians in the business, having been identified with such companies as Essanay, Keystone, Universal, Fox Sunshine Comedies, Century Comedies, and having had wide experience on the stage in drama and musical comedy.

"Felix," in Toy Form, to Be Sold to Public

Through an arrangement entered into this week between Pat Sullivan, producer of the "Felix" cartoon comics the series of which are distributed on the state rights market by Miss M. J. Winkler, and a well-known toy manufacturer, a novelty toy cat to be likened in appearance to "Felix" will be introduced to the public and sold to department stores, toy shops, mail order houses and concessionaires throughout the world. The cat will be known and marketed under the name of "Felix."

Brandt-Davis Sale

"Life's Greatest Question," the Geo. H. Davis-Joe Brandt feature in which Roy Stewart is featured with Louise Lovely and Dorothy Valegra, has been sold to the R. D. Lewis Company of Dallas. The Lewis company will handle the feature in the Texas, Arkansas, and Oklahoma territory.

"Seven reels of vivid, forceful acting." — Exhibitors Herald on "The Sheik's Wife."

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Territory is going fast. These are already closed: Eastern Pennsylvania and Southern New Jersey (Masterpiece Film Attractions, Philadelphia.)—Maryland, Delaware, Dist. of Columbia and Virginia (Federated Film Exchange, Baltimore.)—New York and Northern New Jersey (Myriad Pictures Corp., New York.)—Northern Illinois, Indiana, Wisconsin (Celebrated Players Corp., Chicago.)—Texas, Oklahoma and Arkansas (R. D. Lewis Co., Dallas.)

If your territory is still open Telephone, Wire or Write—

C. B. C. FILM SALES CORP.

1600 BROADWAY, NEW YORK

"SUNBEAM COMEDIES Brighten the Box Office"

D. and W. Will Produce Holman Day Series

From the office of D. & W. Productions comes the announcement of a series of Holman Day Special Stories, to be produced by that organization for the State right market. This series will be written particularly for the screen by Holman Day. Also of interest is the return to the megaphone of C. Edward Davenport.

The cast of "The 49th Talesman," the initial production of the Holman Day series, has been carefully selected by Mr. Davenport from Broadway talent.

60 Per Cent of "Felix" Territory Sold

The success which has attended the sale of the "Felix" cartoon comics, the series of which are controlled for independent distribution by Miss M. J. Winkler, is declared to be unprecedented in state rights marketing, it is asserted. In less than five weeks—for it is little more than a fortnight that Miss Winkler closed for the "Felix" product, fully 60 per cent of the state rights territory has been satisfactorily disposed of, and, according to a current announcement, additional sales covering a greater percentage of territory are now in their final stages of completion.

Joe Weil on Sales Trip for Selig Serial

Joe Weil, who has been handling the campaign on "The Jungle Goddess," for the Export & Import Film Company, has been appointed special sales representative on the serial and has left on an extended tour of the exchanges to close up the contracts which have been pending on Selig's completion of the chapter picture.

Chapin and Diamond to Assist Hugo Ballin

James Chapin, assistant director of the Warner Brothers productions, "Why Girls Leave Home," "School Days," and "Your Best Friend," and James Diamond, who photographed the latter attraction, will shortly leave for the west coast to assist Hugo Ballin in the production of "Other Women's Clothes," featuring Mabel Ballin.

Shallenberger on Trip to Mid-West

W. E. Shallenberger, president of the Arrow Film Corporation, is away on a trip, having left on the Twentieth Century last Thursday for Chicago. From Chicago Dr. Shallenberger will go to Kansas City, where he expects to spend a few days, then will return to Chicago, and thence back to the home office. Dr. Shallenberger is expected back to the home office the early part of next week. Thomas A. Curran, Arrow special representative, accompanied Dr. Shallenberger as far as Chicago.

Chatkin Buys Hallrooms

Forthcoming Series Sold Outright for State Right Distribution

ONE of the most important deals in many months is that of the next series of Percy and Ferdie Hallroom Comedies, which has been sold outright for the United States and Canada by the producers, to the Coast Film Sales Company, headed by D. J. Chatkin.

Mr. Chatkin, who is now in New York, said this week that he considers the acquisition of these comedies a tremendously important one. The sale applies to the 1922-23 series of twenty-six two-reelers which are to be produced upon the completion of the present series now being distributed through Federated Film Exchanges of America, Inc. The present Federated series is still some releases from completion and the sale is an unusual one in that, with the series for Chatkin not even begun, it offers an evidence of the great popularity these comedies have achieved.

The deal was consummated before Mr. Chatkin left for the East, between him and Harry Cohn, the producer—and he will now spend some time in the East going over with the New York officials of the Hallroom Boys Photoplays, Inc., distribution plans for the new series.

"The new series will be distributed on the State Right plan," Mr. Chatkin announces, and plans are already under way to insure the highest class, funniest two-reelers possible to release. More time and more money will be spent on the making of each comedy than has ever before been spent on two-reel comedy releases. All distribution will be handled from the Los Angeles office of the Coast Film Sales Company, at No. 1670 Sunset Boulevard."

D. J. Chatkin, who heads the Coast Film Sales Corporation, is well known in the film industry, being one of the pioneers in distribution and sales of short reel subjects. He was one of the organizers of Federated Film Exchanges of America, Inc.; also a member of the Board of Directors, as well as Secretary and Treasurer of Federated Film Distributors, Inc., of California, operating two short reel exchanges on the Coast.

"Your Best Friend Opens"

Warner Bros. Feature is Shown to Notable Gathering in Philadelphia

THE premiere presentation of Warner Brothers production, "Your Best Friend," starring Vera Gordon, was given at the Stanton theatre, Phila., on March 19, under the auspices of Lou Berman, of the Independent Film Company of that city, to a large and enthusiastic gathering of prominent Pennsylvania exhibitors.

The Stanton is one of the Stanley houses, and long before the doors were thrown open a huge throng of picture people gathered about the theatre. The picture was preceded by a simple and effective prologue, as suggested by a portion of the picture. A young woman dressed as Miss Gordon is dressed in the film sang a mother tune, and as she sang she lit a half dozen candles. Following the last line of the song, the lights went out and the picture was screened. Shortly before the end of the film, the singer repeated her song and this time the screen revealed Miss Gordon lighting the candles. Altogether it was impressive, and the response of the audience as the last reel was unfolded was a hearty tribute to the occasion.

"Your Best Friend," produced by Harry Rapf, is a delightfully human story with a rich vein of laughter and pathos. It serves to reveal anew the ability of Miss Gordon as an emotional actress.

In the cast were Belle Bennett, as the misguided daughter, Beth Mason, as the society crazed mother, Harry Benham, in the role of the faithful son, Stanley Price, as the black sheep, and Dore Davidson, portraying the role of a kindly old bookkeeper.

Among those present at the showing were Mr. and Mrs. Stanley Mastbaum, Harry M. Warner, Mr. Rapf, Frank Buehler, A. Einstein, William Metzler, Joseph Kohn, Tim Leahy, of the Exhibitors Herald, Roger Ferri, of the M. P. World, Mr. Jenkins of the Trade Review, Mr. and Mrs. George Gould, of Motion Picture News, Mr. Gordon, husband of Vera Gordon, Blythe Sherwood, Eddie Bonns and Louis Marangella, of the Warner publicity department.

"The photography is uniformly splendid, even in the half lights and the atmosphere, while lengthy, is more veracious than that of The Sheik, the tents smacking less of a corner in the charity bazaar."—

New York Herald on "The Sheik's Wife."

Art Brand to Revive Gish-Reid Feature

The Art Brand Productions, Inc., headed by Jol Brandt and Bert Adler, announce this week the revival of a feature entitled "The Fatal Marriage," based upon the photoplay "Enoch Arden," which was made under the supervision of D. W. Griffith and has as its stars Lillian Gish and Wallace Reid.

It is stated that "The Fatal Marriage" in its present form is practically ready for showing, and is now in process of final editing.

Arthur Smallwood Made Amer. Releasing Officer

Walter E. Greene, president, and Fred B. Warren, vice-president of the American Releasing Corporation, announce the election of Arthur N. Smallwood as secretary and treasurer of that organization.

Mr. Smallwood has been absent from active picture circles since 1915. Prior to that year he was prominent in the production of short length pictures and educational features.

"Should Husbands Know" New Pyramid Title

Pyramid Pictures, Inc., announces that the title of its third production has been changed from "The Mayor's Wife" to "Should Husbands Know?" This is the picture adapted from the story by Anna Katherine Green in which Betty Blythe has the principal role and which is now nearing completion under the direction of Kenneth Webb at the Pyramid studio.

Prohibition Officers to See "Bootleggers"

A special showing of "The Bootleggers," one of the Entertainment Series distributed by the Gunning Organization, is being arranged for local prohibition officers, according to word from the Gunning home-office. Many of the incidents in "The Bootleggers" have been taken from U. S. Prohibition Enforcement records, some of which were seen under special permission from Government agents.

"Beauty's Worth" at Rivoli, March 26

Cosmopolitan Productions announces that Marion Davies in "Beauty's Worth" will be seen on Broadway at the Rivoli theatre on March 26th instead of the Rialto on April 2nd, as previously arranged. "Beauty's Worth" will be Miss Davies's third picture on Broadway since November, the other two having been "Enchantment" and "The Bride's Play."

The story was written by Sophie Kerr and adapted by Luther Reed. Robert G. Vignola directed the picture, and the lavish settings were created by Joseph Urban. Forrest Stanley is the leading man. "Beauty's Worth" is a Paramount release.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

N. Y. Hippodrome Shows Christie Comedy

"A BARNYARD CAVALIER," made by Christie for Educational release, began on Monday, March 20, an indefinite run at the New York Hippodrome, the world's largest playhouse.

Fifty of the regular one sheets prepared by Educational for use in connection with this subject were bought by the Hippodrome management, and have been placed in various parts of the city. Exceptional exploitation along other lines also has been given to this two-reel fun film, and the picture is given a fine presentation.

Other big first run bookings for Educational Pictures in the New York Metropolitan district include "The Man Who Always Sat Down," a Robert C. Bruce Scenic Beautiful, at the Cameo Theater, New York, where it began an indefinite run on Sunday, March 19; "And Women Must Weep," a Robert C. Bruce Wilderness Tale, at the Branford, Newark, beginning Saturday March 18; and "No Parking," a Christie Comedy, featuring Neal Burns, with Helen Darling, Jane Hart and "Laddie," at the Paramount, Newark, beginning Saturday, March 18.

"Yellow Men and Gold" for Early Release

Goldwyn's production of Gouverneur Morris' melodrama, "Yellow Men and Gold," is scheduled for early release, announces Goldwyn.

A complete exhibitors' service book is being prepared by the publicity and advertising departments.

"Its settings and atmosphere probably would satisfy The Sheik himself."

—*New York World on "The Sheik's Wife."*

First Nat'l Subjects Ready

Twelve Films Recently Finished Will Be Released in Near Future

TWELVE productions were completed recently in the studios of the independent producing companies whose product is released through the First National exchanges. Norma Talmadge completed work on her screen adaptation of Honore Balzac's romantic drama "The Duchess of Langeais." The picture was directed by Frank Lloyd, and the supporting cast includes Conway Tearle, Adolphe Jean Manjoy, Rosemary Theby, Kate Lester, Irving Cummings, Otis Harlan and Thomas Ricketts. The scenario was written by Frances Marion.

Katherine MacDonald's newest starring vehicle "Heroes and Husbands" has also been completed. Supporting Miss MacDonald are Nigel Barrie, Charles Gerard, Charles Clary, Nona Kingsley and Ethel Kay. Directed by Chet Withey.

Much of the action in "The Soul Seeker," in which Dorothy Phillips stars under the direction of Allen Holubar, takes place at sea. This big sea drama was filmed in San Francisco and off the coast of Southern California. The cast includes Robert Ellis, Gertrude Astor, Wallace Beery, Jack Donovan, James O. Barrows, Frances Raymond, and William "Fat" Fong.

Another picture just finished is John M. Stahl's "One Clear Call," the story of which is laid in an Alabama town and involves a clan of night riders. The all-star cast includes Henry B. Walthal, Claire Windsor, Milton Sills, Irene Rich, Joseph Dowling, Shannon Day, Fred Kelsey, Annette De Foe, Doris Pawn, Donald MacDonald and Albert Mac Quarrie. Directed by John M. Stahl. Adapted by Bess Meredyth from Francis Nimmo Green's famous story.

Constance Talmadge appears in "Her Primitive Lover." In the cast with Constance Talmadge are Harrison Ford, Kenneth Harlan. Directed by Sidney Franklin, from an original story by Edgar Selwyn. Continuity by Frances Marion.

Other First National subjects just completed include: Marshall Neilan's "Fools First," the cast of which presents Claire Windsor, Richard Dix, Claude Gillingwater, Ray Griffith, George W. Seigman, George Dromgold, Helen Lynch, Hazel Keener, Shannon Day and Leo White; Thomas H. Ince's "Jim," an original screen story by Bradley King, featuring Marguerite De La Motte, Milton Sills and John Bowers; Maurice Tourneur's "Lorna Doone," the featured players of which are Madge Bellamy, Frank Keenan, John Bowers and Donald MacDonald; Thomas H. Ince's "The Hottentot" with Douglas Maclean; J. Parker Read's "Pawned," directed by Irvin Willat; Thomas H. Ince's "Skin Deep," directed by Lambert Hillyer; and J. L. Frothingham's "The Man Who Smiled," directed by Edward Sloman.

Praise "Prisoner of Zenda"

Rex Ingram's Greatest Since "Four Horsemen," Asserts Metro Officials

"THE Prisoner of Zenda" is Rex Ingram's greatest production since he made for Metro "The Four Horsemen of the Apocalypse."

This is the unanimous opinion of officials of the home-office of Metro Pictures Corporation, in New York, after inspection in the company's projection rooms of the first print to arrive from the Hollywood studios. This print was sent last week by Mr. Ingram by special messenger from the West Coast.

Commenting upon his impression of the new $1,000,000 photoplay of Anthony Hope's novel, as dramatized by Edward Rose, William E. Atkinson, vice-president and general manager of Metro, said:

"It is the biggest box-office bet we have ever handled. In saying that I realize it is a superlative statement, but 'The Prisoner of Zenda' is a picture of superlatives: its story, its handling by Ingram, the action of the cast, the tremendous settings—they're superlative, the last word in their fields, and the combined effect is in concordance with these elements.

"Nothing has been done to approach the power of 'The Prisoner of Zenda' since 'The Four Horsemen of the Apocalypse.' They are two of the greatest pictures ever made. They are essentially different. The later one is sheer romance. The earlier story, that of Ibanez's novel, is the bearer of a theme of tremendous import to humanity.

"And unlimited as the box-office strength of 'The Four Horsemen' appears to be, I believe that 'The Prisoner of Zenda' will surpass it. The production is as big, and even more colorful. Mr. Ingram's direction was never better, the cast is about as nearly perfect as one could find—and the story alone is enough to appeal to everyone who has read a book in the last twenty years.

"A Sailor Made Man" Sets Two Records

DURING its recent engagement at the Symphony theatre, Los Angeles, Harold Lloyd's "A Sailor Made Man" set two records, according to word from Dr. Brockwedel, received at the home-office of Associated Exhibitors. Approximately 150,000 persons are reported to have witnessed the showing of the comedy at the Symphony.

"In addition to being the longest run on record for any comedy," Dr. Brockwedel is quoted as saying, "this run set new attendance figures far surpassing those established by Harold Lloyd in 'Never Weaken,' when it ran at the Symphony. 'A Sailor Made Man' enjoyed a run of fifty days and was featured at 369 performances, as against forty-four for 'Never Weaken.'"

The picture closed its last week with business as good as during the first seven days, declared Dr. Brockwedel.

Film Based on Kipling Ballad Due April 2

Pathe announces for release on April 2nd a screen adaptation of Rudyard Kipling's "Ballad of Fisher's Boarding House." The atmosphere and action described in the Kipling ballad are said to be faithfully reproduced in the Pathe release. The story has for its climax the regeneration of a woman of the slums, Anne of Austria, by the discovery of a crucifix on the body of the Danish sailor, Hans, who has been slain by the woman's jealous lover, Salem Hardicker. The action is laid in a sailor's boarding house. Especial care was taken in the selection of the sailor types referred to in the verse. The trenchant lines of the ballad are said to serve admirably as titles for the picture.

"Holds the interest well all the way through. The atmosphere is also realistic."

—Harrison's Reports on "The Sheik's Wife."

Andree Peyre, French aviatrix, engaged for the next Pathe serial with Ruth Roland

Aviatrix to Appear in Ruth Roland Serials

Andree Peyre, the 22-year-old "stunt" aviatrix and screen beauty, has been engaged by Pathe for the company supporting Ruth Roland in serials. Miss Peyre left New York for the Pacific Coast last week.

Miss Peyre has had three years' experience in pictures, first with Pathe in France and in the last eighteen months with other organizations in this country. She entered pictures abroad as a consequence of her love and her expertness in aviation. She is fair and slender, and of a type more dainty and girlish than those of any of her competitors in airplane feats. She is an accomplished pilot, holding pilot's licenses here and abroad.

Wide Demand for "Turn to the Right"

The Metro home-office in announcing unusually heavy bookings for its new Rex Ingram special production, "Turn to the Right," estimates that within the first week of its release to the exhibitors of the country "Turn to the Right" will be seen on the screen more than 443 times, which is the record made by the stage version in its number of performances on Broadway. The bookings are coming in so fast, according to the Metro office that no complete compilation can be made. Every section of the country is said to be represented in the bookings. The theatres already signed up are principally in the key-cities of the country.

Current Paramount Issues

Marion Davies Feature and Fourth UFA Chapter Set for March 26th

Paramount releases scheduled for release March 26 are the Cosmopolitant production, "Beauty's Worth," and "Saved by Wireless," the fourth and concluding picture of the UFA series, "The Mistress of the World."

"Beauty's Worth" is a Saturday Evening Post story by Sophier Kerr, contributor of fiction to many of the best known magazines. Luther Reed, who adapted "Behind the Door," "Get-Rich-Quick Wallingford" and "Enchantment," wrote the scenario and Robert G. Vignola directed. Joseph Urban designed the settings.

Forrest Stanley, who appeared opposite Miss Davies in "Enchantment," is again her leading man in this picture. Other well-known people in the cast are Hallam Cooley, June Elvidge, Truly Shattuck, Lydia Yeamans Titus, Antrim Short, Thomas Jefferson and Martha Mattox; and in the charade scenes, in which Miss Davies appears as a dancer, Gordon and Johnny Dooley.

"Saved by Wireless," which presents the denounement of the intersting plot which runs through the entire series of "The Mistress of the World," is perhaps the most exciting of all the four pictures. In this picture the pinnacle of realism is said to be reached in an earthquake scene.

In this picture, the heroine, Helen Neilsen, portrayed by Mia May, is rescued from the city of Ophir by a giant airplane which is sent out by a European newspaper in response to a wireless message sent by her fellow prisoner, Karpen. This huge air machine, a model of luxuriousness and mechanical genius, wings its way to Europe where the final scenes of the drama are enacted.

Subject Chosen for Carey

"The Battle" to Be the First of Harry Carey's Vehicles for R-C

R-C PICTURES announces that Harry Carey will be starred in "The Battle," an original screen story written especially for Mr. Carey. Elliott Clawson will write the adaptation.

In a statement issued this week from the R-C headquarters, Mr. Carey's career in the portrayal of Western roles is traced from his first venture on the stage in the leading role of "Montana," which Carey himself had written, down to his present affiliation with the R-C Pictures. "Montana" was presented all over the country with considerable success, and with the end of its run Carey again appeared as leading man in "The Heart of Alaska," which he had also written.

Upon the suggestion of Henry Walthall, Carey visited the old Biograph Studio where Griffith gave him a part. From that time forward, Carey stuck to the screen. Among his best productions are "Overland Red," "Riders of Vengeance," "Roped," "Desperate Trails," "The Fox," "Marked Men," "Outcasts of Poker Flat," "The Man Who Wouldn't Shoot" and "Man to Man."

Under his present contract, Mr. Carey is starring for R-C Pictures under the personal management of P. A. Powers, the well-known producer, who recently became affiliated with the R-C Pictures Corporation. Under his new contract, Mr. Carey will be presented in productions that will give him every opportunity for the display of those talents which have made him popular on the screen.

The supporting cast for "The Battle" is now being assembled. The director is said to have been practically decided upon but his identity has not as yet been disclosed.

Wm. Farnum to Star in Bernstein Play

William Fox announces that William Farnum's next picture will be "Shackles of Gold," an adaptation of Henri Bernstein's drama, "Samson."

The direction of the picture is in the hands of Herbert Brenon. The star will be supported by Myrta Bonillas as leading woman. Marie Shotwell, the well known stage player who has appeared in many Broadway successes, also is in the cast.

"Prosperity Ahead" Is Hodkinson Report

"CONDITIONS in some sections of the country are reported to be sixty and seventy per cent better than at this time a year ago. . . . One of the most hopeful indications, it is said, is the tendency on the part of the smaller exhibitors to contract for future dates far in advance of their usual policy."

This is the opinion expressed in a statement received this week from the Hodkinson home-office, following the receipt of reports from its sales foces in the field which are now engaged in the annual Hodkinson Spring Drive. The campaign, which started on March 19, will close April 16. The drive is being characterized by a spirit of keen rivalry between the various Hodkinson exchanges.

The field reports state that exhibitors are looking forward to a good summer business and the return of normal conditions by early fall.

Mae Murray's Next to Be "Broadway Rose"

Mae Murray's next motion picture production, to follow her presentation by Robert Z. Leonard in "Fascination," a forthcoming Metro release, will be a photoplay entitled either "Broadway Rose" or "The Broadway Bubble." Work on it has already begun.

In her new picture the star appears as a dancing girl of the New York stage, and in it the terpsichorean touch will be as pronounced as in her previous productions. Edmund Goulding is the author of the new photoplay. It will be presented and directed by Robert Z. Leonard.

"Four Horsemen" to Be Shown in Spain

Rex Ingram's production for Metro of "The Four Horsemen of the Apocalypse," based on the famous novel by Vincente Blasco Ibanez, will be seen in Madrid, Spain, in April.

Elaborate preparations are being made for the Spanish presentation, according to Roy Chandler, the representative of Chipman, Limited, which controls the rights to the Metro production in Spain, Portugal, Italy, Jugoslavia, Greece, Rumania, Turkey and Bulgaria.

"A foreign picture that takes rank with the best that have been imported into this country, from the standpoint of excellence of production, photography, faithfulness to detail and action, while the continuity is rather an improvement on many that have been shown here. It is really an excellent piece of work, certainly the best French film that has been shown here. The true atmosphere of the Levant, which so many film makers have sought to transfer to the screen, is presented in a manner that has the unmistakable mark of fidelity to fact."—New York Mail on "The Sheik's Wife."

Seven Century Comedies Are Honored

THE National Committee for Better Films has selected three out of the four Century Comedies made in January as especially good pictures and equally suitable for children. The two reelers in question were "Horse Sense," with Harry Sweet and Sally, the trained mare; "Little Miss Mischief," starring Baby Peggy; and "Mutts," starring Brownie, the Wonder Dog, supported by an all-dog cast.

For the month of February the National Committee put on its index all four Century Comedies submitted to it, and marked three of them as particularly good for juveniles. The pictures were "Two of a Kind," with Harry Sweet; "Peggy Behave," starring Baby Peggy; "Cheerful Credit," starring Brownie; and "The Dark Horse," with Sally, the trained horse.

Florence Vidor's New Subject Under Way

Production work on "The Real Adventure," starring Florence Vidor, is progressing satisfactorily according to word from the Associated Exhibitors' home-office. King Vidor is directing this feature, and Clyde Fillmore plays opposite the star.

This picture will tell the story of a woman who, to win her husband's admiration and comradeship, as well as love, leaves home and enters upon a professional career. She succeeds so notably in her venture that the husband, in spite of himself, is converted to her way of thinking and accepts her as a real pal and help-mate as well as wife.

Wilson Associate Editor for Goldwyn

Carey Wilson has been made associate editor of the Goldwyn scenario department, according to announcement by Vice President Abraham Lehr. Mr. Wilson will work with Paul Bern, scenario editor, and two other associates, Ralph Block and Clayton Hamilton.

"Chief among the outstanding qualities of 'The Sheik's Wife' is the fact that it doesn't follow along the familiar, beaten path of screen melodrama. Its atmosphere is unique.

"The picture is beautifully photographed, well directed and gives every indication of winning widespread popularity."
—*Exhibitors Trade Review on "The Sheik's Wife."*

Pathe Releases for April 2

Adaptation of Kipling Ballad and Special Review Reel Head Schedule

THE announcement comes with Pathe Exchange, Inc., that its collection of short-subject features and the one serial episode, scheduled for release the week of April 2nd, will be augmented by Rudyard Kipling's "Ballard of Fisher's Boarding House," and a special anniversary issue of the Pathe Review.

"The Opossum" is the latest offering of the series of "Adventures of Bill and Bob," showing the woodland exploits of the youthful hunters and trappers. "Beat It" is the title of the current reissued one-reel comedy starring Harold Lloyd. The three star combination—that of Harold Lloyd, Bebe Daniels and "Snub" Pollard, makes the offering move at a fast and furious rate of speed, piling up laughable situations without number.

"The Anvil Chorus" is the latest Hal Roach comedy featuring "Snub" Pollard. Pollard is assisted in the offering by Marie Mosquini, Noah Young, the Hal Roach comedy staff and a remarkable equine actor—a new addition to the Roach Zoo. The comedy deals with the difficulties experienced by Pollard when he returns from his wedding trip to his bride's home and meets her husky brothers.

"The Mark of Cain" is the new Pathe Playlet scheduled for current release. Irene Castle is starred in the offering with Antonio Moreno featured in the cast. Others playing important roles are J. H. Gilmore, John Sainpolis and Olive Stokes. The short subject feature is a thrilling story of mystery and romance, adapted by Philip Bartholomae from the book of Carolyn Wells. George Fitzmaurice directed the production.

"The Pivoted Rock" is the fourteenth episode of the new Pathe serial, "White Eagle," starring Roland. "The Lion and the Mouse" is the next animated cartoon of the series of "Aesop's Film Fables."

A scene from "The Angel of Crooked Street," a Vitagraph release

Assembling Cast for "The Christian"

As announced in last week's issue of MOTION PICTURE NEWS, Maurice Tourneur has been engaged by Goldwyn to direct a screen version of Hall Caine's novel, "The Christian." The company is to go abroad in April to film the exteriors of story in its original locales. The members of the cast are now being selected at Culver City by Casting Director Robert B. McIntyre and Vice-President in Charge of Production Abraham Lehr. Work has also been started at the studios on the interior sets as it is now the intention to photograph most of the interiors at the Culver City studio.

Ass'd Exhibs Names Release

"Sunshine Harbor" Due April 2nd Offered as "Springtime Picture"

ASSOCIATED Exhibitors announce for release on April 2nd "Sunshine Harbor," a Playgoers Pictures attraction, which is hailed by Associated Exhibitors' officials as a particularly appropriate springtime release. Emphasis is placed on the title itself as perfectly in keeping with the spirit of the season, while the atmosphere in which many of the scenes are placed and the optimistic note and good cheer weaved into the fabric of the story are also represented as making the production a real first-rate springtime picture.

Prominent in the cast is Margaret Beecher, whose relationship to national celebrities already has won for her a vast amount of effective publicity, it is stated. Miss Beecher is a girl of beauty and of attractive screen personality, whose refinement and remarkable poise are said to enhance greatly a finely-developed sense of dramatic values.

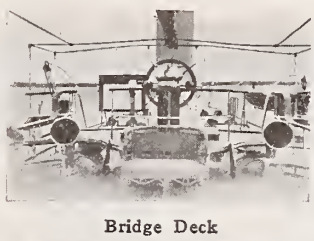
The cast for this production was carefully selected, containing such well known screen figures as Howard Hall, Ralph Harold, Coit Albertson, Dan Jarrett and Myra Brooks. The story was by Jerome N. Wilson and the picture was produced and directed by Edward Hemmer. It is declared that the photographer took full advantage of the opportunities offered in the selection of attractive sets.

"Sunshine Harbor," it should be explained, is a charming little apartment occupied by the southern girl after her removal to New York, and the name was chosen because of the radiant cheerfulness which never deserted her, even when she has been temporarily blinded while "covering" a fire for a newspaper. It is not out of place, perhaps, to repeat that exhibitors will do well to place special emphasis on the fact of the picture's release just as spring is appearing, for in the story it unfolds, the spirit of helpfulness and sacrifice is revealed.

Painted White (Insert, same ship painted black)

Steam Yacht at a Bargain

HAVING just completed a hunting and fishing yacht for one of our wealthiest sportsmen, he instructed me to dispose of his steam yacht at once—quoting a figure that makes her the best buy ever offered in a yacht—that he might have the services of his captain for the new boat.



Bridge Deck

Quarter Deck

The Consolidated Shiphuilding Co. (Seahury's) huilt her from Gardner's designs. No craft can hoast a finer pedigree. Her boiler is practically new and the engine room will delight a man with mechanical pride.

In the forward end of her mahogany deckhouse, is a large dining-room finished in oak. Next, the pantry. Aft of the engine space, comes the owner's deck stateroom—something few yachts can hoast—with deck toilet. The aft end of deckhouse is one large living, or music room. Below, in the steel hull are six large staterooms, two having brass heds and one twin herths. Two tiled haths, linen and gun lockers are provided.

Although moderate in size, and the most economical steam yacht afloat to operate—running expenses less than that of a 100 foot gasoline yacht—she is large enough to take twelve in owner's party in comfort to the South Seas, the Alaska Inside passage or the West Indies cruise. She is considered the handsomest yacht of her type, either here or in English waters.

Has always heen kept in the pink of condition (Lloyd's certificate of examination furnished), with Captain ahoard.

Having the new hoat, the owner will sell for $35,000.00 or close offer. No tax.

Inspection at New York. For plans, Lloyd's certificate and inspection appointment, wire, write or phone.

Edward R. Carroll, *Yacht Agent*
2830 Kansas Road
"Fairview," Camden, New Jersey
Long Distance 'Phone Camden 1585

Fox's Big Specials Scoring

Home-Office Reports Testimonials of Their Success Here and Abroad

THE home-office of the Fox Film Corporation reports that a stream of voluntary testimonials are being received daily from showmen throughout America, Europe, and even Asiatic centers, attesting to the "spectacular success" of its nine special productions. Exhibitor reports in national and regional publications are also presented as evidence of the satisfactory business being done by these Fox productions.

The nine specials include "Over the Hill," "Queen of Sheba." "A Connecticut Yankee in King Arthur's Court," "Shame," "Perjury," "Thunderclap," "A Virgin Paradise," "Footfalls," and "The Last Trail." Warm tributes to "Over the Hill," "Queen of Sheba," and "A Connecticut Yankee" are reported to be especially notable. Statistical reports compiled by Fox have been accompanied by the assertion that more than 80,000,000 persons will have seen "Over the Hill" before June of this year. And it was the first screen production that ever built up one solid year of profitable Broadway exhibition, declares the Fox Film home-office.

Typical of the commendatory reports on these productions are submitted the following extracts:

"Shame"—Excellent picture, best Saturday business in months—Moore's Rialto, Washington, D. C.

"Shame"—Excellent, played to capacity houses—Blue Mouse theatre, Seattle, Wash.

"Thunderclap"—another crackerjack you can book to the limit. Every one goes out pleased and tells you so; that's what we want.—E. J. O'Neil, Broadway theatre, St. George, N. B.

"Thunderclap"—An exceptionally pleasing picture, audience enthused.—Middle West.

"Perjury"—It stands in a class by itself. A masterpiece. Farnum is great.—Luna theatre, Brooklyn, N. Y.

"A Virgin Paradise"—This is a good one. Appeals to young and old alike. Good attendance.—Middle West (M. P. News.)

"Footfalls" — Night attendance excellent despite unusually cold weather. Found the house packed. —Liberty, St. Louis.

"The Last Trail"—Excellent. An exceptional picture which pleased capacity business for an entire week.—Wm. Noble, Rialto, Oklahoma City.

"Shame"—Good in every particular, story, action, direction and photography. The best balanced picture by Fox in some time. Good attendance.—W. H. Pike, Las Vegas, Nev., Majestic theatre.

"Glorious Fool" Premiere

Goldwyn Picture Opens at Capitol and Wins Press Critics' Praise

THE new comedy romance by Mary Roberts Rinehart, "The Glorious Fool," produced by Goldwyn under the direction of E. Mason Hopper, received its first New York showing at the Capitol theatre this week. Helene Chadwick and Richard Dix are the featured players.

The feature won many favorable comments from the New York critics. The New York Herald said: "Laughable film of hospital romance. Helene Chadwick charming in role of nurse. Comedy treatment of hospital is an original vein that almost lifts the comedy off the screen."

American: "Pretty young spring-like film story, full of humor, with a compelling romance, and so happily played and directed as to win one's affection immediately."

Times: "A good tale of the humor which Mary Roberts Rinehart has been able to extract from hospital situations gives life and a good reason for going to 'The Glorious Fool'."

Tribune: "E. Mason Hopper directed the picture and he has preserved the atmosphere admirably. The characters appear as though they had stepped from the pages of Mrs. Rinehart."

Telegraph: "As a production it is always adequate with several touches of delightful humor and real comedy. Thoroughly clean and wholesome without being dull."

A scene from "The Green Temptation," Betty Compson's latest starring vehicle on the Paramount program

Educational Pictures Week

Heavy Bookings Reported for April 16-23 Period; Big Houses Listed

THE rapidity with which special bookings of Educational Pictures for Educational Pictures Week are being reported to the New York headquarters of Educational is increasing steadily as the date of the beginning of this special period, April 16, draws nearer, declares the Educational Films home-office in a statement issued this week.

The theatres already definitely booked for Educational product for the week of April 16-23, or which have definitely promised to select subjects for showing, include many of the country's biggest first run houses.

Among the theatres in the Los Angeles district which will observe Educational Pictures Week are: Los Angeles—Kinema, California, Clune's Broadway, Orpheum Jr. (Hill Street Theatre), and Tally's Broadway; San Diego—Pickwick; Pasadena—Jensen's.

Theatres in districts served by other Educational branches in which Educational Pictures will have a prominent part from April 16 to 23 include the following:

Cleveland branch: Cleveland—Loew's Ohio Theatres, Allen; Youngstown—Dome; East Liverpool—Ceramic; Akron—Orpheum; Toledo — Valentine; Sandusky—Schade; Canton—Alhambra, Valentine.

Pittsburgh branch: Pittsburgh—State, Savoy, Blackstone; East Liberty — Liberty; Erie — Strand, Perry; Johnstown—Cambria; New Castle—Liberty, Opera House; Altoona—Strand.

Washington branch: Washington—Rialto; Baltimore—Rivoli, Century, New, Garden, Parkway; Norfolk, Va.—Wells; Richmond—Colonial, Broadway.

Denver branch: Moore-Greaves Circuit and Mountain States Theatres Corporation, which have booked 100 per cent these theatres: Denver—Princess, Rialto, Queen; Colorado Springs — Princess; Pueblo—Rialto; Greeley, Colo.—Sterling; Cheyenne, Wyo.—Princess.

Kansas City branch: Kansas City—Newman, Royal, Twelfth Street; Wichita—Palace, Wichita, Kansas; Salina—Palace; Topeka—Orpheum

Des Moines, Iowa, branch; Dubuque—Grand; Davenport—Capitol, Garden, Family; Clinton—Rialto; Muscatine—Palace; Burlington—Palace.

St. Louis branch: St. Louis—New Grand Central, West End Lyric, Capitol, Lyric, fifteen theatres controlled by the St. Louis Amusement Co., and many others.

Earlier reports to Educational's home office listed among houses that are to run Educational Pictures a large number of theatres in Boston, including Loew's New State, Modern and Beacon, Old South Theatre and Star; the bigger houses in the Balaban and Katz circuit in Chicago (New Chicago, Tivoli and Riviera), and all the many Ascher houses, and such houses as the Walnut, Strand, Family and Capitol in Cincinnati.

Two scenes from "Fascination," the new Mae Murray picture, directed by Robert Z. Leonard, which Metro pictures will release

Albany, N. Y. Holds a Wid Gunning Week

LAST week was celebrated as Wid Gunning Week in Albany, N. Y. The local office of Wid Gunning, Inc., planned out the campaign to put over the idea of Gunning pictures—not in sales, but in a concentration of Gunning pictures to be shown in Albany during the week.

As a result of their efforts, three of the Gunning releases, "Our Mutual Friend," the picturization of Charles Dickens' last complete novel; "The Old Oaken Bucket," the May Tully production, and "The Girl from God's Country," the Nell Shipman feature, were shown. The first two appeared at the Clinton Square Theatre, the last at the Albany.

The daily newspapers of Albany gave considerable free space to the pictures, commenting on the fact that they were all on the Gunning program.

Gevaert Opens Branch in Hollywood, Cal.

A branch office and warehouse have been opened in Hollywood, Cal., by the Gevaert Company of America. At the newly opened establishment, negative and positive raw film stock will be available for immediate delivery, according to the announcement just issued.

This branch office of the Gevaert Company of America has succeeded the Inter-Ocean Film Accessories Corporation, which was the West Coast representatives of the Gevaert Company. E. H. Kaufmann, formerly president of the Inter-Ocean Film Accessories Corporation, has been engaged as the general manager in charge. Mr. Kaufmann has been for the past nine years connected with the different lines of activities of the Inter-Ocean Film Corporation of New York, and is well known in his local field of activity and in the trade.

"A Sailor-Made Man" Breaks Record

The Associated Exhibitors-Harold Lloyd feature, "A Sailor-Made Man," has broken another attendance record, this one in the Washington theatre, Chester, Pa. The picture showed at this house during the week of February 27-March 4, and, according to R. Myers, the manager, the business done outdistanced the highest mark ever reached by any previous production. A notable feature was the fact that the gatherings were uniformly large, the theatre being packed on every day of the run.

Keith Circuit to Play Leah Baird Feature

The Keith vaudeville circuit has booked the Associated Exhibitors attraction, "Don't Doubt Your Wife," with Leah Baird, for its string of twelve theaters in New York City. On two days March 20 and 21, this film appeared simultaneously in eight houses.

Future Universal Pictures

Announcement is Made of Mayo and Gladys Walton Productions

FOUR forthcoming pictures starring Frank Mayo are announced this week by Universal, as well as several new Gladys Walton productions. Frank Mayo will next appear in a story by the late John Fleming Wilson, temporarily titled "The Way Back." Stuart Paton directed and the star is supported by a cast including Sylvia Breamer, Francis MacDonald, Joseph Gerard, Howard Crampton and Marie Crisp. It is a sea story.

Mayo has also just started on "Out of the Silent North," a novel of the north woods by Harry Sinclair Drago and Joseph Noel. William Worthington will direct. Following this will come "Afraid to Fight," the scenario of which has been prepared. The fourth production will be "The Altar Stairs," a South Sea story by G. B. Lancaster.

Gladys Walton has just started production on "The Trouper." This picture will be released after "Second Hand Rose," the story of wihch was suggested by the popular story by that name. A special edition of the song is to be issued.

Universal has also purchased the Henry W. Savage stage version of Anne Caldwell's popular stage play, "Top o' the Morning." Following this Universal will make an elaborate version of Bret Harte's "M'Liss," the scenario for which is being prepared by George Hull.

Ray Starts New Production

Work Begun on "Tailor-Made Man" First Release for United Artists

CHARLES RAY has begun work on "The Tailor-Made Man," his first production for release by United Artists. The first scenes were filmed Wednesday, March 15th, which also marked Mr. Ray's birthday and the anniversary of the organization of the Charles Ray Productions, Inc.

In the supporting cast assembled for "Tailor-Made Man" are Stantion Heck, Douglas Gerrard, Victor Potel, Frank Butler, Kate Lester, Jacqueline Logan, Nellie Saunders, and Eddie Gribbon. The part of Tanya has not yet been decided upon. Albert Ray is said to have done an exceptionall- strong piece of work in the scenario and continuity which was mapped out under the supervision of the star and his new director Mr. DeGrasse. "The Tailor-Made Man" is hailed by United Artists as the first and indisputable evidence of Mr. Ray's announced policy of "fewer, bigger, and better pictures." "The Tailor-Made Man" is to be an adaptation of the well-known stage comedy drama which had a highly successful run on Broadway with Grant Mitchell as the star.

A birthday celebration also featured Mr. Ray's first day of studio work on his release for United Artists. The first thing of the day was a huge birthday cake for Mr. Ray. Before shooting the first scene in "The Tailor-Made Man" the star cut the cake, which had been presented to him and Mrs. Ray by his father, mother and sister. After the cake had been cut, Mr. Ray led a procession consisting of the studio and lot working force, the players in the cast of "The Tailor-Made Man," and the management, to the room where the birthday cake had been placed, and where everybody participated in the festivities.

After the cake had been disposed of, Mr. Ray made a little speech in which he feelingly thanked everybody present for his or her share in the working organization. He also spoke appreciatively of United Artists Corporation, comprising Mary Pickford, Charles Chaplin, Douglas Fairbanks and D. W. Griffith, and Hiram Abrams, president, and expressed his pleasure and satisfaction at being associated with that organization.

"Primitive Lover" New Talmadge Picture

"The Primitive Lover" is the title which has been decided upon for the next Constance Talmadge comedy, First National announces. It has been produced under the working title of "The Divorcee" from an original story by Edgar Selwyn. Sidney Franklin directed it, and Frances Marion wrote the continuity.

"Atmosphere is Real"—Says Globe

"The atmosphere is real with its ancient city gate and its caravans and its vistas of palm trees. Even the camels humped themselves over their native sands as they never did over the studio lots. The French director understands his material and gets the full dramatic value from its lights and shadows."—

New York Globe on "The Sheik's Wife."

French Critic in High Tribute to Chaplin

ELIS FAURE, the French critic, in a recent issue of "The Freeman," published by B. W. Husbach, pays a glowing tribute to the work of Charlie Chaplin on the screen. The critic points to Chaplin as the only man who knows how to use the art of the screen "as if it were a keyboard, where all the elements of sense and feeling that determine the attitude and form merge and convey, in one cineographic expression, the complex revelation of their inner life and quality. . . ."

In another paragraph, M. Faure continues:

"I have said elsewhere that Chaplin makes me think of Shakespere—though he is of a less imposing complexity, he has that same bewildering and yet lucid lyricism that Shakespere had. In the fertility and creativeness of his heart, Chaplin has the same limitless fancy which unites in a single gesture an ingenuous delight in the magnificence of life, and a smiling heroic consciousness of its fruitlessness. . . . Before Chaplin came, we knew that beneath all drama there is farce, and beneath all farce there is drama, but what do we not know now? This man appears, and by his revelation he has taught us to recognize all that we knew dimly before. His are the simple methods that belong to greatness."

Ruth Roland to Start New Serials Shortly

Plans have been completed for the making of two Ruth Roland serials at the United Studios. Miss Roland and her company will start work on the first of these very shortly, her much heralded "Timber Queen" being practically finished.

The Roland serial to follow "The Timber Queen," work upon which is about to begin, has the temporary title of "The Riddle of the Range." It has an original story specially written for Miss Roland by John Grey, who has also written the continuity.

First National Stars Cordially Greeted

The personal appearance tours of Hope Hampton and Wesley Barry, both First National stars, are proving highly successful in stimulating business wherever the stars have been scheduled to appear before motion-picture audiences.

Miss Hampton appeared at Saxe's Grand in Milwaukee on March 6, 7 and 8 in conjunction with the showing of her picture, "Star Dust." She was enthusiastically greeted by the audiences at the Strand, and several effective tie-ups with local shops and newspapers were arranged.

Wesley Barry duplicated in Milwaukee the success he experienced in Chicago. He appeared in person at the Strand while "Penrod,"

A scene from "The Safety Curtain," a Norma Talmadge revival offered by Selznick

Gloria Swanson Stars in "Gilded Cage"

"The Gilded Cage," Elmer Harris's picturization of the play by Anna Nichols in which Gloria Swanson will star for Paramount, is now under way at the Lasky studio.

Miss Swanson appears as Susanne Ornoff, while the role of her invalid sister is played by Anne Cornwall, former Universal star. Charles A. Stevenson appears as the shabby genteel, proud but poverty-stricken boulevardier of Paris. David Powell plays Arnold Pell, the leading male role. Walter Hiers is the press agent-impresario who conceives the great scheme of turning the little artist's model into a famous star, and his handling of the role will be quite as striking as his usual characterizations.

One other role remains to be filled in this Sam Wood production which will be produced with great detail and many novel scenic effects.

"Woman, Wake Up" for Loew N. Y. Circuit

Associated Exhibitors' release, "Woman, Wake Up," starring Florence Vidor has been booked for the Marcus Loew theatres located in Greater New York. This arrangement will take the pictures over the entire metropolitan circuit of twleve houses, beginning March 20. During the week of March 20, this attraction was also the feature of the program of the new Loew State Theatre in Boston. The first-run bookings for this production are reported by Associated Exhibitors to be unusually heavy and to include important centers throughout the country.

Goldwyn to Make Old-Fashioned Thriller

Goldwyn has acquired the screen rights to the stage melodrama, "The Great Metropolis" that flourished in New York and other cities about a quarter of a century ago. The story is frankly a thriller and will be treated as such in Goldwyn's picturization of it. The melodrama was originally staged by Klaw and Erlanger and it was one of the big successes of its day.

"Foolish Wives" Plays to Capacity Houses

The Universal home office advises that a veritable flood of bookings is being realized for its special production, "Foolish Wives." The exchange covering the New York district, it is stated, has already booked more than seventy-five theatres for week-runs or longer. Other exchanges, many of them representing districts where the picture has not had its key run as yet, are reported to be doing unprecedented business with this picture. The Imperial Theatre, San Francisco, played to almost four times the capacity of the house on the opening day, according to word from the Universal home office, and other reports of record business done by houses in big cities are cited in the Universal statement, including the Aldine Theatre in Philadelphia and Nathan Asher's Roosevelt in Chicago.

Rex Ingram and Wife Leave on Honeymoon

Rex Ingram and his wife, who is known on the screen as Alice Terry, have left Hollywood on their much belated honeymoon. The couple were married several months ago during the filming of Ingram's latest special for Metro release which is an adaptation of Anthony Hope's famous romance, "The Prisoner of Zenda." The honeymoon was postponed until the completion of this subject, in which Miss Terry plays the role of Princess Flavis. Mr. Ingram completed work on "The Prisoner of Zenda" a few days ago.

Within a week, or two at the most, Mr. and Mrs. Ingram expect to return to their home in Hollywood. No details as to their destination or their next picture for Metro were given out by Director Ingram previous to their departure from Hollywood.

Meighan Selection Due to Popular Demand

The selection of Thomas Meighan to play the chief male role in Cecil B. DeMille's forthcoming production of "Manslaughter" recently announced by Paramount, was the result of a wide-spread popular request, according to the producer.

When it was announced that Cecil B. DeMille had secured the screen rights to "Manslaughter," critics and fans throughout the country are said to have showered both DeMille and Meighan with letters in which the writers pointed out the particular fitness of Meighan for the part.

The scenario is now being written by Jeanie Maspherson from Alice Duer Miller's novel of Saturday Evening Post fame. Leatrice Joy will play the leading female role.

Carew to Direct New Pyramid Picture

Arthur Edmund Carew has been engaged by Pyramid Pictures for "Her Other Husband," a big special to be released by American Releasing. In "Her Other Husband" Carew also plays the title role. The script is by Dorothy Farnum from the novel, "The Mayor's Wife," by Anna Katherine Greene.

Agnes Ayres and Jack Holt in a scene from the Paramount picture, "Bought and Paid For"

Selznick Stars Under New Directors

A change of directors of forthcoming Selznick productions is announced this week by that organization. George Archainbaud will return to the directorial staff of Selznick pictures to direct Elaine Hammerstein in "Evidence," which is now in production. With the production of the feature temporarily titled "John Smith," Eugene O'Brien comes under the direction of Victor Heerman. Mr. Heerman has been assisting Henry Lehrman in the direction of "Reported Missing."

Pathe Review to Have Anniversary Feature

THE third anniversary of Pathe Review, marked by the issue of No. 149, April 2nd, will be characterized by a widening of the scope in selection, with an especial emphasis on the unusual, the entertaining and the instructive, declares a statement from the Pathe home-office. Pathe Exchange announces that in the first of the new series is offered an exceptionally appealing array of features.

The two outstanding features of No. 149 are an unique series of elephant pictures, embodied under the caption, "The four-footed derrick;" and the newest achievement of the motion picture, "Camera Caricatures," in which the campaign orator comes in for good natured and laughable distortion.

Other subjects are: "Sixty Million Boarders," views taken at feeding time at the New Jersey State fish hatchery; "The Sky Paintings," said to be photographic gems; and "The Roses of Romance," a flower fantasy in Pathe color.

"Impresses us as a film well out of the ordinary and one which should especially appeal to the better class of theatregoers.

"All there was in 'Kismet' and then some is to be found in 'The Sheik's Wife.' A feature is some of the finest photography ever revealed. A hundred long shots are marvels in what the camera has caught with cameolike detail.

"The acting in all the principal roles is first class, and meets every American requirement.

"'The Sheik's Wife' is a picture that could not have been produced in America, if at all, for a fabulous sum.

"The plot is exceptional, but it is typical and furnishes some excellent action scenes." — Motion Picture News on "The Sheik's Wife."

Educational's Rise A Spectacular Chapter

By William McCormick

A FEW generations hence some historian may produce an unbiased and comprehensive chronicle of the motion picture industry.

This man will be far removed from the present day and its influences, will be totally unbiased, because he will be dealing with events of the past, with which he has had no intimate personal association; and his story will not only be interesting reading, but it will, in addition, undoubtedly appeal to his auditors as one of the most romantic pages of the industrial history of the world. Possibly no other commercial activity contains as mnay of the kaleidoscopic changes as does our industry, and surely no other contains, even in a small measure, its vast amount of commercial romance.

One of the most spectacular commercial successes of the many in our industry has been the development of Educational Film Exchanges, Inc. The writer, in portraying the meteoric career of this concern, has tried to be as impersonal as possible in confining himself exclusively to chronological facts, keeping free from all taint of personal publicity; yet, the career of this concern is so closely interwoven with one man's personality that the tale would be incomplete without mention of his name.

Educational owes its entire existence to the broad gauge business vision of E. W. Hammons, its founder and president, and to his indomitable determination, to carry through to a successful conclusion, his conception of what Educational is today, in spite of the almost insurmountable business prejudices, with which he was surrounded when he started seven years ago. He visualized the taking of what others regarded as dross, and making of it a force, a compelling force, in one of the largest industries of the world. He realized that to do this he had to combat all the prejudices, the customs and the fears which surrounded his ideas, and, in addition, the indifference of the men in whose field he had chosen his life work. He assigned himself to the task of changing not only the opinion of the buyers in his industry, but the public as well; of converting all to his conception of the value he saw, where others saw nothing—or next to nothing. He said: "I shall make the short subject that is today just a filler, a piece of program footage, that is run simply because it comes in the can with the feature, as important as the feature itself, yes,—in instances, *the* feature."

There were some in the industry who doubted at times Mr. Hammons' sanity. His friends very aptly pointed out to him that short subjects were of such minor importance in the exhibitor mind that no adequate rental could be secured for anything but feature-length pictures; that inability to secure adequate rentals would make it impossible for him to attract to his ven-

Earl W. Hammons, founder and president of Educational

ture producers who were capable of making a very high-class product. Various producers were approached, and many of them (while they sympathized with Mr. Hammons, and what they regarded as his youthful enthusiasm), remained unconvinced as to his ability to create a real, vital interest in short subjects of character, because of the great handicap of indifference and prejudice which stood before him like a blank wall. It then became a problem of finance and distribution. Mr. Hammons realized that before he could attack his market he must first have an assured source of exceptionally high quality short subjects, made by producers whose very business integrity would guarantee a consistently sustained high quality, and that he must in turn so mould a distributing organization that these products, upon delivery, could go immediately into general use—otherwise his whole structure would be easily swamped. The only buoyancy in the whole situation was in his unbounded enthusiasm and his absolute faith in the exhibitors of the country. In spite of what his friends said to him he still believed that the exhibitors of this continent were acute business men, who would support his ideas, once he was able to convince them that he, or any other man, could supply them with better short subjects and regularity of release of these quality productions. Several months were consumed in convincing various gentlemen, who are now associated with Educational Film Exchanges, and who were able to advance the financial assistance necessary to acquire quality productions, and then contracts were made with various producers. The first picture released by Educational Film Exchanges, Inc., on their first official schedule, under date of June 20, 1920, bore a little which could very aptly describe the entire career of the concern. It was a Robert C. Bruce Scenic Beautiful, titled "Hope of Adventure," and opened officially the releasing schedule of the corporation. Since that date twenty-three releases have been issued by Educational by this producer, under the title of *Scenics Beautiful;* and his new series titled *Wilderness Tales* now commands a prominent position among pictures of a scenic character.

Following the first release in rapid succession came Christie Comedies, produced under the general supervision of Al Christie, and featuring such artists of ability as Bobby Vernon, Neal Burns, Helen Darling, Dorothy Devore, Viola Daniel and others. Mr. William S. Campbell, supervising director for Snooky, the Humanzee, produced during 1920-21 thirteen comedies for Educational, all built around the well known Chimpanzee; and then devoted his entire energies to producing the Educational-Campbell Comedies, which are today being released by the corporation. Mr. C. C. Burr, having acquired the rights to the famous "Torchy" stories, by Sewell Ford (which have appeared serially in large magazines, such as "Saturday Evening Post" and newspapers throughout the United States and Canada), almost at the beginning of Educational's history began releasing the "Torchy" Comedies, based upon Ford's writings, and featuring Johnny Hines in the stellar role. In 1920-1921, the Mermaid Comedies—a brand named, owned and patented by Educational—came into existence. Twenty-three of these comedies, all made under the general supervision of Jack White, have been released, and the success that these comedies made during their first year influenced Educational to make a long-term contract with both Mr. White, supervising director, and Mr. Lloyd Hamilton, the leading star, to produce Mermaid Comedies. Lloyd Hamilton, the featured player in these comedies, occupies today a position in the foremost ranks of the screen's comedians. Mr. James W. Dean, writing recently of his latest picture, titled "The Rainmaker," placed him in the highest niche, among contributors to screen fun, and stated most emphatically that Chaplin, Keaton and Lloyd must move aside to make room for Lloyd Hamilton. Several Mermaid Comedies, featuring this star, have been brought back for extended runs at houses where they were originally shown. Lloyd Hamilton has enjoyed more first-run showings on Broadway, New York, in 1921-22 than any one single screen comedian now before the American public.

In January of 1921 Educational took over the release of First National Kinograms, after "Kinograms" had consolidated within itself other news-reels then upon the market, such as Gaumont's news-reel, and others. Since that day "Kinograms," has grown in strength, editorial appeal and today ranks among the leading news weeklies of the continent. From time to time Educational has released various short-reel special pictures, which have been accorded exceptional bookings, such pictures as "Modern Centaurs," a one-reel picture, which has played Broadway seven times in one year; "The Valley of Ten Thousand Smokes," made by the National Geographic Society; two pictures in standard and analytical slow motion camera analysis, featuring Annette Kellermann in all of her famous dives. Babe Ruth, the king of baseball, was portrayed in slow motion, under the title of "How He Hits His Home Runs." Educational's first two-reel special, "The Race of the Age," according to the New York Times, "marked an epoch in film history." This picture was made at Kenilworth Track, Canada, and portrayed one of the greatest events in sportsmanship—the race between Man o' War and Sir Barton—for the greatest purse in the history of racing, a $5,000 cup, and a cash prize of $75,000. Lyman H. Howe's short-reel feature, titled "A Ride on a Runaway Train," opened originally at the Capitol theatre on Broadway, and was twice brought back to the Capitol, by popular demand, and once to another Broadway first-run house. This picture has created a sensation wherever shown, and is today the talk of the European continent. Early in 1922, Educational brought out a more ambitious spe-

(*Continued on following page*)

Educational's Rise

(*Continued from page* 1969)

cial, in three reels, titled, "The Battle of Jutland." This picture is the screen visualization of history's greatest sea fight, which, undoubtedly, marked the turning point of the World War, when the British high-seas fleet, under Admirals Jellicoe and Beatty, met in a death struggle in the North Sea the German fleet, under the command of Admirals von Scheer and Hipper. "The Battle of Jutland" is an authentic screen visualization of this naval engagement, and was prepared upon data furnished after an exhaustive study of over two years, conducted by Major General Sir George Aston, K. C. B., of the British Royal Marines, one of the world's leading naval authorities. Major General Aston chartered the movements of every vessel of both fleets during the entire action. He made an exhaustive study of the logs of the gunnery officers of every boat engaged, and it was upon this data that Educational's super-special was built. Models of all the ships of both navies were constructed, and the filming began. Over a year was consumed in photographing the picture, and some 50,000 feet of negative were used. This picture has recently been played in some of the biggest first-run houses in the country, notably the Granada at San Francisco, and the Symphony at Los Angeles, at both of these houses playing indefinite runs; the Rialto on Broadway, New York; the New Grand Central theatre, and West End Lyric, St. Louis; the Regent in Rochester; Des Moines theatre, Des Moines; the Finkelstein & Rubin first-run houses in Minneapolis, St. Paul and Duluth, and other prominent first-run theatres throughout the country. Among other short subjects of note released by Educational are "Sketchografs," by Julian Ollendorff, one of the foremost of the screen's cartoonists; and the latest short special, titled "How to Grow Thin." This one-reel special combines within its length both humor and information. It tells in a simple and enjoyable manner how one may easily reduce weight by a home method, and it is a picture that lends itself easily to all sorts of novel exhibitor exploitation.

The remarkable rapidity with which Educational organized, coordinated, and put into operation its distributing system, in order to be of the greatest possible service to the exhibitors, is a matter of frequent favorable comment from the trade. The first exchange, the New York Branch, was opened in May of 1920, and, by the middle of May of that year, branches were operating in Minneapolis, Chicago, Boston, Philadelphia, Washington, Pittsburgh and Cleveland. With the above mentioned branches as a structure upon which to build, Educational continued opening offices, until by the end of 1920 they had organized and were operating thirty-two branch offices in the United States and Canada. During the Spring of 1921, four additional offices, namely, Charlotte, Oklahoma City, Buffalo and Albany,

(*Continued on last column*)

Eighteen Fast-Moving "Torchy" Comedies

TRUE rivals for the first place in the public's love are the "Torchy" of the widely read Sewell Ford stories and the "Torchy" of the screen. One of the most universally popular of the younger generation of screen comedians is Johnny Hines, who portrays in pictures the role of the mischief loving office boy with whom the public became so familiar through the stories printed in almost a hundred newspapers throughout the country and in such magazines as The Saturday Evening Post.

Eighteen of these clean, fast moving comedies are available for selections for Educational Pictures Week, all featuring Johnny Hines. Among the most recent successes of the series have been "Torchy a la Cart," in which "Torchy" runs a lunch cart during an enforced vacation from the office; "Torchy's Promotion," in which the office boy outwits the general manager and lands a big contract when he is sent on what looks like a "wild goose chase"; "Torchy Takes a Chance," which shows the mischievous youngster having a streak of good luck in winning an automobile on Ticket No. 13, although he has his full share of troubles before he gets the car, and "Battling Torchy," wherein Hines goes through a trying experience in a "tough" neighborhood and comes out a decided winner in the boxing ring. "Torchy and Orange Blossoms" also will be released before Educational Pictures Week.

"Battling Torchy" was such a laugh provoker that it moved the critics to unusual enthusiasm. "It is not only one of the most enjoyable of the 'Torchy' Comedies," said the Motion Picture News, "but it is a worthy competitor of any comedy on the market. C. C. Burr has continually offered consistent laugh-getters, but Johnny Hines was never seen to better advantage than in 'Battling Torchy'. Few prize fight scenes have been done more realistically or amusingly than that which occupies the latter half of the second reel of "Battling Torchy.' Don't let 'Battling Torchy, get by you without a battle."

"Consistent laugh-getters" have been the object of C. C. Burr, the producer, Johnny Hines, the star, and the entire staff producing Torchy Comedies for Educational release.

The Guiding Rule of Christie Comedies

"EVERY one a feature in itself," is the guiding rule in the production of two-reel comedies by Christie during 1922. The policy inaugurated with the beginning of Christie's second year of releasing through Educational Exchanges—that of restricting its product to two-reel comedies, into which the utmost in production is concentrated—is to continue during this year.

Believing that the day of the cheap two-reeler is gone for good, but that there is a great need for short comedies with high entertainment qualities, the entire Christie forces will devote every ounce of energy they possess to making each of the twenty-four two-reel subjects of the year truly a feature.

When the motion picture critic of Life recently spoke of a Christie Comedy as having "more entertainment value than the average five- reel feature film," he acknowledged the attainment by Christie of the ideal behind the making of each of his comedies.

Four popular comedy stars who have appeared in recent releases of this series are to be alternated in forthcoming pictures, with occasionally a special star introduced. The "regulars" among the Christie Comedy stars are Bobby Vernon, Neal Burns, Dorothy Devore and Viora Daniel. Several well known young men and women have recently been added to the Christie staff for prominent supporting roles, and before long Vera Steadman (Mrs. Jack Taylor), will be seen again in these fun films.

Some of the current or forthcoming pictures of the Christie Comedy series are: "A Rambling Romeo," presenting Neal Burns with Helen Darling in a story of a modern Romeo with too many Juliets; "Hokus Pokus," with Bobby Vernon as a rube drafted into the company of a traveling magician in a small town; "'Twas Ever Thus," featuring Viora Daniel. "Oh, Promise Me!" in which Neal Burns plays the part of an American Legion boy who marries his American sweetheart on the very day when his Parisian darling lands expecting to become his bride; "'Tis the Bull," with Bobby Vernon forced to fight the bull because he has thrown it too much; "Fair Enough," with Dorothy Devore doing the "jail bird" act, and "Cold Feet," in which Viora Daniel pokes a bit of fun at the thrilling melodramas of the snow-covered northwest.

(*Continued from first column*)

were added, these offices being really territorial sub-divisions of other offices previously opened in 1920, and were added to expedite service to exhibitors in the territory they serve. This is the present distributing structure of Educational today; thirty-six branch offices, all in full operation. In addition, Educational operates from the Home Office of New York City its foreign department, which furnish service to exhibitors throughout the world. As a matter of historical record, the period from June to December, 1920, saw Educational's distributing system completely organized, and serving, approximately, 4,000 theatres on this continent alone. In the number of exhibitor customers the corporation has grown rapidly until today, Educational is serving 7,000 theatres every week of the year. During the first full year of their existence, 1921, Educational released and distributed over 23,000 prints, and it took this vast number of prints of their various releases to properly serve their exhibitor customers.

Educational is today employing over 150 sales managers, salesmen, bookers, alone, in their various distributing branches—not to mention the Home Office staffs, and other employes of branches. From a meager beginning in a little room on Madison avenue, where Mr. Hammons was located seven years ago, he has built his organization to one of the largest in the motion picture industry; and has demonstrated conclusively that his theories were correct; that the exhibitors of the world are keen business men, who will pay adequate rentals for quality motion pictures, no matter what their length; and that an international distributing organization can flourish, handling short subjects exclusively, if those short subjects are releases of merit, and of such character as to command the respect of the exhibitors.

In the middle of the year of 1921, as a further help to their exhibitor customers, Educational Film Exchanges, Incorporated, launched a national advertising campaign in large national magazines, such as the "Saturday Evening Post," and in newspapers in various parts of the country, in a direct-to-the-public appeal to patronize theatres using subjects released by the corporation, pointing out to the public that it was entitled to just as fine quality in short subjects as in pictures of feature length, and that it paid to patronize theatres showing short motion pictures of high entertainment value, such as released by the corporation.

Educational has developed one of the largest aggregations of specialists in short subjects who devote their entire energies to the short subject field exclusivelv. This is the policy upon which the corporation was founded, and the policy upon which it is proceeding, and the policy which the corporation believes will endure.

Christie Comedies

FOR

EDUCATIONAL PICTURES WEEK

APRIL 16 - 23

"Exhibitors' Prosperity Week"

KISS ME CAROLINE
featuring BOBBY VERNON

A SEASIDE SIREN
featuring FAY TINCHER

SEVEN BALD PATES
featuring BOBBY VERNON

STRIKING MODELS
featuring FAY TINCHER

A HOMESPUN HERO
featuring BOBBY VERNON

MR. FATIMA
featuring EDDIE BARRY

HEY RUBE
featuring BOBBY VERNON

THE RECKLESS SEX
featuring DOROTHY DEVORE

RED HOT LOVE
featuring NEAL BURNS

SHORT AND SNAPPY
featuring BOBBY VERNON

LET ME EXPLAIN
featuring VIORA DANIEL

SOUTHERN EXPOSURE
featuring NEAL BURNS

DON'T BLAME THE STORK
featuring HARRY GRIBBON

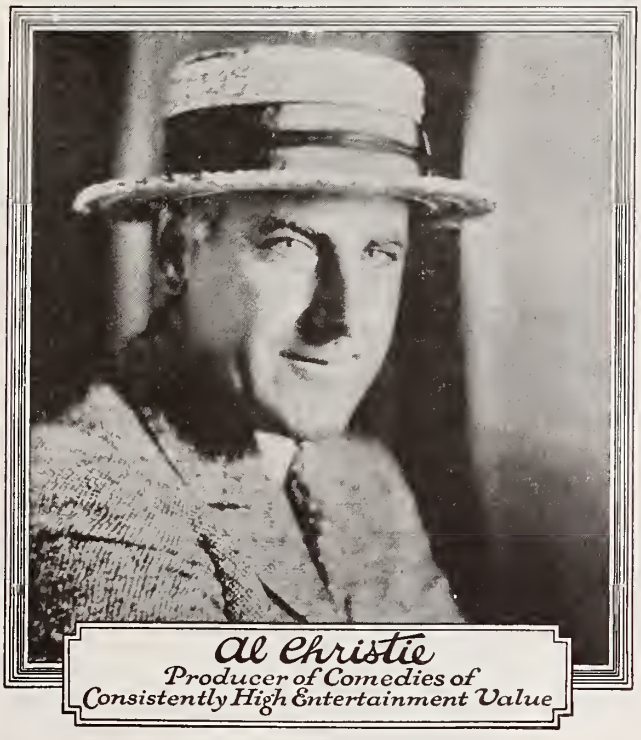
OUT FOR THE NIGHT
featuring EDDIE BARRY & NEAL BURNS

SHUFFLE THE QUEENS
featuring EDDIE BARRY & NEAL BURNS

GOING THRU THE RYE
featuring BOBBY VERNON

WEDDING BLUES
featuring NEAL BURNS & VERA STEADMAN

BACK FROM THE FRONT
featuring BOBBY VERNON



Al Christie
Producer of Comedies of Consistently High Entertainment Value

DINING ROOM, KITCHEN AND SINK
featuring FAY TINCHER

MOVIE MAD
featuring
NEAL BURNS & DOROTHY DEVORE

NOBODY'S WIFE
featuring
EDDIE BARRY & HELEN DARLING

MAN VS. WOMAN
featuring
NEAL BURNS & DOROTHY DEVORE

SCRAPPILY MARRIED
featuring
HARRY GRIBBON & HELEN DARLING

SNEAKERS
featuring
NEAL BURNS & DOROTHY DEVORE

NOTHING LIKE IT
featuring DOROTHY DEVORE

OH BUDDY!
featuring NEAL BURNS

IN FOR LIFE
featuring VIORA DANIEL

EXIT QUIETLY
featuring BOBBY VERNON

A PAIR OF SEXES
featuring NEAL BURNS

PURE AND SIMPLE
featuring BOBBY VERNON

NO PARKING
featuring NEAL BURNS

HOKUS POKUS
featuring BOBBY VERNON

'TWAS EVER THUS
featuring VIORA DANIEL

OH, PROMISE ME!
featuring NEAL BURNS

'TIS THE BULL
featuring BOBBY VERNON

FAIR ENOUGH
featuring DOROTHY DEVORE

FALLING FOR FANNY
featuring EDDIE BARRY

SAVING SISTER SUSIE
featuring DOROTHY DEVORE

FRESH FROM THE FARM
featuring BOBBY VERNON

KISS AND MAKE UP
featuring
HELEN DARLING & EARL RODNEY

A BARNYARD CAVALIER
featuring BOBBY VERNON

ONE STORMY KNIGHT
featuring DOROTHY DEVORE

A RAMBLING ROMEO
featuring NEAL BURNS

FORTY-THREE GEMS OF THE COMEDY ART

They are among Educational's Nationally Advertised Short Subjects

Educational Pictures
"THE SPICE OF THE PROGRAM"

Reg. U. S. Pat. Off.

They are among Educational's Nationally Advertised Short Subjects

EDUCATIONAL FILM EXCHANGES, Inc. *E. W. HAMMONS, President*

It Pays to

All Christie Comedies

Available for

April 16-23

EDUCATIONAL

Advertise Christie Comedies

It happened in Boston

"Film Farce is Choice Tidbit

The Christie Comedy, 'A Rambling Romeo', rambles, or rather gallops away with the honors at the Modern and Beacon this week. Into this brief but dashing fun are compressed situations, snatches of caricature, and general joviality which would richly upholster the average five-reel alleged comedy."—

By George C. Mackinnon in the Boston Advertiser.

It happened in Buffalo

"Comedy Steals Honors

The best part of the entertaining bill at The Criterion this week is the remaining numbers. Chief of these is a Christie Comedy 'Oh Buddy,' in which Neal Burns shows real screen humor and Vera Steadman adds the aesthetic touches."—

From the Buffalo News.

It happened in Los Angeles

"New Travesty On Musketeers Rivals Feature

One of the most enjoyable travesties that has been flashed on the screen in many a day is the Christie Comedy with Bobby Vernon entitled 'A Barnyard Cavalier'. As a result of reading the Dumas romance before retiring, Bobby has a wonderful dream in which he performs all the Fairbanks stunts and a few additional."—

from the Los Angeles Express.

These pages would not begin to hold the newspaper reviews which this year stated that a *Christie Comedy* was the most enjoyable part of the entertainment on the program

It is happening every week where best theatres are booking *Christie Comedies*

Educational Pictures

"THE SPICE OF THE PROGRAM"

REG. U. S. PAT. OFF

ERNEST GALLEN

PICTURES WEEK

Jensen and Von Herberg's

SEATTLE ADVERTISING MANAGER

Says:—

These Two-Part Dramas Are Sure to Send Any Exhibitor to His Bank With a Smile!

C. S. JENSEN, PRESIDENT — JOSEPH GOTTSTEIN, TREASURER
J. L. GOTTSTEIN, VICE-PRESIDENT — J. G. VON HERBERG, SECRETARY

Greater Theatres Company, Inc.

Direction Jensen and Von Herberg

General Offices:

Operating: Coliseum, Liberty, Strand, Rex — Liberty Theatre Building, Seattle, Wash.

Educational Film Exchanges, Inc.,
308 Virginia Street,
Seattle, Wash.
Gentlemen:

The patrons of our theatres have shown such a whole-hearted approval of the two Selig-Rork short dramas, especially "The Northern Trail", that we can not refrain from commending Educational on being the distributors of something "different". That being the aim of everyone in motion pictures, you certainly deserve credit.

These two-part dramas shown with feature comedies and given one-third to one-half of the regular publicity space are sure to send any exhibitor to his bank with a smile and a heavy pocket. Believe us,

Sincerely,

Advertising Manager
Greater Theatres Company

Build a Short Subject Program for Educational Pictures Week April 16-23 Around One of These Selig-Rork Short-Reel Features

"THE NORTHERN TRAIL"
By JAMES OLIVER CURWOOD

"THE NE'ER TO RETURN ROAD"
By MRS. OTIS SKINNER

"THE POLICEMAN AND THE BABY
By CLARENCE L. CULLEN

"THE WHITE MOUSE"
By JAMES OLIVER CURWOOD

THEY ARE AMONG EDUCATIONAL'S NATIONALLY ADVERTISED SHORT SUBJECTS

Educational Pictures
"THE SPICE OF THE PROGRAM"

REG. U. S. PAT. OFF.

SELIG-RORK PRODUCTIONS, Los Angeles, Cal.

JOHNNY HINES
The "Torchy" of the Screen
Portraying the Red-Headed Super-Office-Boy in "Torchy" Comedies. Adapted from the Famous Sewell Ford Stories

for EDUCATIONAL PICTURES WEEK
April 16—23

"Exhibitors' Prosperity Week"

EIGHTEEN Fast Action "TORCHY" COMEDIES

featuring JOHNNY HINES

Torchy	*Crowning Torchy*
Torchy Comes Through	*Torchy's Promotion*
Torchy in High	*Doggone Torchy*
Torchy's Millions	*Torchy A La Cart*
Torchy Turns Cupid	*Torchy's Frame-Up*
Torchy's Double Triumph	*Torchy Takes a Chance*
Torchy Mixes In	*Battling Torchy*
Torchy's Night Hood	*Torchy & Orange Blossoms*
Torchy's Big Lead	*Torchy's Ghost*

C. C. BURR
Producer of "Torchy" Comedies

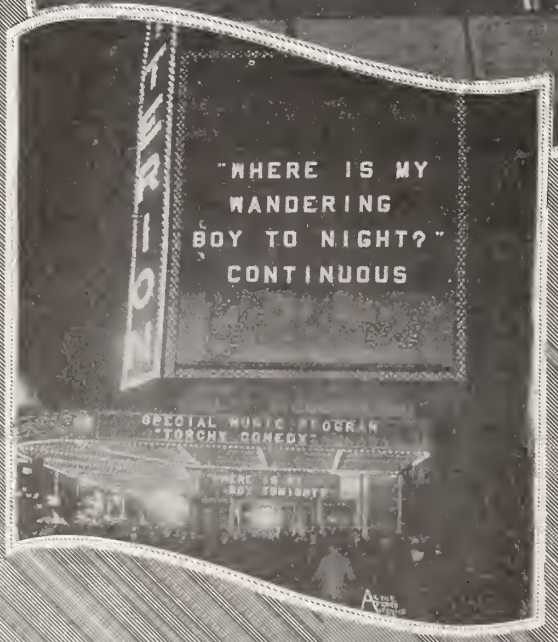
THEY ARE ALL AMONG EDUCATIONAL'S NATIONALLY ADVERTISED SHORT SUBJECTS

Educational Pictures
"THE SPICE OF THE PROGRAM"

Reg. U. S. Pat. Off.

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President

Torchy

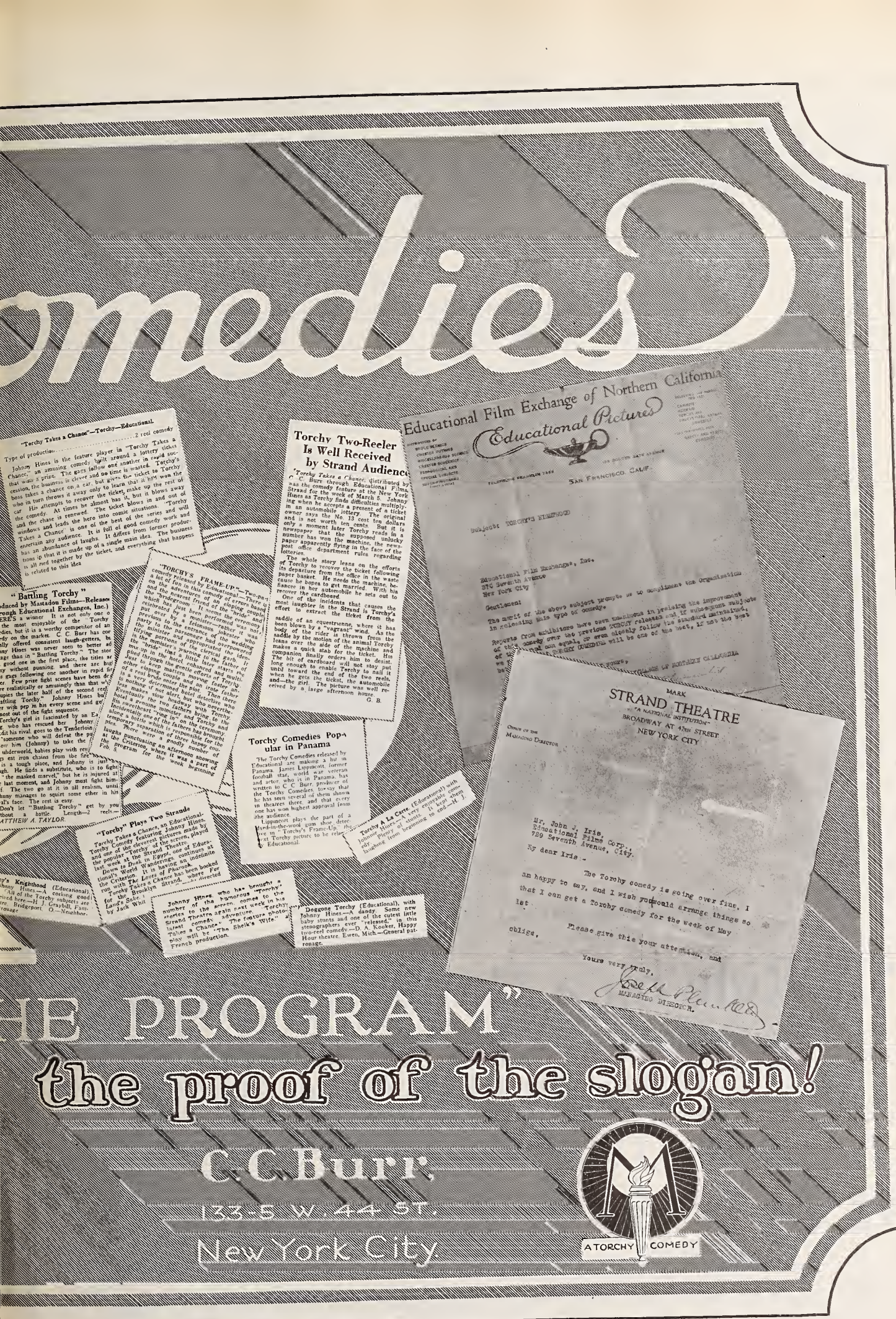


THE SPICE OF

the cream of the market!

A TORCHY COMEDY

C.C. Burr,
133-5 W. 44 ST.
New York City.


Torchy Two-Reeler Is Well Received by Strand Audience
Educational Film Exchange of Northern California
Educational Pictures
STRAND THEATRE
BROADWAY AT 47TH STREET
NEW YORK CITY
Torchy Comedies Popular in Panama
"Torchy" Plays Two Strands
Johnny Hines who has brought a number of the humorous "Torchy" stories to the screen, comes to the Strand Theatre again next week in his latest comedy adventure photoplay "Torchy Takes a Chance." The feature photo-play will be "The Sheik's Wife" French production.
Doggone Torchy (Educational), with Johnny Hines—A dandy. Some new baby stunts and one of the cutest little stenographers ever released," is this two-reel comedy—D. A. Kooker, Happy Hour theatre, Ewen, Mich—General patronage.

...medies

...HE PROGRAM"

the proof of the slogan!

C. C. Burr

133-5 W. 44 ST.

New York City

A TORCHY COMEDY

EDUCATIONAL INSURES

The Finest Screen Results, on All Their Releases, by Engaging the Skill and Knowledge of Experts

Since the First Release of
Educational Pictures
We Have Done the Film Printing

In 1921 We Produced More Than Twenty Million Feet of Perfect Prints for

and

LYMAN H. HOWE'S

"A Ride on a Runaway Train"

Educational's One-Reel Special is the Most Famous Short Reel Subject Ever Released. It Has Been Brought Back FOUR TIMES TO BROADWAY

It Is Now a Riot Abroad!

THE LYMAN H. HOWE FILMS COMPANY, Inc.

LABORATORIES WILKES-BARRE, PENNA. Lyman H. Howe, President

"My Wild Irish Rose" Filming Complete

"My Wild Irish Rose," the big Vitagraph special, adapted from the stage success by Dion Boucicault of bygone days, has been completed at the West Coast studios at Hollywood, so far as the actual filming is concerned, and the prints are now on their way to the Brooklyn studios, where the cutting and editing will be rushed to completion.

This Irish photoplay is scheduled for release during the first part of May.

"My Wild Irish Rose" was directed by David Smith. The cast includes Pat O'Malley, Pauline Starke and little "Micky" Daniels.

Elaine Hammerstein Is Finishing "Evidence"

The last picture Elaine Hammerstein will produce at Selznick's studios in New York City previous to moving to Hollywood, to there continue Selznick production, is "Evidence," a play from the pen of Edward J. Montagne, which is now in its final stages of filming.

George Archainbaud is supervising the presentation of "Evidence." Niles Welch appears as Miss Hammerstein's leading man. The picture is scheduled to follow "Reckless Youth," the release dated up for March 30.

Paramount to Launch Drive in Canada

The Famous-Lasky Film Service, Limited, distributors throughout Canada of Paramount Pictures, announces the Second Annual Paramount Blue Ribbon Week, April 17 to 22, inclusive.

As the name implies, this annual celebration was devised in order to bring to the Canadian public immediately following the Lenten season the finest array of motion picture attractions that could possibly be programmed within a week, in each and every city and town of the Dominion containing a theatre. To this end the booking department of the Canadian corporation has been working night and day for the past month arranging these programs so as to include the greatest variety of Paramount productions and stars and ordering many additional copies of the films that have proved in most demand.

Production Resumed on "I Am the Law"

C. C. Burr, president of Affiliated Distributors, Inc., received word from the Coast this week that Eddie Carewe has recovered sufficiently from his recent attack of the "flu" and that production on the all-star Carewe feature, "I Am the Law," is rapidly nearing completion at the Fine Arts Studio. The whole company, including the principals, Alice Lake, Kenneth Harlan, Gaston Glass, Rosemary Theby, Noah Beery, Wallace Beery and Hector Sarno, returned from Truckee, in Northern California, where all the exteriors were shot, and proceeded immediately to finish the interiors at the Fine Arts Studio.

Serial Exploitation Prizes

Laemmle Offers Awards to Exploiters of "Robinson Crusoe"

THE latest step to be taken by Carl Laemmle, president of the Universal Film Manufacturing Company, in his campaign to make the chapter-picture a feature production, is a wide-spread plan to stimulate the exploitation of serials. He has just announced that he, personally, will give $50 to each of the four exhibitors each week during the next four months, who put over the most effective and original exploitatiion for the new Universal chapter-picture, "The Adventures of Robinson Crusoe."

Mr. Laemmle's offer also contemplates gifts of $450, $300 and $200 each month to the best three out of the 16 exhibitors who have merited the $50 gifts for that month. The film magnate's offer, for the entire four month period, embraces amount totaling $7,000, and will effect sixty-four exhibitors.

"I would like to convince many exhibitors that serial exploitation is worth every cent they put into it," says Mr. Laemmle. "When one considers that the bulk of serial exploitation should come before the first episode, and that its effect runs over the entire showing, or eighteen weeks, the cost per episode of such exploitation really is not large."

Mr. Laemmle's offer is unlimited, it is explained by Universal. Any exhibitor booking "The Adventures of Robinson Crusoe" may receive one of the cash gifts. All he has to do is to send his name to the Contest Manager, Serial Department, Universal Manufacturing Company, and when he has put his exploitation over, he must send in a description of it, with a photograph of himself and also of the exploitation, if possible.

The various exploitation results submitted will be judged by a committee of exploitation experts at the Universal home office, and the results announced in the Moving Picture Weekly.

Praise for "Gypsy Passion"

Chicago Photoplay Critic Lauds Film; B'way Premiere This Sunday

WHILE next Sunday's showing of the Vitagraph special, "Gypsy Passion," at the Strand Theatre, Broadway, New York, will mark the first public screening of this picture, it has had a couple of private screenings.

Robert Reel, motion picture critic of the Chicago Evening American, after viewing the picture, is quoted by the Vitagraph home office as follows:

"There are moments when a motion picture reviewer is the last person on earth fit to criticize a picture. He sees so many of them in the course of a week that many times they bore him before 'Finis' is written, and he's likely to blame it on the film!

"However, there is one production that the most blasé critic—or reviewer—could never criticize. "'Gypsy Passion!'

"Here is a play that proves Shakespeare's words, 'The play's the thing.' Here is a cast that proves the power of proper selection. Here are scenes that are truly beautiful — genuinely picturesque. 'Gypsy Passion!'

"It is taken from the story of Jean Richepin, 'Miarka, the Child of the Bear.'

"Madame Rejane as Romany Kate handles her part with conscientious care—a truly excellent actress! Jean Richepin himself appears as the dignified old count. Desdemona Mazza as Miarka is charming and very lovely. Ivor Novello, already famous in another field (for he wrote 'Keep the Home Fires Burning'), plays the juvenile lead."

The critic of the New York Times was equally as enthusiastic about this production when it was shown at Town Hall last year, and in his resume of the best pictures of the year published in the New York Times early in January, 1922, he described this production as being "among the leaders."

Joseph Plunkett, managing director of the Strand Theatre on Broadway, New York, is confident that "Gypsy Passion" will set a box office record for his theatre.

St. Louis Branch Opened by National Exchanges

National Exchanges, Inc., has just opened the fourth distributing office directly controlled by the parent organization within a space of three weeks from the time of opening the first of its own branches, according to the statement just issued by Walter L. Johnson, president of National Exchanges, Inc.

The new exchange is St. Louis National Exchanges, Inc., located at 3435 Olive street, St. Louis, Mo. Floyd Lewis is manager of the exchange; Roy Dickson is associated with Mr. Lewis. Mr. Lewis is president of the F. I. L. M. Club, and he and Mr. Dickson are both very well known film men in the St. Louis district.

The other exchanges are in New York, Chicago and Cleveland.

"This is something different in the way of a story about the desert . . . with its unconventional ending. 'The Sheik's Wife' has much to recommend it."

—*New York Times* on "*The Sheik's Wife.*"

Seven Companies Busy at Lasky Studio

SEVEN companies at work on the big Lasky studio stages, and with one other company on a nearby location, production activity seems quite normal at Hollywood nowadays.

One hundred and sixty-five persons, principals and extras, were distributed in the sets at the studio and more than a hundred were with "The Dictator" company on location. Wallace Reid is star of this picture, which James Cruze is directing.

The companies working inside are:

George Melford's production, "The Woman Who Walked Alone," with Dorothy Dalton; Sam Wood's production, "The Gilded Cage," starring Gloria Swanson; Penrhyn Stanlaws' production, "Over the Border," with Betty Compson and Tom Moore; "The Ordeal" (temporary title), starring Agnes Ayres and directed by Paul Powell; "North of the Rio Grande," starring Jack Holt and Bebe Daniels, directed by Rollin Sturgeon; "Blood and Sand," with Rodolph Valentino starred, directed by Fred Niblo, and "Our Leading Citizen," starring Thomas Meighan, directed by Alfred Green.

Paramount's New York Exchange Sets Record

The New York Paramount Exchange, under the supervision of H. H. Buxbaum, district manager, and Harry Danto, sales manager, during the week ending March 11, served 589 theatres with 1,551 individual film deliveries.

These figures, in the opinion of F. V. Chamberlin, Paramount's general service manager, represent probably the greatest amount of business transacted in a single week by one film exchange in the history of the industry.

"Furthermore," said Mr. Chamberlin, "in performing this service and delivering these results, the booking and shipping departments of the exchange made a record in which they may well take pride, in that there was not one miss-out and not one requirement for the switching of bookings due to absence of prints, late deliveries or other causes."

Century Wonder Dog in "Sic 'Em Brownie!"

In "Sic 'Em Brownie!" the Century Wonder Dog shows how inefficient humans are unless they have a bright dog to help them out of their difficulties. This picture whose title was changed from "Three of a Kind" is directed by Fred Hibbard and has an able cast composed of little Jackie Morgan, Alberta Vaughn, Brownie, and Tom Murray.

Big Booking Record for Anita Stewart Film

As an instance of a picture which has experienced a big demand in second and third-run houses in the larger cities of the country, following its first-run bookings, First National submits the following list of subsequent runs credited to the "Playthings of Destiny," in which Anita Stewart is starred.

"Exclusive of first runs, and because of the success of the picture at the first-run houses, there have been 161 subsequent runs in Chicago; more than 100 in New York; fifty in Cleveland; nearly forty in Philadelphia; thirty each in Baltimore, Detroit and Cincinnati; twenty in Los Angeles; twenty in Minneapolis; fifteen in New Orleans; eleven in St. Paul; twelve in Newark; eleven in Akron, O.; and ten in New Haven and Seattle."

First National Names New District Mgr.

Announcement that H. A. Bandy had been appointed district manager of the Central district, in accordance with the new sales policy inaugurated by Associated First National, was made this week by F. M. Brockell, supervisor of exchanges.

Mr. Bandy is the third of the managers to be selected thus far. Roy C. Seery, manager of the Chicago exchange, has been elevated to manager of the Mid-western district, and L. O. Lukan, manager of the Seattle branch, will have supervision over the Western district. Managers of the Eastern and Southern districts will be appointed within a short time, it is expected.

Lee Moran Plays Boob Fire-Chief Role

The trials of a small-town fire-chief are illustrated by Lee Moran in his latest comedy release of which he wrote the scenario. This time Fred Hibbard wields the megaphone for Moran instead of Alf Goulding. Bartine Burkett, the Century beauty, is the girl of the picture, and Jimmie Adams plays the heavy. "Sally," Century's trained horse, plays an important part.

Marked Success of "The Silent Call"

"The Silent Call," the remarkable dog story which has aroused country-wide enthusiasm because of its unusual nature, is winning the reputation of being one of the marked box office successes of the season, declares First National home office. The picture was directed by Laurence Trimble from the Saturday Evening Post story by Hal G. Evarts.

"The Silent Call" is now in its sixth week at the Miller theatre, Los Angeles, with the end of the showing not in sight as yet. When first booked such a run was not anticipated. Each week Roy Miller, the manager, delayed the other bookings and as the photoplay is still doing a smashing business.

Prizma Subject at Capitol

"The Glorious Adventure," Blackton Picture, is Booked for April

THE natural color feature drama, "The Glorious Adventure," with Lady Diana Manners in the leading role, has been booked to the Capitol Theatre in New York for its American premiere some time in April.

This picture, a six-part production, was made in England by J. Stuart Blackton, of early Vitagraph fame, by the newly improved natural color process of Prizma, Inc., of New York.

The presentation at the Capitol under Rothapfel auspices follows the first showing of the picture in London, where it played a sensationally successful run at the Royal Opera House, Covent Garden.

The commonly known and widely cursed fault of "fringing"—the blurring edge of color on fast moving objects, resulting from the imperfect registration of the component red and green images of the double printing process, has now been eliminated, states Prizma, by the use of camera devices which make the two color impressions simultaneously, instead of successively as before, hence insuring the perfect blending of the color element in the print and on the screen. This is effected by the new Prizma camera, it is averred.

The plan of distribution for the United States and Canada of "The Glorious Adventure" is yet to be determined. Negotiations in this connection are pending in the hands of M. L. Malevinsky, of O'Brien, Malevinsky & Driscoll, who represent Commodore Blackton, with Prizma a considerably interested party. There has been some discussion of the probability of a "road show" presentation through the major cities.

The picture, which arrived from London in seven reels, is undergoing editorial revision and titling at the hands of Katharine Hilliker and Captain Harry Caldwell.

Tearle Feature Is Released

"Love's Masquerade" is Issued by Select March 20th; Revival Series

IN an announcement issued during the week from the Selznick headquarters, "Love's Masquerade," starring Conway Tearle, was designated as the current release to be followed by the Ralph Ince production, "The Referee," also featuring Conway Tearle. It was also announced that during the next few months there will be distributed via the Select exchanges a series of Norma Talmadge and Constance Talmadge revivals.

March 20 marked the release of "Love's Masquerade" in which Conway Tearle is the star with Winifred Westover his leading woman. Next comes "The Referee," a story from the Red Book, originally titled "John McArdle, Referee." This production was personally staged by Ralph Ince at Fort Lee, N. J. Gladys Hulette appears

An important part of the product to be distributed through Select exchanges during the next few months will be revivals of the Norma and Constance Talmadge pictures. Coming revivals include "The Safety Curtain," starring Norma Talmadge, set for release April 10; "Experimental Marriage," with Constance Talmadge starring, April 30; and at later dates Constance in "Happiness a la Mode"; and Norma, in "The Forbidden City," "Her Own Way," and "The New Moon."

Gunning Tours Exchanges

Will Personally Acquaint Exhibitors With Partnership Plan

WID GUNNING, in a statement just issued, declares he intends making a long trip to important exchange centers, upon his return from Los Angeles shortly, to meet exhibitors face to face concerning his direct booking and profit-sharing plan.

Mr. Gunning states that he will visit the principal first-run cities throughout the country to get in personal touch with exhibitors who have flooded him with answers and inquiries relative to his plan of exhibitor-producer partnership in the making of better pictures by prominent directors. Thus far, Wid states, he has answered 2,100 exhibitor letters regarding the plan.

A big percentage wanted to buy into the plan when they sent in their inquiries, according to Wid Gunning's statement, but he refused, he said, to go ahead, preferring to explain the plan in such detail that there would be no shadow of misunderstanding about it.

"The old line film men don't understand me," said Wid in his statement. "They are used to the tricky, film hocus-pocus that has to be rushed through with a combination of ballyhoo and hypnotism.

"But in my direct booking and profit-sharing plan I have the eventual method of operation for this film business. The twelve productions I will make next year in partnership with exhibitors are the 'show me' productions; the profits I will make next year for my exhibitor partners are only the beginning. So, naturally, I am proceeding with care in the selection of my partners."

Lester Adler Engaged by Assoc. Exhibitors

Lester W. Adler has been appointed as branch sales manager of Associated Exhibitors' New York Exchange. Mr. Adler has been engaged in various capacities in the motion picture industry since 1911. His first work was a salesman of theatre supplies, and in 1913 he became an exhibitor. Later he conducted an extensive exploitation campaign which was followed by his engagement as a salesman at the Pittsburgh office of the World Film. He next came to the New York office of World Film, advancing in a short time to the post of assistant manager. From World Film, Mr. Adler went to the Select Pictures Corporation as assistant manager of the New York office, and finally was attached to the Realart Pictures Corporation as manager of the New York office of that company.

"Our Mutual Friend" in More F. and R. Houses

Finkelstein and Ruben, owners of a string of theatres in the Mid-West, have booked "Our Mutual Friend," the Wid Gunning production, for their principal houses in St. Paul and Duluth. This big booking, it is stated, resulted from the big success which "Our Mutual Friend" made at the Finkelstein and Ruben houses in Minneapolis.

A campaign similar to the Minneapolis drive will be used in St. Paul and Duluth. The principal features of this are tie-ups with all the teachers and churches and with one of the principal newspapers.

Big Campaign in South America for Famous

One of the greatest exploitation campaigns ever launched on behalf of Paramount Pictures in a foreign country has been undertaken by Max Glucksmann of Buenos Aires, Argentina, one of the leading South American distributors and exhibitors. Mr. Glucksmann recently signed a contract for the distribution of Paramount Pictures in Argentina, Uruguay, Paraguay, Chile, Peru and Bolivia.

Mr. Glucksmann owns more than a score of motion picture theatres in Buenos Aires and in each of these theatres is conducting an active exploitation campaign on behalf of Paramount Pictures, using his screens, large banners across the fronts of his theatres and nearby billboard space to announce the early appearance of Paramount Pictures under the Max Glucksmann program.

Stanlaws Will Direct Constance Binney

Jesse L. Lasky has announced that Penrhyn Stanlaws' next production for Paramount following "Over the Border" will be Cynthia Stockley's "Pink Gods and Blue Demons." Constance Binney will be the featured player and Anna Q. Nilsson will be a prominent member of the cast.

Billy West, featured in a new series of 26 two-reel comedies for release by C. B. C. Film Sales

Clune's Theatre Books "White Hands"

"White Hands," the San Francisco-made prodnction starring Hobart Bosworth, and released on the Wid Gunning schedule, has been booked for a first-run showing at Clune's Theatre in Los Angeles. The picture, with its spectacular fight and desert scenes, has made an enviable record of bookings for itself, playing at the Granada, San Francisco; the Broadway, New York, and the United Booking Offices circuit.

Goldwyn Signs Antonio Moreno to Play Lead

Goldwyn announces the engagement of Antonio Moreno, one of the screen's foremost leading men, to play the principal male role in its picturization of the new Rupert Hughes' film, "The Bitterness of Sweets." Colleen Moore had been previously engaged to act the leading feminine role—making the third Rupert Hughes picture in which she will have appeared for Goldwyn.

Mr. Moreno and Miss Moore will be jointly featured in the production.

Pleased by Comedy, He Treats Men to Show

According to word from the Educational Films home-office, "Robinson Crusoe, Ltd.," won an unusual compliment during its showing at the Dixie Theatre, Cushing, Okla., recently. The manager of a large oil refining plant, located in a small town a considerable distance from Cushing, saw the picture at the Dixie, and according to the account of Educational's branch-manager at Oklahoma City, the oil manager was so well pleased with the comedy that he furnished transportation to Cushing next day to sixty of his employes to view the picture.

"YourBestFriend"Campaign Is Launched

A big exploitation and publicity campaign was launched last week by the publicity department of Warner Brothers on their Vera Gordon picture, "Your Best Friend." The first broadside of the campaign now under way is the billing of the entire country with twenty-four sheet teasers reading, "Who Is Your Best Friend?" These will be followed by the regular billing matter.

Another attention arrester is said to be a series of teaser newspaper and trade paper ads, to be followed by an unusual amount of advertising and publicity.

William DeMille Will Film "Clarence"

"Clarence," Booth Tarkington's comedy, had been purchased by Famous Players-Lasky for production in the near future by William DeMille, who has just finished "Bought and Paid For" and who returned to Hollywood this week to begin work on "Nice People," the Rachel Crothers' play which ran all last season on Broadway. Clara Beranger will do the scenario for "Clarence."

Pyramid Now Producing "The Mayor's Wife"

The third production of Pyramid Pictures, Inc., "The Mayor's Wife," with Betty Blythe, has been started under the direction of Kenneth Webb. This adaptation of Anna Katherine Green's popular story will follow on the heels of "My Old Kentucky Home" and "The Queen of the Moulin Rouge."

The picture is insured a good production under the directorial guidance of Mr. Webb, a man who has been responsible for some of the biggest successes of the past year. Betty Blythe, one of the most popular screen actresses in the country today, is playing the title role in the production. Her two most recent pictures, "The Queen of Sheba" and "The Rose of Sicily," have brought her to actual stardom, and it is thought that her varied talents will receive full play in this her latest role. Supporting her appear Huntley Gordeon in the opposite part, that of the hero, while the heavy role of the production has been awarded to Arthur Carew.

A scene from "Wildfire," featuring Frank Hayes and Babe London. "Wildfire" is on the Gunning schedule

Seven Buyers Purchase "Your Best Friend"

SEVEN state right exchanges have purchased exclusive territorial rights of the latest Warner Brothers' production, "Your Best Friend," starring Vera Gordon, according to an announcement.

Specialty Film Company, Dallas, has taken over the rights for Texas, Oklahoma and Arkansas; Skirboll Brothers, Cleveland, have purchased the state of Ohio; Warner's Exchange of Detroit, has acquired the state of Michigan; Independent Film Company, Philadelphia, secured Eastern Pennsylvania, Southern New Jersey, Delaware, Maryland, Virginia and District of Columbia; Warner's Exchange of Los Angeles, controls the rights for Arizona, California and Nevada, and Warner's Exchange of New York, purchased Greater New York and Northern New Jersey.

"Your Best Friend" was produced by Harry Rapf, and it was written and directed by Will Nigh. Prominent members of the cast supporting Miss Gordon are Belle Bennett and Harry Benham.

Doris May to Star in "Twin Brides"

R-C Pictures announces that Doris May will start work in the near future on "Twin Brides" at the R-C studio. The picture will be based on an original screen story by Ethel M. Hadden and will be directed by William A. Seiter. The story is said to be full of complications and subtle twists, and will serve Miss May as a vehicle with a popular appeal. The supporting cast is now being assembled.

Further Sales on Two Warner Features

The exclusive territorial rights for two Warner Brothers productions, "Ashamed of Parents" and "Parted Curtains," featuring Henry B. Walthall and May Alden, were purchased last week by Skirboll Brothers, of Cleveland, secured the state of Ohio for both attractions, and Associated First National Pictures, of Pittsburgh, bought the exclusive rights for West Virginia and Western Pennsylvania.

Pacific Branch Offices in Two Cities

That the Pacific Film Company, producers and distributors, with main offices at Culver City, Cal., will open two new branch offices within a few weeks was made known this week when President John J. Hayes of Pacific instructed his New York manager, Julius Singer, to visit Chicago and St. Louis with a view of establishing photoplay selling agencies in those cities.

According to Mr. Hayes, the selling branches will in no sense be exchanges to operate in competition with state rights offices, but will be headquarters for the Pacific field force, which is being enlarged. A permanent staff will be assigned to each branch office to assist in selling and exploiting Pacific-released photoplays. The personnel attached to each office will work in conjunction and harmony with the exchanges within a specific radius of the branch.

Photoplay Magazine *April, 1922*

THE PRODIGAL JUDGE—Vitagraph

IT'S a curious fact that the most satisfying photoplays are seldom the ones involving vast expenditures and grave warnings about leaving the children at home. "The Prodigal Judge" demonstrates again that the public wants—and really enjoys—a clean story with a good plot and even (whisper it!) a moral.

Maclyn Arbuckle has given many fine performances in his long stage and screen career. But he has never done anything more splendidly convincing than the character of *Judge Slocum Price.*

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MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

MINNEAPOLIS

North Dakota is the latest state to be heard from in this territory in the fight against Sunday closing. Exhibitors have started an organized fight against the regulations and are circulating petitions asking for the repeal of the Blue Sky laws which prohibit the operation of a theatre at any time on Sunday. The petitions ask for a new law which would allow the houses to operate after 1:00 p. m. on Sunday. Fargo is said to be the headquarters for the movement which is declared to be one of the best organized campaigns ever made by North Dakota exhibitors.

In a sermon delivered February 26 entitled, "Is the Motion Picture a Menace?", Dr. A. J. Northrup, of the First Methodist Church, Red Wing, Minn., went on record as in favor of a strong and active censorship of pictures in that city. While the motion picture is one of the chief educational mediums in the country it is without proper and adequate moral direction, according to the pastor.

In part, Dr. Northrup stated, "The four greatest educational factors are the home, school, church and 'movie.' In the first three, the motive is sacrificial, but in the 'movie' the end is wholly the financial one."

Exhibitors in the Minneapolis territory are keenly interested in the outcome of the suit instituted against W. A. Steffes, proprietor of the Northern theatre, Minneapolis, by Irving Berlin, music publisher. The suit charges the defendant with unauthorized performance for profit of music, the copyright for which is controlled by the plaintiff. The suit is filed for $250.

ST. LOUIS

Friends of Joseph Mogler, president of the St. Louis Exhibitors' League and vice-president of the Motion Picture Theatre Owners of Missouri, are urging him to consider becoming a candidate for the Republican nomination for City Collector of St. Louis at the primary election next August.

Mogler, who owns the Bremen and Mogler theatres in North St. Louis, is very well liked in all sections of the city and would make a very strong candidate. Edmond Koelin, former joint owner of the New Grand Central, is the present collector. He will seek re-election.

J. Van Tilzer, sales manager for the Russell Clark Syndicate, was in St. Louis Sunday, March 19.

Wesley (Freckles) Barry was given a royal reception when he appeared in St. Louis Wednesday, March 15, to fill a week's engagement at the New Grand Central and West End Lyric theatres in conjunction with the showing of "The Lotus Eater." The feature opened its run on March 18.

On his every public appearance Freckles was greeted by hundreds of spectators. He was also called upon to appear at several luncheons of business organizations.

The Rainbow theatre, 107 North Broadway, was damaged by smoke and water early Monday, March 13, when fire broke out in the adjoining building. The flames were discovered before they had gained much headway. The theatre was damaged about $500. There was no interruption in the shows.

The New Palace theatre, 1312 Franklin avenue, was entered by burglars on the morning of Tuesday, March 14. The intruders escaped with $250, secured by breaking open a cash register.

James McGinnis, well known Nevada, Mo., theatre manager has gone to Des Moines, Ia., to assume the management of Riverview Park, leading summer amusement park. Omer J. Kenyon, former manager of the Des Moines resort, left last week for Los Angeles, Cal., where he will manage a park. McGinnis is well known to Des Moines. He formerly managed the Empress theatre there.

WESTERN NEW YORK

John Lowell, the star, and S. H. Bunce, the owner of the state rights, were in Buffalo, for the presentation at the Strand of "Ten Nights in a Barroom." Mr. Lowell appeared at both afternoon and evening performances during the week.

The Gayety, Buffalo leading burlesque house has added motion pictures to its program. The opening program was 100 per cent. Pathe.

The Lang Manufacturing Works has been organized in Olean, N. Y., to make motion-picture machinery. Carl Lang, W. H. Williamson and W. Mandeville Troy are the incorporating members. A rewinding machine, a kinetoscope shutter, a carbon holder for electric lights and a friction bearing for rewinding machines will be some of the products.

Joseph A. Schuchert has disposed of his interests in the new Strand theatre in Niagara Falls to a group of prominent business men in the Cataract City. The new house will be opened soon. Mr. Schuchert is also interested in a number of Buffalo houses.

Sascha Jacobsen, violin virtuoso, was the big attraction at Shea's Hippodrome the week of March 19, when the feature was "School Days."

OKLAHOMA CITY

The R. D. Lewis Film Co., Inc., of Dallas, Texas, has secured the right for Equity's "Where Is My Wandering Boy?" for the states of Oklahoma, Texas and Arkansas. The pictures will be ready for release about April 1.

Frederick Hansen, cashier for the Specialty Film Co., is back in this country and again on his job at Dallas, Texas. Mr. Hansen has spent the past two months visiting relatives and friends in Denmark.

The upper court has rendered decision that Sunday shows in Shawnee, Okla., are illegal, following the passing of a city ordinance prohibiting theatres from showing in Shawnee on Sunday.

The showmen have announced that they will appeal the case.

Two arrests have been made at Henryetta, Okla., for alleged violation of the Oklahoma child labor law, one being the manager of the Morgan theatre and the other the manager of the Isle of Roses Company, for permitting, it is charged, a five-year child to perform on the stage. The men will be given a trial by a jury.

The theatres of Tulsa, Okla., recently inspected by H. E. Kopp, building inspector, were found in first-class shape and with few minor exceptions not in need of repairs as far as safety is concerned.

Mrs. A. H. Sessions, one of the best known film executives in the country, has been appointed manager of the W. W. Hodkinson branch in New Orleans, La. She is well known throughout the Southwest, and in both New Orleans and Atlanta territories.

Fire of unknown origin destroyed the main building of the W. M. Smith motion picture studio at Tulsa, Okla., with loss estimated at $24,000.

CLEVELAND

Our old friend Bill Shakespeare was all wrong when he asked, "What's in a name?" There's a great deal in a name, if it's the right name. Ask Sam Kasse of the Empress theatre, Akron, O. Kasse has just closed a week's run on "Frivolous Wives," starring Rudolf Valentino. Kasse says there's everything in a name, 'cause Valentino's name brought him a week's full business, something quite rare these days.

Lillian and Dorothy Gish went down to say "Howdy" to the folks in Canton last week. And everybody turned out to say "howdy" to the famous Gish sisters. Incidentally, they paid admission to the Grand Opera House, where "Orphans of the Storm" was playing, in order to pass greetings over the footlights. The personal appearance of the Gish girls boosted business about 100 per cent, so 'tis said on good authority.

"Ruhe" Jackter, special representative for Fox News, arrived here this week for a stay of some weeks. Jackter is looking over the territory with an eye to its news possibilities.

J. L. Snyder, formerly with the Fox Film Corporation, has just joined the Robertson-Cole sales organization, covering the Toledo territory.

Fred Schramm, of the Goldwyn exchange, one of the best known film men in the state, surprised his friends recently by announcing his marriage to Miss Marie Pearsall, of Canton. Canton was formerly Schramm's home. Mr. and Mrs. Schramm are making their home in Cleveland at the present time.

A. P. Botzum, owner of the Orpheum and Dreamland theatre in Akron, has just returned from a three weeks' trip to Florida, where his family is remaining until spring is an assured fact.

Herbert Ochs, manager of Cleveland's Hodkinson exchange, has added Bert (Shorty) Stern to his selling force. Stern is visiting the exhibitors in Akron, Canton, Youngstown and the intervening territory.

C. E. (Doc) Holah, manager of Wid Gunning's office in these parts, has just returned from a whirlwind tour of the state and reports that sixty per cent of the exhibitors in the territory have signed up for Wid Gunning Entertainment series of ten special features. Holah says the exhibitors out here are taking to the Wid Gunning idea like wildfire.

(Continued on following page)

LUDWIG G.B. ERB,
PRESIDENT

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CANADA

Ernest Shipman, who has established his Canadian headquarters at Ottawa, Ontario, has organized another moving picture producing company in the Dominion, this being the Sault Ste. Marie Films, Limited, the head office of which is at Sault Ste Marie, Ontario. This is entirely apart from the Ottawa Film Productions, Limited, which he has launched at Ottawa for the production of "The Man From Glengarry" and "Glengarry School Days."

Sault Ste. Marie Films, Limited, has been established as a company under the Ontario statutes to make Allan Sullivan's book, "The Rapids," the locale of which is in the Northern Ontario district. Directors of the "Soo" company include the following: President, W. C. Franz, president of the Algoma Steel Corp.; Major P. B. Wilson, vice-president of the Spanish River Pulp and Paper Co.; George A. Montgomery, president of the Algoma Central and Hudson's Bay Railway Co.; George W. Goodwin, of Goodwin and Carmichael, lawyers; James Lyons, president of the Sault Ste Marie Board of Trade; John Hussey, general manager of Hussey, Ferrier Co., Ltd., all of Sault Ste Marie, and Ernest Shipman.

A question by J. A. Pinard, representing East Ottawa in the Ontario Legislature, brought out the information that theatre fans of Ottawa paid $56,635.86 in Amusement Tax to the Ontario Government during 1921 and, multiplying this tax total by 10, indicates that the 110,000 people in Canada expended about $560,000 in attending shows during the past year. This averages about $5 each for every man, woman and child in the city.

The grand total revenue derived by the Province of Ontario from the Amusement tax in all centres during the past fiscal year was $1,082,863.07, according to the official records. This indicates that approximately $10,828,000 was spent by the people of Ontario for theatre amusement during the past fiscal 12 months. The tax in Toronto, the Ontario capital, during the fiscal term, amounted to $624,-13.70, or well over half of the total for the whole province.

Three moving picture theatres of Montreal, Quebec, have been incorporated during the past few days. Two of these, the Alhambra and Lord Nelson theatres, have been registered as companies in Quebec by Nicolas A. Lazinas. The Theatre National Canadian has also been registered by J. E. Robichaud.

A highly important development has taken place in both Toronto and Montreal, as a result of which the only burlesque theatres in each of these Canadian cities has become a "combination house" with the unique plan of offering pictures, vaudeville and burlesque in continuous programmes each day from 1 p. m. to 10:45 p. m. The new policy at the Gayety theatre, Montreal, and the Empire theatre, Toronto, went into effect on Monday, March 30.

The arrangement calls for the presentation of pictures and vaudeville from 1 p. m. to 2:15 p. m., after which the burlesque show will hold the boards until 4:45 p. m. From this hour until 8:15, there will be pictures and vaudeville again. The day's performances run for 10 hours approximately and one ticket admits to any part of or the whole show—as long as a patron desires to stick.

It has become quite the regular procedure in moving picture theatre circles in Canada for employees of theatres to branch out as exhibitors on their own account, judging by developments during the past few days at both Calgary and Winnipeg.

The Biyou theatre at Calgary, Alberta, which had been dark for some time has been reopened under the joint control of W. E. Johnston, a former local theatre musician, and M. J. Burlick, a projectionist. They have leased the Bijou, a downtown house, holding the belief that a moving picture house can be operated without a large capital investment or heavy issue of stock. Mr. Johnston is the manager of the Bijou, while Mr. Burlick is looking after the projection end of the undertaking. They have engaged a three-piece orchestra, comprising Miss Beatrice Watson, piano; J. J. Doherty, trombone; and Henry de Boeck, violin. This orchestra is to be augmented for special occasions. Messrs. Johnston and Burlick expect to provide a good living wage for themselves through the presentation of selected pictures at popular prices. Their early offerings include "The Woman God Changed," "Too Wise Wives" and "Lady Rose's Daughter." They have adopted the policy of changing programmes twice weekly.

A scene from "The Isle of Zorda," a Pathe special production. Produced by Louis Malpas from Jules Verne's novel "Mathia Sandorf"

At Winnipeg, Manitoba, Harry Roper, former chief projectionist at the Rialto theatre, a large and modern downtown theatre, has taken over the lease of the Star theatre, a neat suburban theatre in the north end of the city. With the theatre, he has also acquired possession of an adjacent store and poolroom. Mr. Roper has adopted the personal policy of close attention to all details in connection with the management of the theatre and of strict courtesy to patrons. He considers the projection feature to be one of the most important detail in theatre management and looks upon an experienced projection machine operator as the logical man to control a whole theatre enterprise.

ST. LOUIS

Capitol Enterprise, the new $1,000,000 Kansas City, Mo., theatre owning and film booking combination may enter the St. Louis field. This was admitted by Phil L. Ryan, district manager for W. W. Hodkinson, who is also vice-president of the Capitol Company.

For the second time in less than four months safe-crackers looted the Universal Film Exchange, 2116 Locust street, Sunday night, escaping with $1,000. The last time they got $1,500. They jimmied a rear window to get in.

The Paramount bowling team is leading the Palace Handicap League, one of the classiest organizations in the city.

The St. Louis premier of "The Unfoldment," featuring Miss Florence Lawrence, will take place March 18. The picture will show day and date for one week at the Empress and West End Lyric theatres. The Producers Film Corporation, which produced this film is owned by St. Louis capital.

Samuel Werner of United Film Service who has returned from the Federated convention at New York, has secured the Royal theatre on Sixth street for the first run showing of "Good-Bad Wife," the Federated special.

OMAHA

Harry Lorch, manager of Goldwyn in Omaha left for Chicago last week to assume the management of the Goldwyn office in that city. Ben Reingold, former salesman for Goldwyn in the Chicago territory, succeeds Mr. Lorch.

United Artists' opened an office in Omaha at 214 South Thirteenth street with B. Vorzimer in charge.

Hal Horne, exploitation representative for Famous Players-Lasky, arrived in Omaha to succeed R. C. Gary who was transferred to Milwaukee.

Work on the new World theatre at Fifteenth and Douglas streets in Omaha, is nearing completion. The World Realty Company which operates the Sun, Moon and Muse theatres, expects to open the theatre before April 1.

Snub Pollard in "Call the Witness," a Pathe comedy

SAN DIEGO

The Grand theatre in San Diego, Cal., which has been operated as a motion picture house for several years by Mr. and Mrs. John C. McVey, is to be torn down to give way for a modern business structure. The Grand was one of the oldest amusement houses in the city.

Robert E. Hicks, owner and manager of the Cabrillo theatre in San Diego, Cal., has signed up a contract with the Famous Players-Lasky Company for its entire output of 104 pictures a year as soon as each one is released. The Cabrillo will not change its present policy of one show a week, but an arrangement has been made with Dwight Hill, manager of the Pickwick theatre, to run those pictures not used by the Cabrillo.

DES MOINES

The Famous-Players Exchange in Des Moines has a new exploitation manager in John Friedel, of Sioux City, who was there interested in the Hostetler Amusement Company, which until recently held a string of 70 theatres. Mr. Friedel takes the place of John Ingram, who has been here about four weeks and who returned to New York.

A. E. Dixon, salesman for Paramount in Des Moines for the past six or seven months, was transferred to the office at Denver last week.

Practically every theatre in Des oines has a cement floor, but none are constructed entirely of cement. The Strand and the Des Moines and another as yet uncompleted nor definitely named are constructed partly of cement and brick—two brick walls with cement in between, etc. Some dfficulty in securing pictures, but will forward as soon as possible.

"And Women Must Weep" Wins High Tribute

The first of Robert Bruce's scenic series of "Wilderness Tales," which is titled "And Women Must Weep," has been listed by the National Board of Review in its periodical, "Exceptional Photoplays," for the January-February release period. This is considered an unusual tribute by the officials of Educational Films, which is releasing the Bruce series, as "And Women Must Weep" is a single-reeler, while heretofore the motion-pictures thus honored by insertion in "Exceptional Photoplays" have been productions of feature length.

"And Women Must Weep" wins further tribute by being discussed as one of two pictures under the heading "Two Pictures Approaching Innovation." "Far superior to the average story-scenic" is the opinion expressed by "Exceptional Photoplays" in connection with "And Women Must Weep."

Rotogravure Booklets with Sacred Films

For a readier understanding of the Biblical narratives, the Sacred Films, Incorporated, have published a handsome and understandable booklet illustrated in rotogravure which accompanies each individual episode.

These booklets are being written by the theological authority back of the productions and are interspersed with the knowledge proffered by Dr. Edgar J. Banks, research director of the organization.

These booklets are sold at cost to the exhibitor, who in turn sells them to his patrons.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Alf's Button	Special Cast	First National	6 reels	Feb. 25
Anne of Little Smoky	Special Cast	Asso. Exhib	5 reels	Feb. 4
Bonnie Briar Bush, The	Special Cast	Famous Players	6 reels	Dec. 10
Bucking the Line	M. (Lefty) Flynn	Fox	5 reels	Nov. 19
Call of the North	Jack Holt	Famous Players	6 reels	Dec. 10
Conflict	Priscilla Dean	Universal	7 reels	Nov. 5
Conquering Power, The	Special Cast	Metro	7 reels	July 16
Dr. Jim	Frank Mayo	Universal	5 reels	Dec. 10
Enchantment	Marion Davies	Paramount	6 reels	Nov. 12
False Kisses	Miss duPont	Universal	5 reels	Nov. 19
Father Tom	Special Cast	Asso. Ex.		Mar. 11
Fidelity	Special Cast	Aywon—S. R.	5 reels	
Footfalls	Special Cast	Fox	7 reels	Sept. 24
For Your Daughter's Sake	Grace Darling	I. W. Film—S. R.		
Guilty Conscience, A	Antonio Moreno	Vitagraph	5 reels	Mar. 25
Her Face Value	Wanda Hawley	Realart	5 reels	Nov. 19
Hunch, The	Gareth Hughes	Metro	6 reels	Oct. 22
Hush Money	Alice Brady	Realart	6 reels	Dec. 10
Iron Trail, The	Special Cast	United Artists	7 reels	Nov. 19
Jane Eyre	Hugo Ballin Prod.	Hodkinson	7 reels	Oct. 29
Jolt, The	Walker-Murphy	Fox	5 reels	Nov. 26
Knight of the West, A	Olin Francis	W.B.M. P'play-S. R.	5 reels	Nov. 5
Ladies Must Live	Special Cast	Paramount	7 reels	Dec. 3
Last Trail, The	Special Cast	Fox	6 reels	Feb. 11
Light in the Clearing, The	Special Cast	Hodkinson	7 reels	Dec. 3
Love Never Dies	Special Cast	First National	7 reels	Dec 3
Love, Hate and a Woman	Grace Davison	Arrow—S. R.	5 reels	Jan. 7
Lure of Jade, The	Pauline Frederick	Robertson-Cole	6 reels	Nov. 19
Man From Lost River, The	Special Cast	Goldwyn	7 reels	Jan. 28
Man of Stone, The	Conway Tearle	Selznick	5 reels	Nov. 26
Millionaire, The	Herbert Rawlinson	Universal	6 reels	Nov. 12
Molly O	Mabel Normand	First National	6 reels	Dec. 3
Old Oaken Bucket, The	Special Cast	Wid Gunning, Inc.	5 reels	Nov. 5
Our Mutual Friend	Special Cast	Wid Gunning, Inc.	5 reels	Dec. 10
Possession	Special Cast	R-C	6 reels	Nov. 12
Rainbow	Alice Calhoun	Vitagraph	5 reels	Dec. 24
Riding With Death	Buck Jones	Fox	5 reels	Nov. 26
Right Way, The	Special Cast	Produc. Sec.—S. R.	6 reels	Nov. 12
Sheik, The	Agnes Ayres	Paramount	6 reels	Oct. 29
Silent Call, The	Special Cast	First National	7 reels	Nov. 26
Silent Years	Special Cast	R-C		
Sin of Martha Queed The	Special Cast	Associated Exhib	5 reels	Dec. 3
Single Track, The	Corinne Griffith	Vitagraph	5 reels	Feb. 4
Steelheart	Wm. Duncan	Vitagraph	6 reels	Sept. 24
Sure Fire	Hoot Gibson	Universal	5 reels	Nov. 5
Ten Nights in a Barroom		Arrow—S. R.		Feb. 4
There Are No Villains	Viola Dana	Metro	6 reels	Sept. 3
Tol'hle David	Rich. Barthelmess	First National	5 reels	Dec. 10
Twice Born Woman, The		Asso. International	6 reels	
Way of a Maid, The	Elaine Ham'rstein	Selznick	5 reels	Feb. 25
What Do Men Want?	Special Cast	Wid Gunning, Inc.	6 reels	Nov. 26
The Wonderful Thing	Norma Talmadge	First National	6 reels	Nov. 19

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
All For a Woman	Special Cast	First National		Dec. 17
Ashamed of Parents	Special Cast	Warner Bros.—S. R.	5 reels	
Ashes	Special Cast	East C'st Prod.-S. R.	5 reels	Apr. 1
At the Stage Door	Special Cast	R-C	5 reels	Dec. 24
Better Man, The	Snowy Baker	Aywon-S. R.	5 reels	Dec. 24
Bride's Confession, A	Rita Jolivet	Graphic—S. R.	6 reels	
Cameron of the Royal Mounted	Special Cast	Hodkinson		Jan. 21
Cheated Hearts	Herbert Rawlinson	Universal	5 reels	Dec. 10
Chivalrous Charley	Eugene O'Brien	Selznick	5 reels	Dec. 10
Conceit	Special Cast	Selznick		Dec. 17
Crossing Trails	Pete Morrison	Assoc. Photoplays	5 reels	Feb. 25
Desert Blossoms	Wm. Russell	Fox	5 reels	Dec. 24
Devil Within, The	Dustin Farnum	Fox	6 reels	Dec. 3
Don't Tell Everything	Special Cast	Famous Players		Dec. 24
Duke of Chimney Butte	Fred Stone	R-C		Dec. 10
Eden and Return	Doris May	R-C		Dec. 31
Every Man's Price	Grace Darling	Burton King—S. R.	5 reels	
Exit the Vamp	Ethel Clayton	Famous Players	5 reels	Feb. 4
Fifty Candles	Special Cast	Hodkinson		Dec. 31
Fightin' Mad	Wm. Desmond	Metro	5 reels	Nov. 12
Fire Eater, The	Hoot Gibson	Universal	5 reels	Jan. 7
First Love	Constance Binney	Realart	5 reels	Jan. 28
Flower of the North	Henry B. Walthall	Vitagraph	7 reels	Jan. 28
Get-Rich-Quick Wallingford	Special Cast	Famous Players		Dec. 17
Hail the Woman	Special Cast	First National		Jan. 14
Hardest Way, The	Fannie Ward	Joan-S. R.	5 reels	
Hole in the Wall, The	Alice Lake	Metro	5 reels	Dec. 10
Idle Rich, The	Bert Lytell	Metro	6 reels	Nov. 12
Last Payment, The	Pola Negri	Famous Players		Jan. 28
Little Minister, The	Betty Compson	Famous Players	6 reels	Jan.
Lotus Eater, The	John Barrymore	First National	6 reels	Dec.
Love Charm, The	Wanda Hawley	Realart	5 reels	Dec.
Lucky Carson	Earle Williams	Vitagraph	5 reels	Jan.
Making the Grade	David Butler		5 reels	Jan.
Man Who Paid, The	Special Cast	Produc. Sec.-S. R.		
Marry the Poor Girl	Carter De Haven	Asso. Ex.	5 reels	Mar.
Morals	May McAvoy	Realart		Jan.
My Boy	Jackie Coogan	First National	5 reels	Jan.
New Disciple, The	Pell Trenton	Federated Produc.	7 reels	Dec.
No Defense	William Duncan	Vitagraph	6 reels	Jan.
Parisian Scandal, A	Marie Prevost	Universal	5 reels	Dec.
Paste Board Crown, A	Special Cast			
Playing with Fire	Gladys Walton	Universal	5 reels	Dec.
Polish Dancer, The	Pola Negri	Levinson-S. R.		
Power Within, The	Special Cast	Pathe		Jan.
R. S. V. P.	Charles Ray	First National		Dec.
Rigoletto	Special Cast	Romayne	5 reels	
Road to Arcady, The	Special Cast	J. W. Film-S. R.	5 reels	Jan.
Ruse of the Rattler, The	J. P. MacGowan	Asso. Ex.	5 reels	Feb.
Sea Lion, The	Hobart Bosworth	First National		Jan.
School Days	Wesley Barry	Warner Bros.-S. R.	6 reels	Dec.
Sin Flood, The	Special Cast	Goldwyn		Jan.
Tears of the Sea	Special Cast	Asso. Inter.-S. R.	5 reels	
Trail of the Law	Special Cast	Produc. Sec.-S. R.		
Unconq'red Woman, The	Ruby de Remer	Pasha Film C'rp.-S.R.		
Under the Lash	Gloria Swanson	Famous Players	5 reels	Oct.
Virginia Courtship, A	May McAvoy	Realart	5 reels	Feb.
Western Firehrands	Big Boy Williams	Aywon-S. R.	5 reels	Jan.
Whatever She Wants	Eileen Percy	Fox	5 reels	Dec.
White Oak	William S. Hart	Famous Players	5 reels	Nov.

JANUARY

Feature	Star	Distributed By	Length	Reviewed
Across the Dead Line	Frank Mayo	Universal	5 reels	Jan.
Any Night		E. Coast Prod.—S. R.		Mar.
Any Wife	Pearl White	Fox		Feb.
Barnstormer, The	Charles Ray	First National	5 reels	Mar.
Beautiful Liar, The	Kath. MacDonald	First National		Feb.
Billy Jim	Fred Stone	R-C Pictures	5 reels	Feb.
Bride's Play, The	Marion Davies	Paramount		Jan.
Determination	Special Cast	U. S. Pic. Corp.-S. R.	6 reels	Jan.
Don't Get Personal	Marie Prevost	Universal	11 reels	Jan.
Doubling for Romeo	Will Rogers	Goldwyn	5 reels	Nov.
Foolish Wives	Special Cast	Universal	7 reels	Dec.
Fountain of Youth	Special Cast	Graphic-S. R.	6 reels	Jan.
Fourteenth Lover, The	Viola Dana	Metro	5 reels	Dec.
French Heels		Hodkinson	5 reels	Feb.
Gleam O' Dawn	John Gilbert	Fox	5 reels	Jan.
The Guttersnipe	Gladys Walton	Universal	5 reels	Jan.
Half Breed, The				
Handle with Care	Grace Darmond	Assoc. Exhib.	6 reels	Feb.
Heart's Haven		Hampton-Hodkinson		
His Nibs	Charles (Chic) Sale	Exceptional	5 reels	Oct.
Jungle Adventures		Exceptional	4 reels	Oct.
Just Around the Corner		Paramount	6 reels	Jan.
Lane That Had No Turning, The	Agnes Ayres	Paramount	6 reels	Jan.
Law and the Woman, The	Betty Compson	Paramount		Jan.
Little Eva Ascends	Gareth Hughes	Metro	5 reels	Dec.
Little Minister, The	Alice Calhoun	Vitagraph	6 reels	Dec.
Love's Redemption	Norma Talmadge	First National	5 reels	Jan.
Miss Lulu Bett	Special Cast	Paramount		Dec.
Nancy from Nowhere	Bebe Daniels	Paramount	5 reels	Feb.
Oh Mabel, Behave		Aywon-S. R.	5 reels	
Orphans of the Storm	Special Cast	D. W. Griffith		Jan.
Peacock Alley	Mae Murray	Metro	6 reels	Nov.
Penrod	Wesley Barry	First National	5 reels	Feb.
Prejudice	Zena Keefe	Arista-S. R.		Feb.
Prince There Was, A	Thomas Meighan	Paramount	5 reels	Nov.
Received Payment	Corinne Griffith	Vitagraph	5 reels	Jan.
Reckless Chances	J. P. McGowan	Assoc. Exhib.	5 reels	Feb.
Rent Free	Wallace Reid	Paramount	5 reels	Jan.
Roof Tree, The	William Russell	Fox	5 reels	Jan.
Shadows of the Sea	Conway Tearle	Selznick	5 reels	Jan.
Shattered Dreams	Miss du Point	Universal	5 reels	Dec.
Should a Wife Work?	Special Cast	J. W. Film-S. R.	5 reels	Feb.
Sky High	Tom Mix	Fox	5 reels	Dec.
Slippery McGee	Special Cast			
Star Dust	Hope Hampton	First National	6 reels	Dec.
Ten Nights in a Barroom	Special Cast	Arrow-S. R.		Feb.
Three Live Ghosts	Special Cast	Paramount		Jan.
Tillie	Mary Miles Minter	Paramount	5 reels	Feb.
Too Much Married	Mary Anderson	Assoc. Photoplays	5 reels	Feb.
Too Much Wife	Wanda Hawley	Paramount	5 reels	Jan.
Trailin'	Tom Mix	Fox	7 reels	Dec.
Turn to the Right	Special Cast	Metro		Jan.
Two Kinds of Women	Pauline Frederick	R-C Pictures	5 reels	Dec.
Unfoldment, The		Assoc. Exhib	6 reels	Feb.
The Unknown	Richard Talmadge	Goldstone-S. R.	5 reels	

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NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - TECHNICAL EDITOR

Society of Motion Picture Engineers

What is it?
Why is it?
What has it accomplished?
What can it do for the industry?

EVERYONE connected in any way with the motion picture industry should be familiar with its recognized engineering society. The following, written by L. C. Porter, President of the Society of Motion Picture Engineers, explains the functions and activities of this society:

The Society of Motion Picture Engineers is an organization of technical men from the research, manufacturing and producing ends of the industry, both domestic and foreign. The commercial end is also represented in the Society through Associate membership. Its membership includes practically all of the highest authorities in the various branches of motion picture work, and representatives from practically all of the large and progressive manufacturers in any way connected with the industry. The requirements for membership are stiff, and exceedingly careful consideration is given to each application before it is acted on. The membership requirements are as follows:

ACTIVE MEMBER—An active member shall not be less than 25 years of age and shall be:

(a) A motion picture engineer by profession. He shall have been in the practice of his profession for a period of at least three years and shall have taken responsibility for design, installation or operation of systems or apparatus pertaining to the motion picture industry.

(b) A person regularly employed in motion picture or closely allied work, who by his invention or proficiency in motion picture science or as an executive of a motion picture enterprise of large scope has attained a recognized standing in the motion picture art. In the case of such an executive, the applicant must be qualified to take full charge of the broader features of motion picture engineering involved in the work under his direction.

ASSOCIATE MEMBER—An Associate member shall not be less than 21 years of age and shall be:

A person who is interested in or connected with the study of motion picture technical problems or the application of same.

Membership in the Society stands for unselfish service to the industry.

The objects of the Society, as set forth in its By-Laws, are: "The advancement in the theory and practice of motion picture engineering and the allied arts and sciences, the standardization of the mechanisms and practices employed therein, and the maintenance of a high professional standing among its members."

Any industry, to grow to a great size and last, must sooner or later standardize. Suppose, for example, that each manufacturer of incandescent lamp sockets used a different thread, and that each manufacturer of lamps used a different base. Where would the electric light industry be to-day? It is standardization that makes it possible to purchase a lamp in any part of the country and use it in any socket, regardless of whether that socket was manufactured North, East, West or South, and no matter who made it, the lamp will fit!

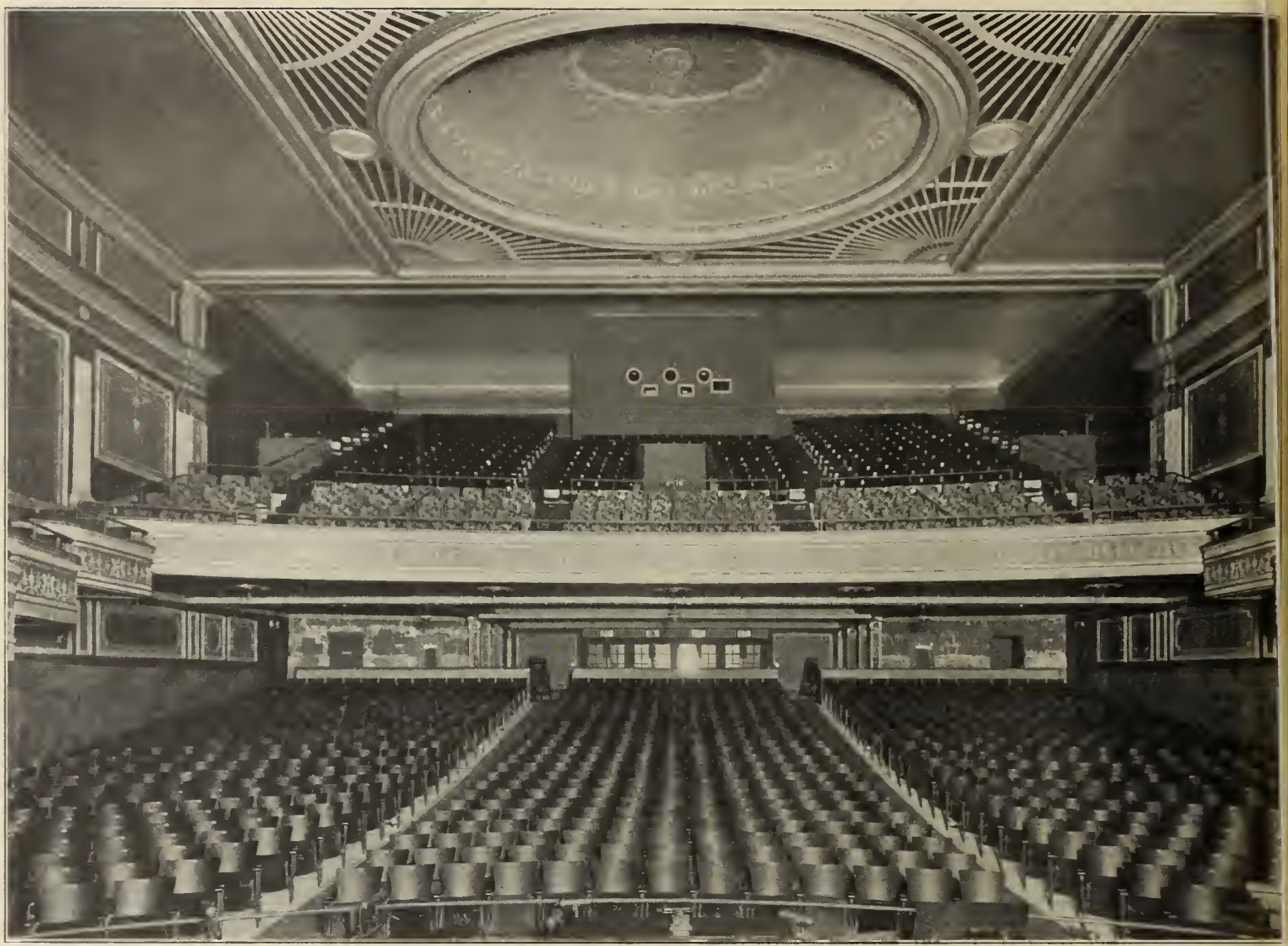
Suppose each railroad in the country used a different gauge track, or every make of automobile a different style of tire, what a mess our transportation would be in!

Standardization can only be brought about through co-operation of those engaged in similar related lines of work, and by careful forethought and planning for future development. Such work can best be accomplished through a strong uncommercial and neutral engineering organization. Such an organization offers place and opportunity for its members and others interested in its work to get together and find out what each is doing and planning; they put their problems before committees of the best experts in the country. Co-operation for standardization alone is sufficient reason for the existence of the Society of Motion Picture Engineers.

Our Society is young. The industry has had a phenomenal growth. Moving pictures appealed to the imagination of the public, and the public demanded pictures and more pictures. Naturally, the first efforts were bent toward supplying this demand for commercial reasons. Selling the people what they wanted when they wanted it.

It is said that seven-eighths of our knowledge comes through mental pictures of one form or another, and here lies, I believe, the greatest field for the industry—education. It is no idle dream to prophesy that the time is coming when each and every home will have moving pictures of great events in the world as they

(*Continued on page* 1988)



View from the stage of Miami's latest half-million dollar house, the Fairfax

Miami's Latest Theatre, the Fairfax, Has Many Commendable Features

Half Million Dollar House Now Open to Winter Visitors

The beautiful Fairfax Theatre, Miami's half-million dollar picture palace, opened recently and presented to the sunshine city and its crowds of winter visitors a triumph of perfection and elegance. This house is operated by the Bradford Amusement Company, of which J. H. Bradford is president, formerly a wealthy furniture manufacturer in Nashville, Tenn., and owner of the Strand Theatre in that city. J. H. Adams is active manager, and Carson Bradford is managing director, both of Nashville. While exceeded in capacity by a few picture theatres in the south, it could hardly be surpassed in beauty, refinement and comfort, which features were secured by the employment of some of the country's most successful designers and artists.

Its seating capacity of 1,600 is divided, so that 923 are on the main floor, 479 are in the galleries and the rest in the loges and boxes. The entrance faces Miami's Royal Palm Park and one graceful cocoanut palm was preserved at the door, the big marquee being built around it.

The lobby is long, opening into a broad corridor. Side stairs ascend to the mezzanine and promenade, which are richly decorated and furnished, and provided with a men's smoking room and ornate ladies' rest rooms. The Classic Adams style of decorating was chosen for the theatre and the general color scheme is Café au lait, with accessory colors of wedgewood green, ivory and gold. Delicate figure plaques are used on the panels of the loges and boxes surmounted by gold staff work. Artistic grille arches set off the boxes, and grille work is used again around the big dome. Some fine plastering effects were accomplished in the latter.

Every detail for the comfort of patrons has been carried out fully. The seats in the orchestra are all air cushioned, with wicker seats for the boxes and loges.

The stage is 42 feet wide by 30 feet deep, amply able to handle big road productions which will be booked occasionally; dressing rooms all with outside windows, and modern conveniences, are provided. Space is provided below the stage for a music library and paint shop. The theatre is equipped with an especially built Robert Morton organ costing $25,000, operated by Frank H. Dean, of Detroit, organist.

Almost beyond doubt, the most remarkable feature of this theatre is its electrical equipment. The theatre exterior presents the largest electrical sign board in the entire south. It is 42 feet wide with 12-inch letters and is surmounted by a 26-foot board with 10-inch lette at the ends of which are tall torches of alte nating lights. There are 420 lights under t marquee, which makes this exterior illuminat with a total of 700 lights.

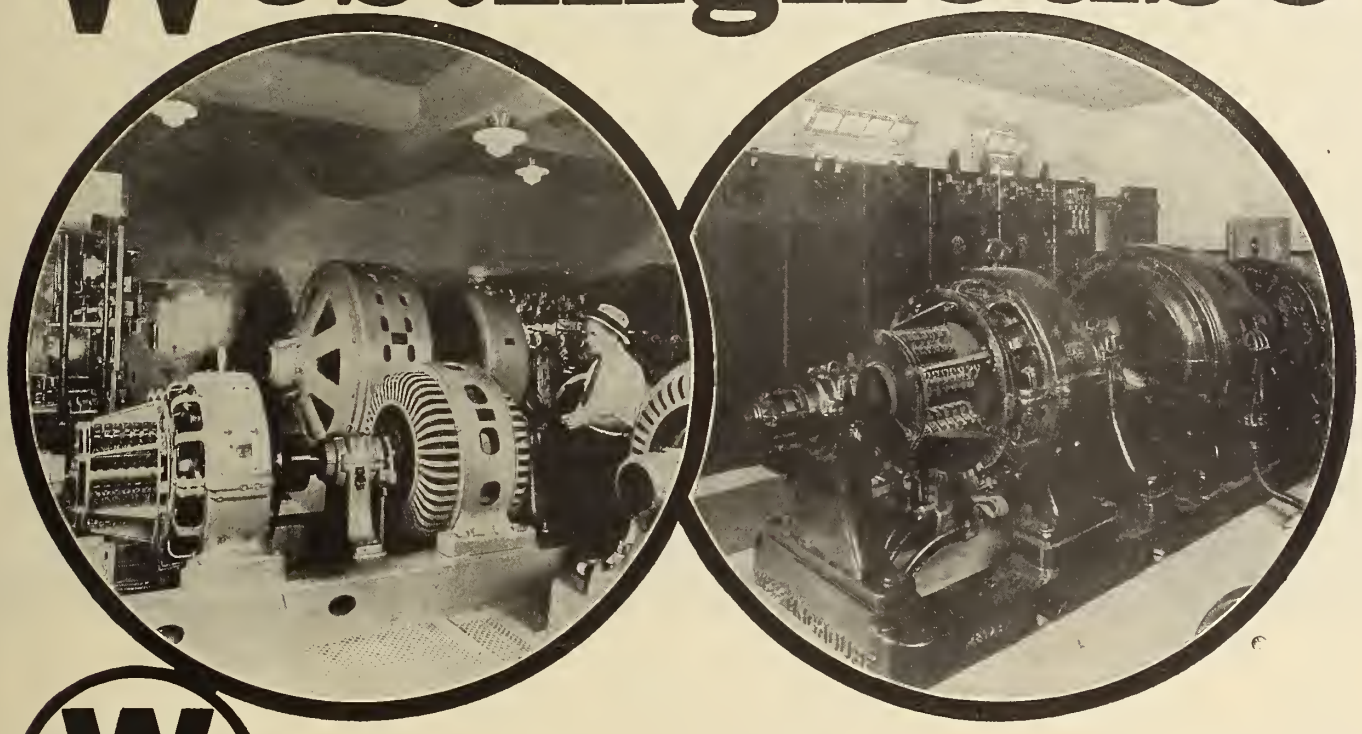
The ventilation is one of the most commen able features of this house. The system i stalled by the Monsoon Fan Company emplo six enormous suction and force fans, four them 12 feet in diameter and two of them feet in diameter, housed in a specially arrang room above the main ceiling and operated such a way as to keep fresh air in consta circulation.

The lighting system is in a class by itsel Not a fixture shows in the entire house. Fra tically all the lights are concealed in 800 fe of trough behind the cornices. These with thr different colors of bulbs used according to th mood of the performance, are particularly effec tive in the dome and the barrel ceiling. The are seventeen clusters of 30 or 18 bulbs eac screened by exquisite champagne silk shade create a very favorable impression on the aud The changing of the lights behind these shade create a very favorable impression on the aud ience. In the aisles a light is placed under ever eighth seat on alternating sides, so that th passageway is always clear throughout the en tire performance.

The projection room is modern, roomy an fireproof, equipped with 2 Powers 6 B, Type projectors, Hertner transverters, stereoptican steel film safes. A 20 horsepower motor gen erator set provides direct current for the opera-

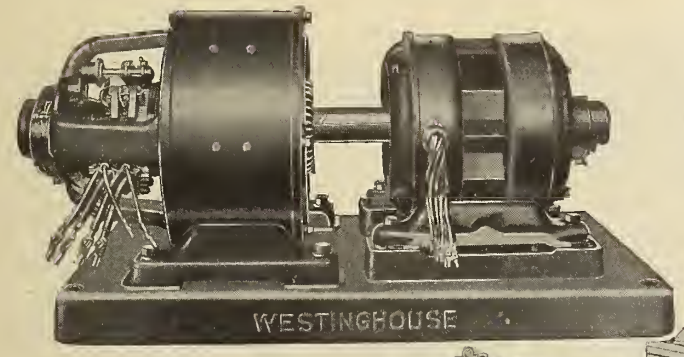
(*Continued on next page*)

Westinghouse

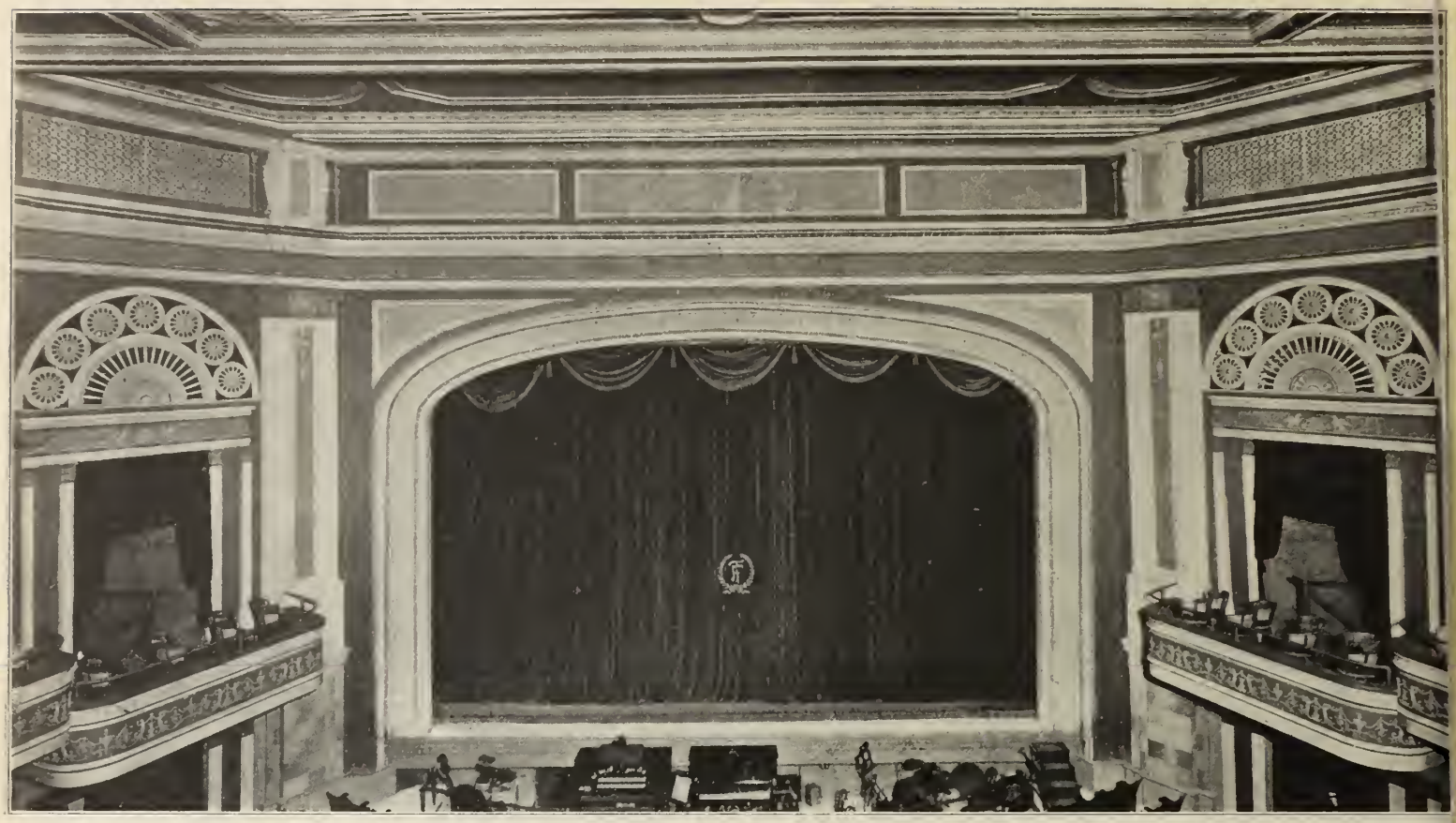


WESTINGHOUSE ELECTRIC

The satisfactory performance of Westinghouse Equipment in the Studio and the theatre is its best recommendation.



Westinghouse Electric & Mfg. Co.
East Pittsburgh, Pa.
Offices in All Principal Cities



The lines throughout the Fairfax, Miami, Fla., theatre are simple and artistic, being in contrast with the more or less elaborate interiors used in many of our latest theatres

(*Continued from preceding page*)

tion of the projector arcs.

Those firms who have contributed to the successful completion of the Fairfax Theatre are as follows:

C. K. Howell, Architect.
J. P. Davis, Contractor.
Pullen-Zoll Co., Electrical Appliances.
Hickson-Horne Lumber Co.
Cameron-Barkely Co., Plumbers.

The above all of Miami, Florida. Also Vollmer and Berggren, decorators of New York City, and Jacobson and Company, plasterers, of New York City.

The projection equipment was installed by the Southern Theatre Equipment Company, which furnished the seats, screen, projection machines, ticket booth, lobby frames, stage fittings, transverters and electrical apparatus.

Society Motion Picture Engineers

(*Continued from page* 1985)

are taking place; not only see, but hear them through radio broadcasting. Then will the peoples of the earth be united as never before, and the motion picture industry will expand far beyond its present greatness.

As the motion picture develops, the public becomes educated and more critical; better pictures are demanded and also better conditions of presentation, etc. To accomplish this, th best minds in the country must co-operate o their problems. The automobile industry ha its Society of Automotive Engineers, the elec trical industry the American Institute of Elec trical Engineers, the lighting men functio through the Illuminating Engineering Society civil engineers through the American Societ of Civil Engineers, and so on. Each of th many great industries developed along the abov lines have been brought to the successes the now enjoy by developments guided by the engi neering society representing the industry an applied by capital.

The Society of Motion Picture Engineer

(*Continued on page* 1990)

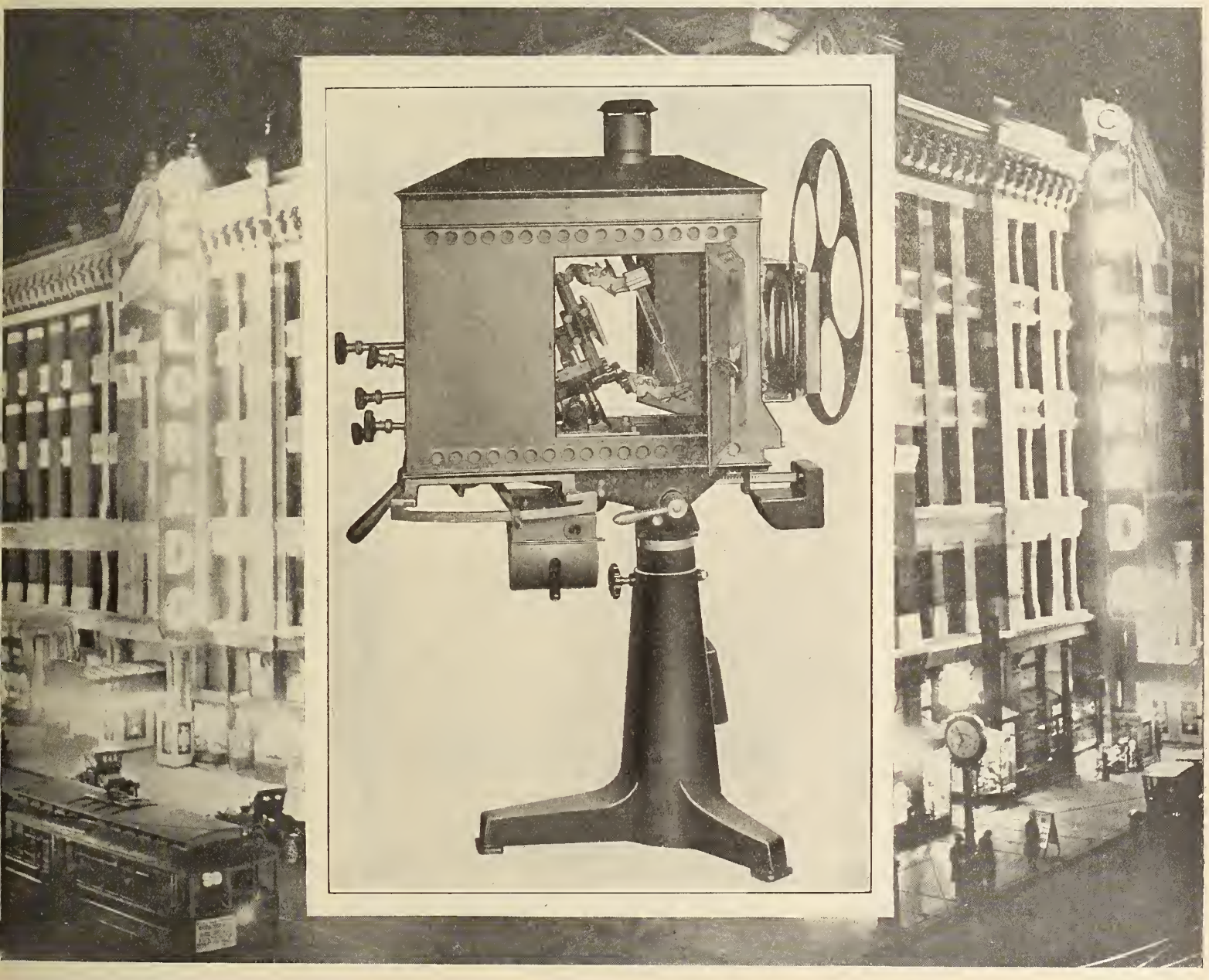
The lobby and entrance to the Fairfax theatre, Miami, Florida

NEW COLORADO

DENVER, COL.

ONE OF THE FINEST THEATRES IN THE WEST
INSTALLS

POWER'S SPOTLIGHTS



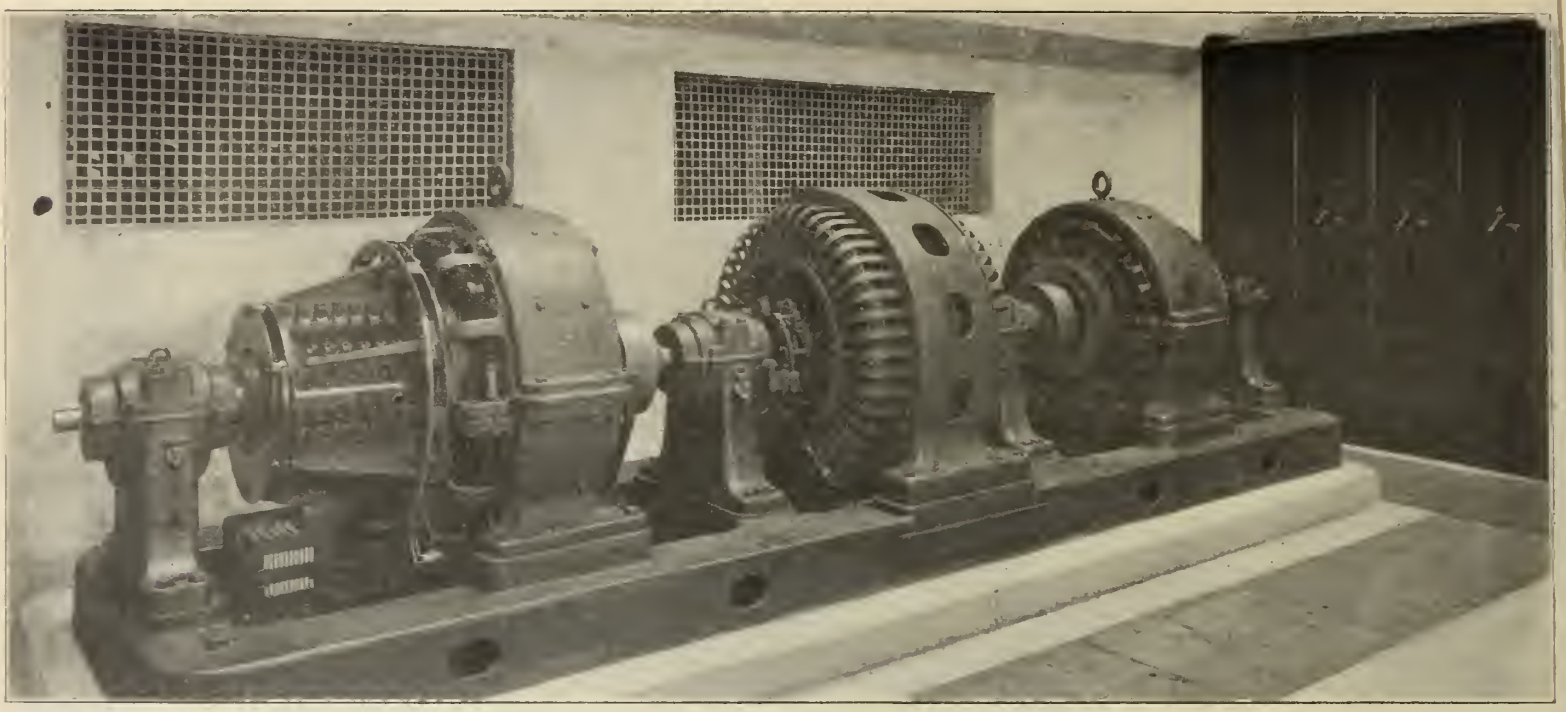
A SPLENDID THEATRE SPLENDIDLY EQUIPPED WITH

3 POWER'S 6B TYPE E PROJECTORS

AND

2 POWER'S TYPE E SPOTLIGHTS

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y



Three unit motor generator set consisting of two 150 K. W. 115 Volt S. y. compound wound Westinghouse D. C. generators which are the main supply of electrical power for the Famous Players-Lasky studios

Famous Players-Lasky Extensive Users of Electrical Apparatus

The Lasky Corporation is one of the foremost film producing companies in the use of electricity. In all departments of production, electricity plays an important part in the making of Paramount Pictures. All machinery in the carpenter shops and laboratory is propelled by electric motors, using the individual drive system.

The main power plant consists of a 300 KW 3 unit motor generator set consisting of 2-150 KW 115 Volt Type SK compound wound Westinghouse DC Generators, directly connected to and mounted on a common base with a Westinghouse 440 HP. 3-phase 50 cycle 2,200 V Synchronous Motor together with complete starting equipment and control panels for the DC Generators. This unit supplies the DC power to the high intensity Arcs used in making Paramount Pictures.

The acceptance test made by the Lasky Corporation on the above apparatus gave the following results. 1—5400 Amp D. C. Pull out. 2—One Volt variation from zero load to 4000 Amp load, taken in steps of 100 Amp. 3—Perfect commutation. 4—No excessive heating. This test was made under the supervision of Mr. C. F. Mills, Chief Electrician, and Mr. Wm. Chase, Chief Operator, of the Lasky Corporation.

There has been constructed, under Mr. Mills' supervision, an 18-panel distributing board, which distributes both AC and DC power to all parts of the studio grounds. This distributing board is one of the finest pieces of work that can be found in any studio in the country.

The Wilshire Studio of the Lasky Corporation is also fully equipped with electrical apparatus. In this studio there are 9 Westinghouse Motors totalling 30 HP. in the carpenter shop 32 Westinghouse Motors in the laboratory, also a Westinghouse 55 Amp. 75 Volt Motion Picture M.G. set used for projection. This set is automatically contioned and operates 2—30 Amp. Arcs continuously. The set may be started from either projection room, but cannot be stopped by one operator while the second operator is using the set. The incoming line switchboard of this studio was designed by Mr. H. F. O'Brien, Chief Electrician, who will have complete supervision of electrical apparatus and installation work of the new laboratory which is to be built by this company on their Hollywood grounds.

Society Motion Picture Engineers

(*Continued from page* 1988)

exists to perform a similar function for the motion picture industry, now the fifth largest in the country.

While the Society is yet in its infancy, it has accomplished a great deal. Through its various committees data has been collected, analyzed and made available to all by publication in the Society's Transactions on many phases of the industry. A hasty review of the Transactions to date shows papers by the leading experts and authorities on a wide variety of subjects of vital interest to the industry, such, for example, as the following:

Papers by Authorities

Motion Picture Cameras.

Attachments to Professional Cinematographic Cameras.

Carbon Arcs for Motion Picture Projection.

The High Power Arc in Motion Picture.

Condensers, Their Contour, Size, Location and Support.

The Function of the Condenser in the Projection Apparatus.

Condenser Design and Screen Illumination.

Motion Picture Film Perforation.

Motion Picture Film in the Making.

Tinting of Motion Picture Film.

Advantages in the Use of Narrow Width, Slow Burning Film for Portable Projectors.

The Portable Projector—Its Present Status and Needs.

The Continuous Reduction Printer.

Theoretical vs. Practical as Applied to Standardization and Some of the Things to be Considered as Proper Subjects for Standardization.

Educational Possibilities of Motion Pictures.

Reducing Fire Hazards in Film Exchanges.

Stereoscopic Motion Pictures.

Continuous Motion Picture Machines.

History of the Motion Picture.

Projection of Motion Pictures by Means of Incandescent Lamps.

Light Intensities for Motion Picture Projection.

Motion Pictures in Connection with Isolated Lighting Plants.

Fundamentals of Illumination in Motion Picture Projection.

Tests of Screen Illumination for Motion Picture Projection.

Sprocket Teeth and Film Perforations and Their Relationship to Better Projection.

The Eccentric Star Intermittent Movement.

The Motion Picture Booth.

The Projection Room and Its Requirements.

Natural Color Cinematography.

Adding Color to Motion.

Optical Requirements of Motion Picture Projection Objectives.

Absorption and Reflection Losses in Motion Picture Projection.

Standardization of Exposure.

White Light for Motion Picture Photography.

Precision the Dominant Factor in Motion Picture Projection.

Off-Set Projection.

The Various Effects of Over-Speeding Projection.

Motion Picture Standards.

Motion Picture Nomenclature.

Artificial Light in Motion Picture Studios.

Standardization of the Motion Picture Industry and the Ideal Studios.

Selection of Proper Power Equipment for the Modern Motion Picture Studios.

Remote Control Switchboards for Motion Picture Studios.

Design of Power Plant and Electrical Distribution in Large Studios.

Portable Power Plants for Motion Picture Studios.

Reflection Characteristics of Projection Screens.

(*Continued on opposite page*)

(Continued from preceding page)

Heating and Ventilating Motion Picture Theatres.

The Interior Illumination of Motion Picture Theatres.

Standards in Theatre Design to Safeguard from Fire and Panic.

Lighting of Motion Picture Theatres.

Absorption of Light by Toned and Tinted Motion Picture Film.

Continuous Motion Projector.

Taking Pictures at 100,000 per Minute.

Building a Non-Theatrical Film Library.

Other Activities

In addition to the wealth of information contained in the above papers, the various committee reports have brought together much fundamental data. In a number of cases the Society has taken action of vital importance to the industry. It has, for example, adopted an official nomenclature list, and also standardized numerous things, such as the dimensions and location of film perforations; dimensions of lantern slide mat opening, film picture aperture, markings for projection lenses, dimensions for film reels, etc., etc. Such standardization makes for uniformity and interchangeability, thus saving the industry much expense and trouble.

The Society has brought together factions having radically different viewpoints. While it has not always succeeded in getting them into agreement, the discussions in open and committee meetings have generally, at least, brought forth the advantages and disadvantages on each side of the controversy.

Future Possibilities

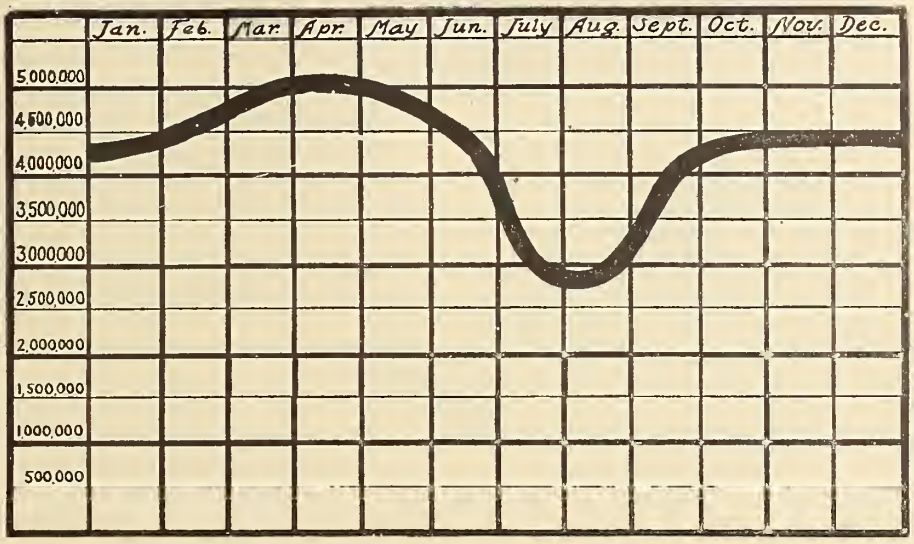
The future offers almost limitless possibilities for the Society. There are things that to-day stand in crying need of standardization, and which, if standardized, would save the industry a large amount of money. For example: there is not at present any standard film density, nor is there any standard of screen illumination intensity. Films are made at great expense by high priced artists, etc., and inspected in the laboratory under high screen intensities, then shown in theatres at much lower values of illumination. The results are not the same. Often they are unsatisfactory, and new prints are made, either darker or lighter, to suit the theatre condition, and that costs money.

There is not even a standard unit screen surface for comparing one screen with another.

There is no standard exposure for various light intensities, or any standard light intensity for various conditions in the studio. This often causes expensive retakes—experimental work on something that should be a matter of predetermination with scientific precision.

It would be desirable to have standardized

(Continued on page 1994)



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National Anti-Misframe League Forum

Dear Editor:

In the issue of March 11th Mr. Joseph Stull suggests the changing of the name N. A. M. F. L. into National Association for Improvement of Projection. Leave out the two words "for the" and make the name of this association N. A. I. O. P. which is more distinguished than the N. A. M. F. L. and will be for the improvement of the film as well as the improvement of projection. Let this be considered by all of the members and have each and every one of them consider thoroughly and act upon the matter. Also have the new button made with the new name N. A. I. O. P.

I remain to each and every member for the improvement of projection,

GEORGE E. BOARDWAY,
Member No. 1237,
181 East 6th St., Oswego, N. Y.

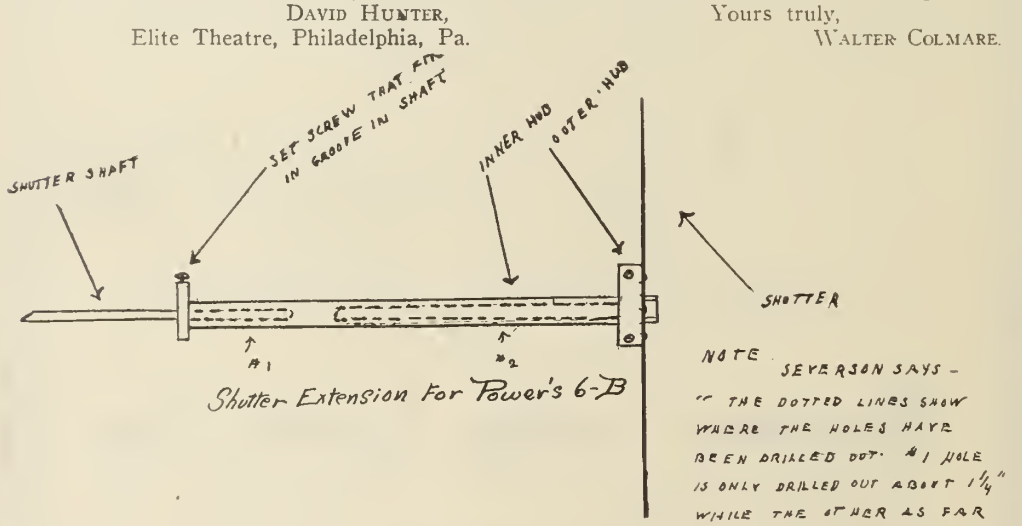
Dear Editor:

While reading over the Forum last week, I saw Brother Anderson's query as to how to reach the aerial image when the shutter shaft is too short.

I have here a drawing which I cut out of one of the trade journals, which explains fully how to make this extension. It was made by a man named Severson, so all credit is due Mr. Severson.

Enclosed find the drawing and hope it will be of help to Brother Anderson and all others.

Very truly yours,
DAVID HUNTER,
Elite Theatre, Philadelphia, Pa.


SHUTTER SHAFT
SET SCREW THAT FITS IN GROOVE IN SHAFT
INNER HUB
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SHUTTER
#1
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NOTE SEVERSON SAYS - "THE DOTTED LINES SHOW WHERE THE HOLES HAVE BEEN DRILLED OUT. #1 HOLE IS ONLY DRILLED OUT ABOUT 1¼" WHILE THE OTHER AS FAR AS POSSIBLE LEAVING ONLY A SHELL." David Hunter Elite Theatre
Shutter Extension for Power's 6-B

Membership Buttons

The new membership buttons which the brothers have been continuously requesting are now ready for distribution. Send 25c. which covers all charges. These buttons are a great improvement over the old celluloid type and every member is urged to get one. Also don't forget that we now have a supply of labels on hand.

Dear Editor:

Inclosed find a small portion of the end of one reel. For over three feet was punched like the inclosed. The feature being a Universal feature from New Haven, Conn., name "Luring Lips." The feature itself played Saturday, March 4, 1922, was in very good shape. Punch holes were all through the film.

I am now working at the Palace theatre, S. Norwalk, Conn. There are two operators in our booth. Will send you a photograph of our two Simplex machines and Motor Generator Set.

Our projection is 100%.

I am, FRED BRITTON,
Member No. 1320,
218 East Ave., E. Norwalk, Conn.

Dear Sir:

I have been reading the N. A. M. L. and I think this is a fine thing, so I am sending application for my helper and myself. We are both anxious to become members of the league.

Yours truly,
WALTER COLMARE.

Dear Sir:

Am enclosing blank for membership. I rea think you have a good idea. I also think th every operator who has the heart for his wo should pledge himself to the things mentione

I have been operating for the past 12 yea now and believe me, I have seen some territ films.

Hoping you may enroll me as a member, a hoping to hear from you soon, I am

M. E. BUSKETT,
Rex Theatre, Norway, Me.

Dear Editor:

I have been a projectionist for four years a would like to join your league.

I have always done the best that I could removing all misframes so as to help the oth fellow.

If all socalled projectionists would learn ho to make a patch there would be few misframe

I think your league is the greatest thing earth to improve the service.

NATHANIEL COFFEY,
Dunbar Theatre, Savannah, Ga.

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(1703)	J. L. Jordan	Slaton, Texas
(1704)	Felix Handley	Wellington, Texas
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(1706)	Frederick Baumgart	Nekoosa, Wis.
(1707)	J. A. Vallee	Sherbrooke, Que., Canada

Blank for New League Members

Member's Name.....

Home Address.....

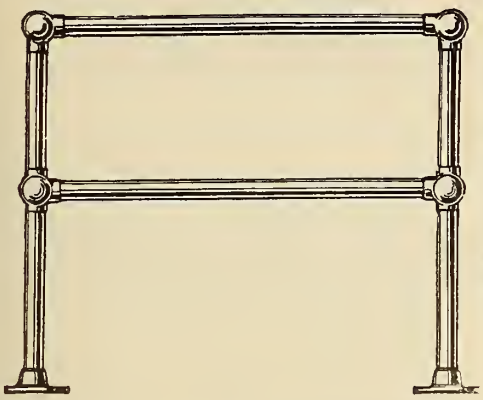
Theatre.....

Name and Address of Theatre Manager.....

.....

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

AS a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.



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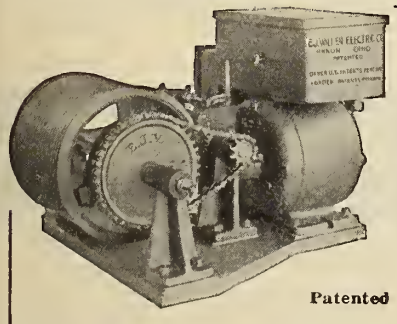

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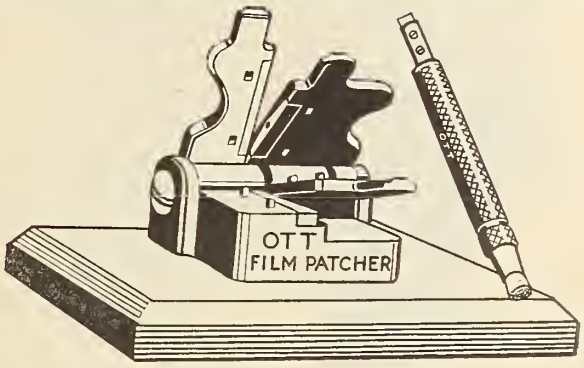

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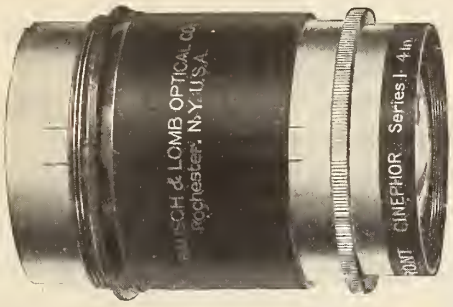

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Society of Motion Picture Engineers

(*Continued from page* 1991)

film given a standard exposure or exposures under predetermined lighting intensities and actinicities. Then definitely indicated printing exposures for various parts of the negative and standardized screen intensities for projecting such standard positives. That does not necessarily mean a fixed density throughout the entire roll of film, but the variations that do and should occur will be definitely known amounts, and corresponding definite and known changes in the negative printing and projecting illuminant made to secure the very best results from all parts of the positive reel at all times.

Research Needed

To-day, not over five per cent. of the total light generated for projecting a motion picture reaches the screen. Here alone is a great field for cooperative research, and the Society of Motion Picture Engineers offers the channels for guiding such work.

There is not yet a satisfactory means for removing the heat from a beam of light, so that any film may be stopped for any desired length of time to examine individual pictures.

Nobody knows exactly how much the reflecting qualities of various screens deteriorate with age, the accumulation of dust, etc. There undoubtedly is some point where it would be more economical to renew the screen, but where is it?

Authentic Information Needed

Numerous books and articles have been written, but to-day there is not available a very thorough and up-to-the-minute educational course covering motion picture work.

Something like $600,000.00 worth of thin celluloid film is being run over steel toothed sprockets each day in the year, yet little data is available on the wear and tear of such film by the shape, size, etc., of sprocket teeth.

Most projectionists know that some lenses will have better definition than others, yet so far there are no means of measuring that definition in concrete units, so that one lens may be exactly compared with another.

In the immediate future the Society of Motion Picture Engineers offers a clearing house for research work along the above suggested lines, and many others. Possibly as the organization grows it can support some research work of its own. Certainly it can offer facilities to the industry and public for finding out what has been done and what is the best practice.

Such work will not only benefit the industry, but the general public also, by working constantly for better pictures and better conditions of presentation; not for the settlement of controversies between competing interests, or the promulgation of recommendations tending toward class distinction, but for the advancement of the theory, art and practice of making and showing pictures.

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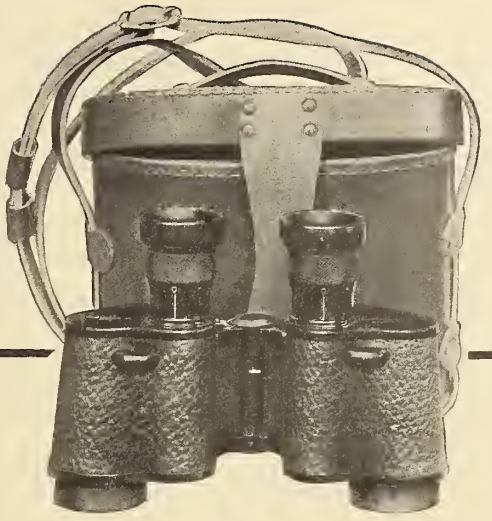

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Music and the Picture

Viennese Opera Merely Superficial

Interesting Information Concerning Europe's Most Influential Musical Center

A CORRESPONDENT of *The Musical Times* from Vienna says that the Staatsoper, formerly the Imperial Opera, now under the direction of Richard Strauss and Franz Schalk, is gradually assuming the character of a place of merely superficial amusement for the wealthy, and for those "nouveaux riches" whose taste is all too often heeded by the management. The once perfect ensemble of the opera is disorganized, owing to a strong preference by the directors for "guest singers" whose mission is sensationalism, while some of the finest artists of the theatre are enjoying involuntary leisure. The consequent enormous outlay constantly increases the deficit, which now amounts to over 100,000,000 kroners annually. This deficit is covered by the state and has to be made up by taxation. Thus is witnessed the grotesque spectacle of a bankrupt government that, unable to supply its population with necessary food, is lavishly supporting what purports to be a national institution, but is in fact a luxurious resort for a privileged class or casual visitors from abroad. The expense of maintenance falls upon a majority of the state's best citizens, whose lot it is to be excluded from the performances on account of the exorbitant prices of admission, which are increased from time to time, as the deficit grows.

Practically all of Germany's great conductors, players and singers are frequent visitors to Vienna. Concerts are so numerous as to have required the opening of three new concert halls this season, two of which are in the beautiful old interior of what was once the "Burg." Managers have had to start morning musicals, noon concerts, afternoon recitals besides the usual evening ones. These concerts are attended by a public that has very little in common with the old Viennese audiences of highly cultured taste. It is composed mostly of profiteers during the war and post-war periods. Their eagerness for musical education is considered praiseworthy, but all too frequently artists and managers cater to their tastes instead of insisting on a higher standard. These people alone are able to afford the high prices for tickets. The impoverished intellectual classes that built up the city's culture are barred from the concert halls as well as from the opera houses.

Roy Thompson, organist of the Quilna theatre, Lima, O.

Dubuque Organist Invents New Chair

E. R. Howard, organist at the Strand theatre, Dubuque, Iowa, is not only a very capable musician, but an inventor as well. Playing is a tiresome occupation at times, so Mr. Howard has invented a chair that has won him the approbation of organists all over the state.

The first chair was made last May and its success was so great that Mr. Howard told a few of his friends about it. Now, he is receiving orders from all over the country, among them being one from the Kimball Organ Company and the Wurlitzer Organ Company, both of Chicago. His latest order is from Mr. Jesse J. Crawford, the organist at the New Chicago theatre, which was recently opened. Mr. Crawford's chair is being done in red and gold upholstering, to harmonize with the decorations of the theatre.

The most remarkable thing about the chair is the adjustable back rest which can be raised or lowered to the extent of six inches, thus adapting itself to any player. A pair of feet extend under the pedals of the organ. A curved standard, mounted perpendicularly on the feet, extends upward and overhangs the pedals, near the center of the pedal board. A divided seat mounted upon the standard rotates every way.

Madrigal Period Compilation Published in England

Canon E. H. Fellowes, the editor of the complete edition of the English madrigal composer's works and of the lutenist song writers' songs that are now appearing in England, has published a book on "The English Madrigal Composers," at the Clarendon Press, Oxford. Here is contained the summing up of his researches into the music of the madrigal period in England, which contains not a little hitherto unknown information about some of the composers.

Briel Wrote First Picture Score

Famous Players "Queen Elizabeth" Initial Picture for Which Music Was Synchronized

THE celebration of the tenth anniversary of the birth of the modern feature picture and of the founding of Famous Players, the keystone of the present Paramount organization, has brought to light another interesting anniversary. The first Famous Players picture, at its premiere, was shown to the accompaniment of the first original synchronized musical score, the work of Joseph Carl Breil.

According to Mr. Breil, Adolph Zukor was the first film man to realize the full value of proper musical interpretation of screen productions. "I first saw 'Queen Elizabeth' in a tiny projection room—I cannot remember where—but I think it was either in Twenty-third Street, or Fourteenth Street, in company with Mr. Zukor, Mr. Lichtman and Mr. Schulberg," said the composer.

"It was a very small place, scarcely more than twelve or fifteen feet long. The screen was a miniature one, perhaps 3 x 5, and this being the first time I was ever in a projection room, I made all my notes in my own devised shorthand, looking at my watch now and then for time. There was no light for me to work with except the reflection from the screen, and you may rest assured I had a difficult time next morning trying to figure out what I had written.

"When I finally drafted the music according to my notes, I got another showing of the picture to confirm my timing. This time I had the advantage of a little electric bulb at my side, so that I could at least read my own notes. By this showing I confirmed the synchrony of the score, went home and worked it out, finished the job for an orchestra of sixteen men, handed it to a printer and two weeks later it had its first presentation at the Powers theatre in Chicago—the first original and perfectly synchronized score for any movie."

Mr. Breil followed his work on "Queen Elizabeth" with scores for ten succeeding Famous Players productions, starting with "The Prisoner of Zenda." He then wrote the score for "Cabiria" and "The Birth of a Nation," the prestige of which later landed his grand opera, "The Legend," in the repertoire of the Metropolitan Opera House.

Organist Arranges Unique Score for "The Sheik"

An interesting change in movie circles is the engagement of Roy Thompson, organist, by the Quilna theatre, Lima, Ohio. Mr. Thompson has been accompanying pictures for the last ten years and has carefully developed the musical score.

Most of the time he has presided over an American Photoplayer, first using Style 40 and later changing to Style 50. His manipulation of the latter instrument has been the constant amazement of the patrons.

During the recent run of "The Sheik," Mr. Thompson arranged a convenient score with the following exotic selections:

"The Garden of Allah"	Keiser
"Reverie from Suite Algerienne"	Saint Saens
"Stars of the Orient"	Zamecnik
"Boaodil Ballet"	Moszkowski
Robbers' March ("Chu Chin Chow")	Morton
Dance Orientale	Cady
"Caravan"	Crist
"At Sunrise" (Desert Suite)	Grunn
Indian Love Song	Grunn
"Queen of Sheba," Act 1	Goldmark
Orientale	Cui
Bedouin Love Song	Pinsuti
"An Arabian Episode"	Kay
Overture—"L'Africane"	Myerbeer
Indian Love Lyrics	Finden
"An Arabian Night"	Mildenberg
Pas Des Cymbales	Chaminade
"Algeria"	Herbert

Vendetta	Pola Negri	Commonwealth		Dec. 31
White Hands	Hobart Bosworth	Wid Gunning	7 reels	Feb. 11
Wife Against Wife	Special Cast	First National	6 reels	Mar. 11
Why Announce Your Marriage?	E. Hammerstein	Selznick		Feb. 4
Winning with Wits	Barbara Bedford	Fox	5 reels	Jan. 21

FEBRUARY

Feature	Star	Distributed By	Length	Reviewed
Able Minded Lady, The	H. B. Walthall	Pacific-S. R.	5 reels	Feb. 11
Across the Border	Big Boy Williams	Aywon-S. R.	5 reels	Feb. 11
At the Sign of the Jack O'Lantern	Special Cast	Hodkinson	6 reels	Jan. 28
Back Pay	Special Cast	Paramount	6 reels	Feb. 4
Beyond the Rainbow	Special Cast	Robertson-Cole	5 reels	Mar. 4
Boomerang Bill	Lionel Barrymore	Famous Players	6 reels	Feb. 18
Broadway Peacock, The	Pearl White	Fox	5 reels	Feb. 25
Call From the Wild, The		Pacific-S. R.	5 reels	
Call of Home, The	Special Cast	Robertson-Cole	5 reels	Jan. 28
Cave Girl, The		First National	5 reels	Mar. 4
Chasing the Moon	Tom Mix	Fox	5 reels	Feb. 18
David and Jonathan	Madge Titheridge	Second Nat.-S. R.	6 reels	
Diamond Carlisle	Clark-Cornelius		5 reels	
Doll's House, A	Nazimova	United Artists		Feb. 25
Double Stakes	Gladys Brockwell	Pacific-S. R.	5 reels	
Forest King, The		Pacific-S. R.	5 reels	Mar. 25
Game Chicken, A	Bebe Daniels	Paramount	5 reels	Mar. 25
Girl from Rocky Point, The		Pacific-S. R.	5 reels	
Give Me My Son	Special Cast	G. H. Hamilton-S. R.	5 reels	Mar. 4
Glorious Fool, The	Helene Chadwick	Goldwyn	6 reels	Jan. 21
Golden Gallows, The	Miss Dupont	Universal	5 reels	Feb. 18
Golden Gift, The	Alice Lake	Metro	6 reels	Dec. 17
Grand Larceny	Elliott Dexter	Goldwyn		Mar. 11
Headin' West	Hoot Gibson	Universal	5 reels	Feb. 4
Her Mad Bargain	Anita Stewart	First National	6 reels	Jan. 21
Her Own Money	Ethel Clayton	Paramount	6 reels	Mar. 4
Hills of Missing Men	J. P. McGowan	Asso. Exhibitors	5 reels	
Homespun Vamp, A	May McAvoy	Paramount	5 reels	Mar. 4
I Defy		Arista-S. R.	6 reels	
Julius Caesar	Special Cast	Geo. Kleine		Feb. 18
Kindred of the Dust	Special Cast	First National	7 reels	Feb. 11
Law and the Woman, The	Betty Compson	Paramount		Jan. 28
Life's Greatest Question	Roy Stewart	C. B. C.-S. R.		
Little Miss Smiles	Shirley Mason	Fox	5 reels	Feb. 4
Living Lies	Clark-Cornelius-S. R.		5 reels	Mar. 18
Love's Boomerang	Ann Forrest	Paramount	5 reels	Mar. 11
Man to Man	Harry Carey	Universal	5 reels	Feb. 11
Midnight	Constance Binney	Paramount	5 reels	Mar. 4
Moran of the Lady Letty	Dorothy Dalton	Paramount	6 reels	Feb. 18
One Glorious Day	Will Rogers	Paramount	5 reels	Feb. 11
Polly of the Follies	Constance T'lm'dge	First National	5 reels	Feb. 25
Prodigal Judge, The	Special Cast	Vitagraph		Feb. 11
Question of Honor, A	Anita Stewart	First National	6 reels	Mar. 25
Red Hot Romance	Special Cast	First National	6 reels	Nov. 19
Red Peacock, The	Pola Negri	Paramount	6 reels	Mar. 18
Right That Failed, The	Bert Lytell	Metro	5 reels	Dec. 17
Rosary, The	Special Cast	First National	7 reels	Feb. 25
Ruling Passion	George Arliss	United Artists	6 reels	Feb. 4
Saturday Night	Special Cast	Paramount	6 reels	Feb. 4
Shattered Idols	Special Cast	First National	5 reels	Mar. 4
Smiles Are Trumps	Maurice Flynn	Fox	5 reels	Feb. 11
Song of Life, The	Special Cast	First National	6 reels	Feb. 25
Splendid Lie, The	Grace Davison	Arrow-S. R.	5 reels	Mar. 18
Strength of the Pines	William Russell	Fox	5 reels	Feb. 4
Taking Chances	Richard Talmadge	Goldstone-S. R.	5 reels	
Turn to the Right	Special Cast	Metro	5 reels	Jan. 21
Voice in the Dark, The		Pacific-S. R.	5 reels	
Welcome to Our City	Macklyn Arbuckle	S. A. Pic. Corp.-S. R.	5 reels	Mar. 4
When Love Is Young	Zena Keefe	Arista-S. R.		
Where Is My Wandering Boy?	Special Cast	Equity-S. R.	6 reels	Feb. 18
Whispering Women	Clark-Cornelius-S. R.		5 reels	Mar. 18
White Faith	Hope Hampton	First National	6 reels	
Why Men Forget	Special Cast	R-C	5 reels	Feb. 4
Wide Open Town, A	Conway Tearle	Selznick	5 reels	Mar. 4
Woman's Side, The	Kath'rine M'Donald		5 reels	
Your Best Friend	Vera Gordon	Warner Bros.-S. R.	5 reels	

MARCH

Feature	Star	Distributed By	Length	Reviewed
Angel Citizens	Franklyn Farnum	W. M. Smith-S. R.	5 reels	
Blaze Away	Big Boy Williams	Herbst-Lorenzo-S. R.	5 reels	
Bobbed Hair	Wanda Hawley	Paramount	5 reels	Apr. 1
Bootleggers		Wid Gunning	6 reels	
Boy Crazy	Doris May	R-C Pictures	5 reels	Mar. 11
Brenda's Heritage	Special Cast	Second Nat.S. R.		
Cardigan	Special Cast	Am. Releasing Corp.	6 reels	Mar. 4
Come On Over	Colleen Moore	Goldwyn	5 reels	Mar. 25
Cub Reporter, The	Richard Talmadge	Goldstone-S. R.	5 reels	
Dangerous Little Demon, A	Marie Prevost	Universal	5 reels	Mar. 18
Domestic Relations	Kath'rine M'Donald	First National	5 reels	
Don't Doubt Your Wife	Leah Baird	Assoc. Exhib.	5 reels	Mar. 25
Elope If You Must	Eileen Percy	Fox	5 reels	April 1
Extra, Extra	Walker-Murphy	Fox	5 reels	Mar. 21
Fire Bride, The		Wid Gunning	5 reels	April 1
Fool's Paradise	Special Cast	Paramount	8 reels	Jan. 21
Forever	Special Cast	Paramount	7 reels	Oct. 29
Gas, Oil and Water	Charles Ray	First National	5 reels	
Glass Houses	Viola Dana	Metro	5 reels	Feb. 25
Heart Specialist, The	Mary Miles Minter	Paramount	5 reels	April 1
Her Husband's Trademark	Gloria Swanson	Paramount	5 reels	Mar. 4
Her Story	Madge Titheradge	Second Nat.-S. R.		Mar. 4
His Back Against the Wall	Raymond Hatton	Goldwyn		April 1
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
I Can Explain	Gareth Hughes	Metro	5 reels	Feb. 25
In Self Defense	Special Cast	G. H. Hamilton-S. R.	5 reels	
Innocent Cheat, The	Special Cast	Arrow-S. R.	5 reels	
Insinuation		Rus. Clark Syn.-S. R.	5 reels	
Iron to Gold	Dustin Farnum	Fox	5 reels	Mar. 25
Island Wives	Corinne Griffith	Vitagraph	5 reels	Apr. 1
Isle of Zorda	Special Cast	Pathe		Mar. 25
Kissed	Marie Prevost	Universal	5 reels	
Lady Godiva	Special Cast	Assoc. Exhib.	6 reels	Mar. 25
Light in the Dark, The	Hope Hampton	First National	5 reels	
Love's Masquerade	Conway Tearle	Selznick	5 reels	
Madness of Love	Special Cast	Wid Gunning	5 reels	
The Man from Beyond	Houdini	Houdini-S. R.	5 reels	
Man from Downing Street, The	Earle Williams	Vitagraph	5 reels	
Man Who Smiled, The	Special Cast	First National	5 reels	
Man With Two Mothers, The	Special Cast	Goldwyn	6 reels	
Masquerader, The	Guy Bates Post	First National	6 reels	
Miss Paul Revere	Special Cast	Rus. Clark Syn.-S. R.		
Mistress of the World	Special Cast	Paramount	20 reels	Mar. 18
Mr. Pim Passes By	Special Cast	Second Nat.-S. R.		
My Old Kentucky Home	Special Cast	Am. Releasing	6 reels	
Night Riders, The	Special Cast	Second Nat.-S. R.		
Pardon My Nerve	Chas. (Buck) Jones	Fox	5 reels	Mar. 4
Prisoner of Zenda, The	Special Cast	Metro	5 reels	
Ragged Heiress	Shirley Mason	Fox	5 reels	Mar. 25
Reckless Youth	Elaine Hammerstein	Selznick	5 reels	
Rise of Roscoe Paine	Irene Castle	Hodkinson	5 reels	
Rounding Up of the Law	Big Boy Williams	Aywon-S. R.	5 reels	
Seventh Day, The	Rich, Barthelmess	First National	6 reels	Mar. 25
Skin Deep	Special Cast	First National	6 reels	
Smilin' Through	Norma Talmadge	First National	7 reels	Mar. 18
Smudge	Charles Ray	First National	5 reels	
Stage Romance, A	William Farnum	Fox	7 reels	Feb. 25
That Lass o' Lowries	Priscilla Dean	Universal		
Tracked to Earth	Frank Mayo	Universal	5 reels	Feb. 25
Travelin' On	William S. Hart	Paramount	5 reels	Mar. 4
Vermillion Pencil, The	Sessue Hayakawa	R-C	5 reels	Mar. 18
Wall Flower, The	Special Cast	Goldwyn	6 reels	
Watch Your Step	Special Cast	Goldwyn	6 reels	
Way Back, The	Frank Mayo	Universal	5 reels	
White Mask, The	Franklyn Farnum	W. M. Smith-S. R.	5 reels	
Wild Honey	Priscilla Dean	Universal		Mar. 11
Wise Kid, The	Gladys Walton	Universal	5 reels	Mar. 4
Woman He Married, The	Anita Stewart	First National		
Woman, Wake Up	Florence Vidor	Assoc. Exhib.	6 reels	Mar. 4
World's Champion, The	Wallace Reid	Paramount	5 reels	Mar. 11
Worldly Madonna, The	C. Kimball Young	Equity-S. R.		
Yankee Doodle, Jr.	Special Cast	Burnside-S. R.	5 reels	Mar. 25

APRIL

Feature	Star	Distributed By	Length	Reviewed
Alias Phil Kennedy	Special Cast	Wid Gunning	5 reels	
Alias Julius Caesar	Chas. Ray	First National		
Angel of Crooked Street, The	Alice Calhoun	Vitagraph	5 reels	
Bear Cat, The	Hoot Gibson	Universal	5 reels	
Bevond the Rocks	Gloria Swanson	Paramount		
Bigamist, The	Special Cast	R-C		
Blonde Vampire, The	Jacia Mooers	Wid Gunning	5 reels	
Bought and Paid For	Special Cast	Paramount		Mar. 25
Channing of the Northwest	Eugene O'Brien	Selznick	5 reels	
City Feller, The	Cullen Landis	Goldwyn		
Cradle, The	Ethel Clayton	Paramount	5 reels	Apr. 1
Crimson Challenge, The	Dorothy Dalton		5 reels	
Deuce of Spades	Charles Ray	First National	6 reels	
Devil's Pawn, The	Pola Negri	Paramount	5 reels	
Dictator, The	Wallace Reid	Paramount	6 reels	
Dollar Devils	Special Cast	Wid Gunning		
Don't Write Letters	Gareth Hughes	Metro	6 reels	Apr. 1
Duchess of Langeais	Norma Talmadge	First National		
Face Between, The	Bert Lytell	Metro	6 reels	Mar. 25
Fair Lady	Special Cast	United Artists		Apr. 1
False Fronts	Special Cast	Bradley-S. R.	6 reels	Mar. 11
Find the Woman	Special Cast	Paramount	6 reels	
Fools First	Special Cast	First National		
Glory of Clementina	Pauline Frederick	R-C Pictures	6 reels	
Good Provider, The	Special Cast	Paramount		
Green Temptation, The	Betty Compson	Paramount		Apr. 1
Gray Dawn, The	Special Cast	Hodkinson	6 reels	
Gypsy Passion	Special Cast	Vitagraph		
Human Hearts	House Peters	Universal	6 reels	
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
Infidel, The	K. MacDonald	First National	6 reels	
Is Matrimony a Failure?	Special Cast		5 reels	
Kisses	Alice Lake	Metro	6 reels	Mar. 25
Lariat Thrower, The		W. M. Smith-S. R.	5 reels	
Lorna Doone	Special Cast	First National		
Lost and Found	Jackie Coogan	First National	6 reels	
Loves of Pharaoh	Special Cast	Paramount	7 reels	Mar. 4
Man Under Cover, The	Herbert Rawlinson	Universal	5 reels	
Missing Husbands	Special Cast	Metro		
My Wild Irish Rose	Pauline Starke	Vitagraph	5 reels	
Night Riders, The	Special Cast	Second Nat.-S. R.	6 reels	
One Clear Call	Special Cast	First National		
Other Women's Clothes	Mabel Ballin	Hodkinson	6 reels	Apr. 1
Pawned	Special Cast	First National	6 reels	
Primitive Lover, The	Constance T'lm'dge	First National	6 reels	
Prophet's Paradise, The	Eugene O'Brien	Selznick	6 reels	Mar. 18
Rose of the Sea	Anita Stewart	First National	5 reels	
Second Hand Rose	Gladys Walton	Universal	5 reels	
Seeing's Believing	Viola Dana	Metro	5 reels	
Sheik's Wife, The	Special Cast	Vitagraph		Mar. 18
Silent Vow, The	Wm. Duncan	Vitagraph	5 reels	
Sisters	Special Cast	Amer. Releasing	5 reels	
Sleepwalker, The	Constance Binney	Paramount	5 reels	
Someone to Love	Special Cast	First National		
Sonny	Rich. Barthelmess	First National		
Soul Seeker, The	Dorothy Phillips	First National	6 reels	
Soul of a Woman	Jane Novak	Assoc. Photoplays	5 reels	
Sunshine Harbor	Margaret Beecher	Assoc. Exhib.	6 reels	
Through a Glass Window	May McAvoy	Paramount	5 reels	
Trail's End		W. M. Smith	5 reels	
Truthful Liar, The	Wanda Hawley	Paramount	5 reels	
When Knights Were Bold	Special Cast	G. H. Hamilton-S. R.	5 reels	
Why Not Marry?	Margery Wilson	Nat. Exchanges-S. R.		
Woman's Woman	Special Cast	Rus. Clark Syn.-S. R.	5 reels	
Wonderful Wife, A	Miss DuPont	Universal	5 reels	

¶ Complete Release Information is an Exhibitor necessity.

¶ Coming pictures and short subject releases are listed on pages 1998-1999-2000.

Comedy and Short Subject Releases

Feature	Star	Distributed By	Length	Reviewed
Adviser, The	Lloyd Hamilton	Educational	2 reels	Nov. 19
Assorted Heroes		Educational	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Barnyard Cavalier, A	Bobby Vernon	Educational	2 reels	Dec. 24
Barnstormer, The		Fox	2 reels	
Bashful Lover, The	Ernest Truex	Pathe	2 reels	
Battling Torchy	Johnny Hines	Educational	2 reels	Jan. 28
Be Reasonable		First National	2 reels	
Bell Hop, The	Larry Semon	Vitagraph	2 reels	Jan. 7
Blacksmith, The	Buster Keaton	First National	2 reels	
Blockhead, The		First National	3 reels	
Boat, The	Buster Keaton	First National	2 reels	
Bottle Baby, The		Universal	1 reel	
Bow Wows, The	Snub Pollard	Pathe	1 reel	
Bright Eyes	Ben Turpin	First National	2 reels	
Broker, The	Lupino Lane	Fox	3 reels	
Call the Witness	Snub Pollard	Pathe	1 reel	
Charmed Life, A	Jimmy Aubrey	Vitagraph	2 reels	
Chauffeur, The	Clyde Cook	Fox	2 reels	Dec. 31
Chums	Brownie	Universal	2 reels	
Circus Clowns	Baby Peggy	Universal	2 reels	Feb. 11
Cold Feet		Educational	2 reels	
Coming and Going	Vernon Dent	Folly-Pacific	1 reel	
Cops	Buster Keaton	First National	2 reels	
Country Style	Folly-Pacific		1 reel	
Dead Language	George Ovey	Folly-Pacific	1 reel	
Decorator, The	Jimmy Aubrey	Vitagraph	2 reels	
Edgar's Country Cousin	Johnny Jones	Goldwyn	2 reels	
Edgar's Feast Day	Johnny Jones	Goldwyn	2 reels	
False Alarm		Fox	2 reels	
Family Affair, A		Century	2 reels	Dec. 24
Fat and Sassy	Vernon Dent	Folly-Pacific	1 reel	
Felix Saves the Day		Winkler-S. R.	1 reel	Feb. 11
Flivver Tracks	George Ovey	Folly-Pacific	1 reel	
Fool Days	Al St. John	Fox	2 reels	Jan. 7
For Love of Money		First National	2 reels	
Full of Pep	Snub Pollard	Pathe	1 reel	
Get the Hook	Vernon Dent	Folly-Pacific	1 reel	
Golf Insect, A		Universal	1 reel	
Golfing	Brownie	Universal	2 reels	
Hands Up	Geo. Ovey	Folly-Pacific	1 reel	
Happy Pest, The	Al St. John	Fox	2 reels	Nov. 5
Hard Luck	Buster Keaton	Metro	2 reels	
Hennessy of the Mounted	Geo. Ovey	Folly-Pacific	1 reel	
High and Mighty	Vernon Dent	Folly-Pacific	1 reel	
High Tide	Special Cast	Pathe	1 reel	
His Home Sweet Home	Larry Semon	Vitagraph	2 reels	
Hokus Pokus	Bobby Vernon	Educational	2 reels	Feb. 4
Hold the Line		Fox	2 reels	
Holding His Own	Geo. Ovey	Folly-Pacific	1 reel	
Horse Sense	Harry Sweet	Universal	2 reels	
Hot Dog	Clyde Cook	Fox	2 reels	
Hot Off the Puss	Snub Pollard	Pathe	1 reel	
Hound of Tankerville	Otis Harlan	Educational		
Idle Class, The	Chas. Chaplin	First National	3 reels	Oct. 1
Idle Roomer, An	Harry Sweet	Universal	2 reels	
In and Out	Geo. Ovey	Folly-Pacific	1 reel	
In at the Finish	Vernon Dent	Folly-Pacific	1 reel	
It Pays to Exercise	Sennett	Paramount	2 reels	
Kiss and Make Up	Earle Rodney	Educational	2 reels	Dec. 3
Late Hero, The	Geo. Ovey	Folly-Pacific	1 reel	
Little, But Oh My	Ernest Truex	Pathe	2 reels	
Little Miss Mischief	Baby Peggy	Pathe	2 reels	
Loose Change	Paul Parrot	Universal	2 reels	Feb. 18
Love and Doughnuts	Ben Turpin	Associated Prod	2 reels	Dec. 10
Love and War	Johnny Savo	Fox	2 reels	
Made in the Kitchen	Special Cast	Associated Prod	2 reels	
Monkey Shines	Educational		2 reels	Feb. 11
Mother's Lamb	Billy Quirk	Reelcraft	2 reels	
Mummy's Nightmare	Geo. Ovey	Folly-Pacific	1 reel	
My Wife's Relations	Buster Keaton	First National	2 reels	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Nick-of-Time Hero	Special Cast	Educational	2 reels	Nov. 5
Nobody Home	Geo. Ovey	Folly-Pacific	1 reel	
No Parking	Neal Burns	Educational	2 reels	Dec. 17
Now or Never	Vernon Dent	Folly-Pacific	1 reel	
Nuisance, The	Jimmy Aubrey	Vitagraph	2 reels	
Off His Beat		Universal	2 reels	
Oh Promise Me		Educational	2 reels	
On the Jump	Vernon Dent	Folly-Pacific	1 reel	
One Horse Town	Harry Sweet	Universal	2 reels	
One Moment, Please		Fox	2 reels	
One Stormy Knight	Dorothy Devore	Educational		Feb. 4
Our Gang	Snub Pollard	Pathe	1 reel	
Pale Face, The	Buster Keaton	First National	2 reels	Mar. 11
Pals	Brownie (Dog)	Universal	2 reels	
Pardon Me		Fox	2 reels	
Pay Day	Charles Chaplin	First National	2 reels	
Peace and Quiet	Eddie Lyons	Arrow	2 reels	Feb. 4
Peaceful Alley	Monty Banks	Federated	2 reels	
Peggy, Behave!	Baby Peggy	Universal	2 reels	
Perfect Villain, A		Fox	2 reels	Dec. 10
Playhouse, The	Buster Keaton	First National	2 reels	
Playing Possum	Harry Sweet	Universal	2 reels	Dec. 3
Please Be Careful		Fox	2 reels	Feb. 4
Rainmaker, The	Lloyd Hamilton	Educational	2 reels	
Rambling Romeo, A	Neal Burns	Educational	2 reels	Jan. 28
Rearing to Go	Geo. Ovey	Folly-Pacific	1 reel	
Rent Collector, The	Larry Semon	Vitagraph	2 reels	
Rough and Tumble	Geo. Ovey	Folly-Pacific	1 reel	
Roped and Tied	Geo. Ovey	Folly-Pacific	1 reel	
Rubberneck, The		Universal	2 reels	
Rural Cinderella, A		Educational	2 reels	Dec. 10
Saving Sister Susie		Educational	2 reels	Nov. 12
Sailor Made Man, A	Harold Lloyd	Asso. Ex.	4 reels	Dec. 3
Sawmill, The	Larry Semon	Vitagraph	2 reels	
School Days	Larry Semon	Vitagraph	2 reels	
Schoolday Love		Educational	2 reels	Feb. 4
Sea Shore Shapes		Universal	1 reel	
Sheik, The		Fox	2 reels	
Shipwrecked Among Animals		Universal	2 reels	Feb. 4
Show, The	Larry Semon	Vitagraph	2 reels	
Skipper's Policy, The		Educational	1 reel	
Sleeping Sickness	Vernon Dent	Folly-Pacific	1 reel	
Sleepyhead, The	Harry Sweet	Universal	2 reels	
Slow But Sure	Vernon Dent	Folly-Pacific	1 reel	
Small Town Stuff	Al St. John	Fox	2 reels	
Society Dogs	Brownie (Dog)	Universal	2 reels	
Solid Concrete	Larry Semon	Vitagraph	2 reels	
Stage Hand, The	Larry Semon	Vitagraph	2 reels	
Stage Struck	Snub Pollard	Pathe	1 reel	Feb. 11
Star Boarder, The	Larry Semon	Vitagraph	2 reels	
Stars and Stripes	Sid Smith	Federated	2 reels	Dec. 1
Step This Way		Educational	2 reels	Feb. 4
Stick Around	Ernest Truex	Pathe	2 reels	
Stolen Glory		Educational	2 reels	Dec. 10
Straight from the Farm	Al St. John	Fox	2 reels	
Straphanger, The	Lee Moran	Universal	2 reels	
Studio Rube, The	Al St. John	Fox	2 reels	
Table Steaks	Brownie	Universal	2 reels	Mar. 23
Teddy's Goat		Universal	2 reels	Dec. 24
They're Off	Vernon Dent	Folly-Pacific	1 reel	
Tis the Bull		Educational	2 reels	
Torchy's Promotion	Johnny Hines	Educational	2 reels	
Torchy Takes a Chance	Johnny Hines	Educational		Jan. 1
Torchy Turns Cupid	Johnny Hines	Educational	2 reels	
Toreador, The	Clyde Cook	Fox	2 reels	Oct. 1
Touchdown, The	Lee Moran	Universal	3 reels	
Trouble Hunter, The	Jimmy Aubrey	Vitagraph	2 reels	
Try and Get It		Fox	2 reels	
'Twas Ever Thus	Viola Daniel	Educational	2 reels	
Two of a Kind	Harry Sweet	Universal	2 reels	
Upper and Lower	Lee Moran	Universal	2 reels	
Watch Your Wallet	Eddie Boland	Universal	1 reel	
Well I'll Be	Larry Semon	Vitagraph	2 reels	
Winning Wallop	Geo. Ovey	Folly-Pacific	1 reel	
Years to Come	Snub Pollard	Pathe	2 reels	Feb. 18
Young and Foolish	Vernon Dent	Folly-Pacific	1 reel	

Short Subjects

Feature Title and Star	Star	Distributed By	Length	Reviewed
Alice in Wonderland (Serial)		Warner Bros.	2 reels	Feb. 11
Adventures of Sherlock Holmes (Drama)		Alexander-S. R.	15 episodes	
Across the St. Gothard Alps (Scenic)		Truart	18 episodes	
Adventures of Robinson Crusoe (Serial)		Universal		
Along the Rio Grande (Scenic)		Paramount	18 episodes	
An Alpine Ride Up the Sranzerhorn (Scenic)		Truart	1 reel	
An Arctic Hike on the Great Aletsch Glacier (Scenic)		Truart		
And Women Must Weep (Scenic)		Educational	2 reels	
Angel Factory, The (Drama)		Pathe	3 reels	
As Old as the Hills (Scenic)		Educational	1 reel	
At the Damascus Gate (Scenic)		Paramount	1 reel	
At the Wailing Wall (Scenic)		Paramount	1 reel	
Away Dull Care (Novelty)		Prizma	1 reel	
Babyhood (Novelty)		Kineto Review	1 reel	
Bashful Suitor, The (Drama)	Mary Brandon	Hodkinson	2 reels	Dec. 24
Battle of Jutland, The (Novelty)		Educational	2 reels	Dec. 10
Bear, a Boy and a Dog, A (Novelty)		Wid Gunning	2 reels	
Beauty Spots of America (Scenic)		Kineto Review	1 reel	
Beyond the Trail (Wes. Drama), Tom Sanchi		Pathe	2 reels	
Birds of Crags and Marshes (Novelty)		Kineto Review	1 reel	
Bonnets of Auvergne (Scenic) Bruce		Educational	1 reel	Jan. 1
Bonnie Scotland (Scenic)		Kineto Review	1 reel	
Borneo Venice, A (Scenic)		Truart		
Breaking Through (Serial), Carmel Myers		Vitagraph	15 episodes	
Call of Courage (Drama)		Universal		
City, The (Scenic)		Wid Gunning	1 reel	Dec. 10
Combatting the Elements (Novelty)		Kineto Review	1 reel	Nov. 12
Crowning King Blizzard (Scenic)		Educational	1 reel	
Cupid, Registered Guide (Drama) Edgar Jones		Pathe	2 reels	
Dangerous Adventure (Serial)		Warner Bros.	15 episodes	
Dangerous Trails (Drama)		Pathe	2 reels	
Dawn to Dust in Egypt (Scenic)		Educational	1 reel	
Death Trap, The (West. Dr.), Tom Santschi		Pathe	2 reels	
Desperation (Drama)		Universal	2 reels	
Emerald Isle, The (Scenic)		Kineto Review	1 reel	
Felix Saves the Day (Cartoon)		Winkler-S. R.	1 reel	Feb. 11
First Families of America (Novelty)		Paramount	1 reel	
From Dawn to Dusk in Egypt (Scenic)		Educational	1 reel	Jan. 28
Go Get 'Em Hutch (Serial)		Pathe	15 episodes	
Good Things of Life (Novelty)		Wid Gunning	1 reel	
Grandfather's Clock (Novelty)		Kineto Review	1 reel	Jan. 28
Grit (West. Drama), Shorty Hamilton		McGovern & Eyler	2 reels	
Holy City, The (Scenic)		Kineto Review	1 reel	
Honor of Rameriz (West. Dr.), Tom Santschi		Pathe	2 reels	Nov. 1
Hunting the Sea Wolf (Educational)		Kineto Review	1 reel	
If (Novelty)		Prizma	1 reel	
In Old Granada (Scenic)		Paramount	1 reel	
Island of Surprise (Scenic)		Truart		
Juggernauts of the Jungle (Educational)			1 reel	
Jungle Belles of Borneo (Novelty)		Fruart		
Jungle Goddess, The (Serial)		Exp. & Imp.-S. R.	15 episodes	Feb 4
King of the Circus (Serial), Eddie Polo		Universal	18 episodes	
Lake Maggiore (Scenic)		Paramount	1 reel	
Leather Pushers, The (Drama)		Universal	2 reels	Jan. 28

(Continued on page 2000)

COMING PRODUCTIONS LISTED

AFFILIATED DISTRIBUTORS, INC.
I am the Law (Special Cast)

ALEXANDER FILM CORP.
Adventures of Sherlock Holmes
(Fifteen two-reel features)

AMERICAN RELEASING CORP.
Daring Danger (Special Cast)
Bluebeard, Jr. (Special Cast)
Sisters (Special Cast)
The Hidden Woman (Special Cast)
Man's Law and God's (Special Cast)
The Three Buckaroos
The Pillagers
Cardigan (Special Cast)
Destiny's Isle (Special Cast)
My Old Kentucky Home (Special Cast)
The Cradle Buster (Aleen Hunter)
The Lying Truth (Special Cast)
Belle of Alaska (Jane Novak)
Jan of the Big Snows (Special Cast)

ANCHOR FILM DISTRIBUTORS, INC.
The Heart of Lincoln (Francis Ford) 5
Another Man's Boots (Special Cast) 5
The Stranger of the Hills (Special Cast) 5
They're Off (Peggy O'Day) 5
Thundering Hoofs (Peggy O'Day) 5
Threads of Destiny (Bessie May) 5
In Search of Arcady (Special Cast) 5
The Lamb and the Lion (Special Cast) 5
Hoop-La (Special Cast) 5
The Love Call (Special Cast) 5
The Girl of My Dreams (Special Cast) 5

SHORT SUBJECTS
Iris Comedies with "Little Napoleon" 2 reels
Crescent Comedies with Jack Richardson 2 reels
"The Movie Stars' Stampede," Novelty 2 reels

ARISTA FILM CORP.
Prejudice
When Love Is Young (Zena Keefe)
I Defy

ARROW FILM CORPORATION
Love and the Law (Special Cast)
The Stranger in Canyon Valley (Edythe Sterling)
Headin' North (Pete Morrison)
Impulse (Neva Gerber)
The Innocent Cheat (Special Cast)
A Yankee Go-Getter (Neva Gerber) 5
Devil-Dog Dawson (Jack Hoxie) 5

SPEED COMEDIES
(One Released Every Week)

MURIEL OSTRICHE COMEDIES
BLAZED TRAIL PRODUCTIONS
ARROW-GERBER PRODUCTIONS
NORTHWOOD DRAMAS
SERIALS

ARTCLASS PICTURES CORP.
After Six Days (Special Cast) 10
Sport Review Series 1 reel each

ASSOCIATED EXHIBITORS

HAROLD LLOYD COMEDIES
Grandma's Boy 5
A Sailor Made Man 4

FEATURES
Hills of Missing Men (J. P. McGowan)
Don't Doubt Your Wife (Leah Baird)
Clansmen of the North
Woman, Wake Up
Lady Godiva
Sunshine Harbor (Margaret Beecher)

ASSOCIATED PHOTOPLAYS
Soul of a Woman (Jane Novak)
Crossing Trails (Pete Morrison) 5

AYWON FILM CORPORATION
Across the Border (Big Boy Williams)
The Master of Beasts

C. B. C. FILM SALE CORP.
Life's Greatest Question (Roy Stewart)

CARNIVAL COMEDIES
(Two Reels Twice a Month)

HALL ROOM BOYS COMEDIES
(Two Reels Twice a Month)

SCREEN SNAPSHOTS
(One Reel Twice a Month)

STAR RANCH WESTERNS
(One Two-Reeler Every Two Weeks)

CLARK-CORNELIUS CORP.
Living Lies
Diamond Carlisle

R. CLARK SYNDICATE, INC.
Miss Paul Revere
Insinuation
Woman's Woman
The Love Slave (Lucy Doraine)
The Two Orphans
The Offenders (Margery Wilson)

DI LORENZO, INC.
Blaze Away (Big Boy Williams)

EAST COAST PRODUCTIONS, INC.
Feb.—The Greater Duty

EDUCATIONAL FILMS CORP.

SHORT SUBJECTS
The Silver Harvest (World Wanderings) 2
The Rainmaker 2
Cold Feet (Christie Comedy)
'Twas Ever Thus (Christie Comedy) 2
Hokus Pocus (Christie Comedy) 2
'Tis the Bull (Christie Comedy) 2
Oh, Promise Me! (Christie Comedy) 2
And Women Must Weep (Bruce Scenic) 2
Monkey Shines (Campbell Comedy) 2
Schoolday Love (Campbell Comedy) 2

SELIG-ROBK PHOTOPLAYS
CHRISTIE COMEDIES
MERMAID COMEDIES
PUNCH COMEDIES
TORCHY COMEDIES
CAMPBELL COMEDIES
CHESTER COMEDIES
VANITY COMEDIES
GAYETY COMEDIES
SKETCHOGRAFS
BRUCE SCENICS
CHESTER OUTINGS
CHESTER SCREENICS
CINAL FILMS—SLOW SPEED
KINOGRAMS

EQUITY PICTURES CORP.
Where Is My Wandering Boy? (Special Cast)

EXCEPTIONAL PICTURES CORP.
(Releasing Arrangements to be Announced Later)
Mister Antonio (Otis Skinner)
Grumpy

EXPORT AND IMPORT FILM CO., INC.
The Jungle Goddess—Selig serial. 15 episodes
Starring Elinor Field and Truman Van Dyke

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT
(March to August Releases)
The Three of Us (Agnes Ayres)
South of Suva (Mary Miles Minter)
For the Defense (Ethel Clayton)
Truth Conquers (Mia May)
The Man Unconquerable (Jack Holt)
The Eyes of the Mummy (Pola Negri)
Our Leading Citizen (Thos. Meighan)
The Woman Who Walked Alone (Dorothy Dalton)
Over the Border (Betty Compson)
Across the Continent (Wallace Reid)
The Bachelor Daddy (Thos. Meighan)
The Ordeal (Agnes Ayres)
The Man From Home (Special Cast)
When Knighthood Was In Flower (Special Cast)
North of the Rio Grande (Jack Holt-Bebe Daniels)
The Wife Trap (Mia May)
The Beauty Shop (Raymond Hitchcock)
Beyond the Rocks (Gloria Swanson)
Is Matrimony a Failure? (Special Cast)
The Spanish Jade (Special Cast)
The Truthful Liar (Wanda Hawley)
The Crimson Challenge (Dorothy Dalton)
The Devil's Pawn (Pola Negri)
Beauty's Worth (Marion Davies)
Bought and Paid For (Agnes Ayres)
The Sleepwalker (Constance Binney)
The Cradle (Ethel Clayton)
Find the Woman (Special Cast)
Through a Glass Window (May McAvoy)
The Green Temptation (Betty Compson)
The Heart Specialist (Mary Miles Minter)
Fool's Paradise (Special Cast)
Bobbed Hair (Wanda Hawley)
Her Husband's Trademark (Gloria Swanson)
The World's Champion (Wallace Reid)
Forever (Peter Ibbetson) (Elsie Ferguson)
The Mistress of the World (Serial)
Travelin' On (Wm. S. Hart)

FEDERATED FILM EXCHANGES

CHESTER COMEDIES
(Once a Month)

HALLROOM BOYS COMEDIES
(Twice a Month)

JOE ROCK COMEDIES
(Twice a Month)

SCREEN SNAPSHOTS
(Twice a Month)
Miracles of the Jungle
(Fifteen-Episode Serial)

FIDELITY PICTURES CORP.

FEATURES
12 WITMER COMEDIES (CHAS. DELANEY)

FIRST NATIONAL EXCHANGES
Ridin' Wild (Special Cast)
When She Marries (Special Cast)
The Brotherhood of Hate (Special Cast)
Heroes and Husbands (Katherine MacDonald)
The Woman Conquers (Katherine MacDonald)
Alias Julius Caesar (Charles Ray)
The Primitive Lover (Constance Talmadge)
The Duchess of Langeais (Norma Talmadge)
The Soul Seeker (Dorothy Phillips)
The Infidel (Katherine MacDonald)
The Man She Married (Ince Prod.)
Smilin' Through (Norma Talmadge)
Fools First (Special Cast)
Gas, Oil or Water (Charles Ray)
The Light in the Dark (Hope Hampton)
The Man Who Smiled (Special Cast)
Rose o' the Sea (Anita Stewart)
Skin Deep (Ince Special)
The Woman He Married (Anita Stewart)
Sonny (Richard Barthelmess)
Lost and Found (Jackie Coogan)
The Soul Seeker (Dorothy Phillips)
One Clear Call (Special Cast)
The Masquerader (Special Cast)
Lorna Doone (Special Cast)
Pawned (Special Cast)
Domestic Relations (Katherine MacDonald)
The Deuce of Spades (Charles Ray)
Smudge (Charles Ray)
The Seventh Day (Richard Barthelmess)
Someone to Love (Ince Prod.)
Suzanna (Mabel Normand)
The Hottentot (Ince Prod.)
Finding Home (Ince Prod.)
Bellboy 13 (Ince Prod.)
The Barnstormer (Charles Ray)
The Song of Life (Special Cast)
White Faith (Hope Hampton)

COMEDIES
A Dog's Life (Chaplin re-issue)
Sunnyside (Chaplin re-issue)
Shoulder Arms (Chaplin re-issue)
A Day's Pleasure (Chaplin re-issue)
Pay Day (Charles Chaplin)
My Wife's Relations (Buster Keaton)
For Love or Money (Sennett)
Step Forward (Sennett)
Cops (Buster Keaton) 2
On Patrol (Sennett)
The Blockhead (Billy Bevan)
The Pale Face (Buster Keaton) 2

FOX FILM EXCHANGES

FEATURES
Western Speed (Charles Jones)
Shackles of Gold (Wm. Farnum)
Monte Cristo (Special Cast)
A Fool There Was (Special Cast)
Clean Up Sudden (Tom Mix)
Pardon My Nerve (Charles Jones)
Nero (Special Cast)
Iron to Gold (Dustin Farnum)
A Stage Romance (William Farnum)
Chasing the Moon (Tom Mix)
Elope If You Must (Eileen Percy)

COMEDIES
The Barnstormer (Sunshine)
The Sheik (Sunshine)
Hot Dog (Clyde Cook)
The Studio Rube (Al St. John)
The Broker (Lufino Lane)

MUTT AND JEFF CARTOONS
FOX NEWS
(Twice a Week)

GOLDWYN EXCHANGES

THIRD GROUP OF RELEASES
Glorious Fool, The 5,392
Man With Two Mothers 4,423
His Back Against the Wall 4,680
Watch Your Step 4,713
Doubling for Romeo 4,304
Wallflower, The 5,228
Grand Larceny 5,228

GEORGE H. HAMILTON, INC.
Give Me My Son (Special Cast)
In Self Defense (Special Cast)
When Knights Were Bold (Special Cast)

HODKINSON CORP., W. W.
Don't Weaken (Irene Castle)
Pattering Feet (Mabel Ballin)
Free Air (Special Cast)
Other Women's Clothes (Mabel Ballin)
Golden Dreams (Benj. B. Hampton Prod.)
The Rise of Roscoe Paine (Irene Castle)
At the Sign of the Jack O' Lantern
The Grey Dawn (Benj. B. Hampton Prod.)

McGOVERN & EGLER

SHORTY HAMILTON SERIES
Apr. 10—Ride 'Em Cowboy 2
Mar. 27—Grit 2
Mar. 13—Pony Boy 2
Feb. 27—Let-'er-Go Gallagher 2

METRO PICTURES CORP.
Missing Husbands (Special Cast)
Fascination (Mae Murray)
The Prisoner of Zenda (Special Cast)
Seeing's Believing (Viola Dana)
Don't Write Letters (Gareth Hughes)
Apr. 17—The Face Between (Bert Lytell) 6
Apr. 3—Kisses (Alice Lake) 6
Mar. 20—I Can Explain (Gareth Hughes) 6
Mar. 6—Glass Houses (Viola Dana) 6
Feb. 20—The Light That Failed (Bert Lytell) 6
Jan. 2—Turn to the Right (Special Cast)

NATIONAL EXCHANGES, INC.
Welcome Children (Special Cast)

(Continued on page 2000)

COMING RELEASES

(Continued from page 1999)

KINETO REVIEW
(One Reel Issued Weekly)
SERIALS

PACIFIC FILM COMPANY

The Girl from Rockypoint (Special Cast).....5
The Forest King (Special Cast).....5
The Voice in the Dark (Special Cast).....5
Double Stakes (Gladys Brockwell).....5
The Able Minded Lady (Henry B. Walthall).....5
The Call From the Wild (Frankie Lee).....5
FOLLY COMEDIES
(Starring Geo. Orey and Vernon Dent—One Reel Each)

PATHE EXCHANGES

The Isle of Zorda (Special Cast).....
SERIALS
Go Get 'Em Hutch.....
(Fifteen Episodes—Starring Chas. Hutchinson)
White Eagle.....
(Fifteen Episodes Starring Ruth Roland)
The Sky Ranger.....
(Fifteen Episodes—Starring Geo. B. Seitz and June Caprice)
SHORT SUBJECTS
Mar. 26—The Angel Factory (Helene Chadwick).....
Mar. 26—The Dissatisfied Cobbler (Aesop's Fables).2/3
Mar. 19—Loaded Dice (Frank Keenan).....3
Mar. 5—Mysterious Tracks (Bill and Bob series)....1
COMEDIES
Hot Off the Press (Pollard).....1
High Tide (Special Cast)..... 1
The Bow Wows (Pollard).....1
Pardon Me (Pollard).....1
Full of Pep (Pollard).....1
Call the Witness (Pollard).....1
Harold Lloyd Reissues.....
NEWS REELS
Sundays—Topics of the Day.....
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....

PIONEER FILM CORP.

The Crimson Cross (Van Dyke Brooks).....
Beyond the Crossroads (Ora Carew).....
The Leech (Claire Whitney).....

PRIMEX PICTURES CORP.

His Pajama Girl.....5
Power 5
Your Daughter and Mine.....6
The Lonely Trail.....5
The Door That Has No Key.....6
Eternity 6
Smiles (series of 26 single reel novelty comedies).....
Twelve single reel Indian dramas.....

PRODUCERS SECURITY CORP.

The Great Alone (Monroe Salisbury).....
The Wolf's Fang (Wilfred Lytell).....5
The Soul of Man.....7
Squire Phinn.....5
Mr. Bingle.....5
Mr. Potter of Texas.....6
Irving Cummings Series.....2
Cissy Fitzgerald Series.....2

PYRAMID PICTURES, INC.

The Mayor's Wife (Betty Blythe).....
The Queen of the Moulin Rouge.....

R-C PICTURES CORP.

The Son of the Wolf (Special Cast).....
The Bigamist (Ivy Duke).....
Gay and Devilish (Doris May).....
The Woman Breed (Pauline Frederick).....
The Glory of Clementina (Pauline Frederick).....
The Vermillion Pencil (Sessue Hayakawa).....
Boy Crazy (Doris May).....
Why Men Forget.....
The Call of Home (Special Cast).....

RUSSELL PRODUCTIONS

FRANK BRAIDWOOD SERIES
AL JENNINGS SERIES
HELEN GIBSON SERIES
FRITZI RIDGWAY SERIES
CAPITOL FILM COMPANY
NEAL HART SERIES
LESTER CUNEO SERIES

SECOND NATIONAL PICT. CORP.

Her Story (Madge Titheradge).....
Mr. Pim Passes By.....
The Night Riders.....
Brenda's Heritage.....
David and Jonathan (Madge Titheradge).....

SELZNICK (LEWIS J.) ENT.

Evidence (Elaine Hammerstein).....
Sink or Swim (Owen Moore).....
Reckless Youth (Elaine Hammerstein).....
The Prophet's Paradise (Eugene O'Brien).....
The Referee (Conway Tearle).....
Channing of the Northwest (Eugene O'Brien).....
A Wide Open Town (Conway Tearle).....
Love's Masquerade (Conway Tearle).....
SELECT PRODUCTIONS
WILLIAM J. FLYNN SERIES
CHAPLIN CLASSICS
SELZNICK NEWS
SERIALS

W. M. SMITH PRODUCTIONS, INC.

Goldgrabbers .....
It Happened Out West.....
Crossroads .....
The Lariat Thrower.....
Trail's End.....
Angel Citizen.....
The White Mask.....
So This Is Arizona.....

STOREY PICTURES, INC.

Shadowland Screen Review—1 reel every 2 weeks.
Burlesque Photoplays—2 reels every month.

TRUART FILM CORPORATION

BURLINGHAM ADVENTURES
Across the St. Gothard Alps.....
A Borneo Venice.....
Island of Surprise.....
Monkey Land Up the Barito River.....
An Alpine Ride Up the Sranzerhorn.....
Jungle Belles of Borneo.....
An Arctic Hike on the Great Aletsch Glacier.....
A Wedding Feast Among the Borneo Dayaks.....

UNITED ARTISTS CORP.

Salome (Nazimova).....
Fair Lady (Special Cast).....
The Ruling Passion (George Arliss).....
A Doll's House (Nazimova).....

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS
That Lass o' Lowrie's (Priscilla Dean).....
Under Two Flags (Priscilla Dean).....
Human Hearts (House Peters).....
The Storm (Special Cast).....
A Wonderful Wife (Miss Du Pone).....
Apr. 20—The Man Under Cover (Herbert Rawlinson)..
Apr. 3—The Bear Cat (Hoot Gibson).....
Mar. 27—The Dangerous Little Demon (Marie Prevost)
Mar. 13—The Wise Kid (Gladys Walton.....
Mar. 6—Wild Honey (Priscilla Dean).....
Mar. 6—Tracked to Earth (Frank Mayo).....
Man to Man (Harry Carey).....
SERIALS
The Adventures of Robinson Crusoe.....
(Eighteen Episodes—Starring Harry Myers)
With Stanley in Africa.....
(Eighteen Episodes—Starring Geo. Walsh and Louise Lorraine)
COMEDIES
The Sleepyhead (Century).....2
A Dark Horse (Century).....2
Off His Beat (Century).....2
The Rubberneck (Century).....2
A Golf Insect (Star).....1
UNIVERSAL DRAMAS
The Verdict (Eddie Polo).....2
A Treacherous Rival (La Plante-Pembroke).....2
Desperation (La Plante-Lincoln).....2
The Call of Courage (La Plante-Pembroke).....2
NEWS AND MAGAZINE REELS
Tuesdays—International News.....1
Fridays—International News.....1
Fridays—New Screen Magazine (Universal).....1

VITAGRAPH EXCHANGES

FEATURES
Angel of Crooked Street (Alice Calhoun).....
My Wild Irish Rose (Pauline Starke).....
The Silent Vow (Wm. Duncan).....
Locked Out (Alice Calhoun).....
The Sheik's Wife (Special Cast).....
Gypsy Passion (Special Cast).....
The Magnificent Ambersons (Jean Paige).....
The Man From Downing Street (Earle Williams).....
Island Wives (Corinne Griffith).....
The Prodigal Judge (Jean Paige).....
COMEDIES
The Show (Larry Semon).....
A Charmed Life (Jimmy Aubrey).....
The Sawmill (Larry Semon).....
SERIALS
Breaking Through.....
(Starring Carmel Myers and Wallace MacDonald)

WARNER BROS.

Your Best Friend (Vera Gordon).....
School Days (Wesley Barry).....
SERIALS
Alice in Wonderland.....15 episodes
A Dangerous Adventure.....15 episodes
Miracles of the Jungle.....15 episodes
MONTY BANKS COMEDIES
(One Released Every Month)

WID GUNNING, INC.

ENTERTAINMENT SERIES
Apr. 1—Alias Phil Kennedy (Bill Patton).....
Apr. 1—The Blonde Vampire (De Sacia Mooers)....
Mar. 25—The Madness of Love.....
Mar. 25—The Fire Bride (Ruth Renick).....
Foolish Monte Carlo.....
The Bootleggers.....
The Love Nest.....
Don't Blame Your Children.....
Mrs. Dane's Confession.....
The Blue Mountain Mystery.....
POST NATURE SERIES
(One Every Two Weeks)
SHORT SUBJECTS
The Good Things of Life.....
(Weekly Single Reel Release)

SHORT SUBJECTS

(Continued from page 1998)

Feature	Star	Distributed By	Length	Reviewed
Let's Go—To the South Seas (Scenic)		Educational	1 reel	Dec. 10
Lochinvar of the Line (Drama), Edgar Jones		Pathe	2 reels	
Lorraine of the Timberlands (West. Dr.), Tom Sanchi		Pathe	2 reels	Oct. 8
Lost, a Yodle (Educational)		Educational	1 reel	
Magic Gems (Study)		Prizma	1 reel	
Man in a Million, The (Drama)		Seeling-S. R	3 reels	Mar. 25
Monkey Land Up the Barito River (Scenic)		Truart		
Ne'er to Return Road (Dr.), Wallace Beery		Educational	2 reels	Oct. 8
Neighbor Nelly (Romance)		Prizma	1 reel	Jan. 28
Netting the Leopard (Wild Animal)		Pathe	1 reel	Sept. 24
New Wine in Old Bottles (Educational)		Educational		
Nice and Cannes (Scenic)		Paramount	1 reel	Oct. 1
Night Attack, The (Drama)		Universal	2 reels	Feb. 18
Nippon (Study)		Prizma	1 reel	
No More Gasoline (Scenic)		Educational	1 reel	
Northern Trail, The (Drama)		Educational	2 reels	
Official Movie Chats of M. P. T. O. of A		Kineto		Feb. 11
Old and New England (Scenic)		Educational	1 reel	Dec. 10
Old Dynamite (Special)		Universal	2 reels	Dec. 3
Old Moose Trails (Scenic)		Educational	1 reel	
Pageantry in India (Scenic)		Kineto		
Panama (Scenic)		Kineto Review	1 reel	
Pelican Island (Scenic)		Truart		
Perilous Ascent of the Zinal-Rothorn (Scenic)		Truart		
Primitive Life in Tennessee (Scenic)		Kineto	1 reel	Feb. 4
Puppy Days		Wid Gunning	1 reel	
Pyrenees and Wooden Legs (Scenic)		Educational	1 reel	
Quaint Denizens of the Zoo (Novelty)		Kineto Review	1 reel	Mar. 25
Quaint Holland (Scenic)		Universal	2 reels	
Ranger's Reward, The (Drama), Art Acord		Educational	1 reel	Feb. 18
Ranger, The (Scenic)		Sunset-Burrud	1 reel	Feb. 11
Roaring Waters (West. Drama), Geo. Larkin		Universal	2 reels	Sept. 27
Robinson Crusoe Hours		Wid Gunning	1 reel	
Ropin' Fool, A (Will Rogers, W. Dr.)			2 reels	Nov. 28
Ruins of Angkor (Study)		Prizma	1 reel	
Rural Java (Scenic)		Paramount	1 reel	
Santa Fe—The City Different (Scenic)		Paramount	1 reel	
Science at Home (Kineto Review)		National Ex	1 reel	
Secret of Butte Ridge, The (W. Dr.), T. Sanchi		Pathe	2 reels	Feb. 4
Seeing San Marino (Scenic)		Paramount	1 reel	
Seeing the Unseen (Novelty)		Prizma	1 reel	
Seven League Booters (Scenic)		Educational	1 reel	
Seville in Fair Time (Scenic)		Paramount	1 reel	
Sky Ranger, The (Serial)		Pathe	15 episodes	
So This is London (Scenic)		Prizma	1 reel	Feb. 4
Stamboul (Scenic)		Paramount	1 reel	
Striking Tires, The (Novelty)		Bosworth, De Freves & Felton	1 reel	
Sunbeams (Study)		Prizma	1 reel	
Sweet Heart (Western Drama), Billy West		Joan Film	2 reels	
Terror Trail (Serial), Eileen Sedgwick		Universal	18 episodes	
Thrills (Sport Topic)		Kineto Review	1 reel	
Too Much Overhead (Educational)		Educational	1 reel	
Trickery (Drama)		Universal	2 reels	
Trip of U. S. S. Idaho (Scenic)		Kineto Review	1 reel	
Trip Through Film Land, A (Novelty)		Bosworth, De Freves & Felton	2 reels	Dec. 31
Village Life in Switzerland (Scenic)		Kineto Review	1 reel	
Vistas of the Holy Land (Scenic)		Kineto Review	1 reel	
Wanderlust (Scenic)		Educational	1 reel	
Was Darwin Right? (Educational)		Kineto Review	1 reel	
Watching the Wayanda (Scenic)		Paramount	1 reel	
Water Babies (Educational)		Kineto Review	1 reel	
Wedding Feast, Among Borneo Dayaks, A (Novelty)		Truart		
White Eagle (Serial)		Pathe	15 episodes	
White Mouse, The (Drama), Lewis Stone		Educational	2 reels	Nov. 8
Wild Men of Borneo (Adventure)		State Rights		
Winter Pets (Sport Review)		Artclass	1 reel	
Winners of the West (Serial), Art Acord		Universal	18 episodes	Oct.
With Stanley in Africa (Serial) George Walsh		Universal	18 ep'sdes	Feb. 11
Young Painter, The		Hodkinson	3 reels	

THE WILLIAMS PRINTING COMPANY, NEW YORK

EASTMAN POSITIVE FILM

Bears the words "EASTMAN" "KODAK" —in *black* letters in the transparent film margin, as a means of positive identification, exactly as you see them in the section of film reproduced above.

If you see these same words in *white* on a black strip you have incontrovertible proof that they were so printed by the finisher to mislead, not stenciled by the manufacturer to identify, and that the stock is not Eastman.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Rothacker-Aller Laboratories, Inc.
Hollywood, California

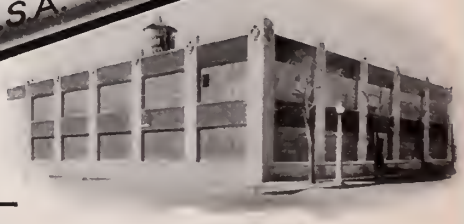
Mr. Charles Chaplin
The World's Greatest Artist
in
"Pay Day"

Pay Day for exhibitors!
When Charles Chaplin is
On the screen it's always
Pay Day at the box-office.

"Pay Day" is Chaplin's latest
First National Attraction—
One long continuous laugh.
Of course, ***prints by Rothacker.***

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.



There are reasons—
Come and see them.

Founded 1910
by
Watterson R. Rothacker

APRIL 8, 1922

Motion Picture News

Reg. U. S. Patent Office

Dominates the Field

Circulation

¶ A peculiar thing, circulation. It may lie, falsify, mislead, make false promises, cut down an advertiser's bankroll and hopes.

Bulk Circulation Does That!

¶ Specialized circulation is the safeguard.

¶ *You* have goods to sell the exhibitor.

¶ Motion Picture News has the largest net paid exhibitor circulation of any trade paper in the industry—8577.

¶ That sort of circulation is the guide-post for the advertiser.

The News Alone Covers the Field

VOL. XXV No. 16 *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879* PRICE 20 CENTS

Published Weekly—$3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

Twenty Million will read - - -

An advertising Smash!

NEWSPAPERS

National advertising Saturday Evening Post, the principal fan magazines, with pages of paid advertising in addition to the tremendous newspaper and billboard campaign, will back up *Eddie Carewe's* big special.

I AM THE L A W !

a cyclonic drama requiring six months in the making;

—more time and effort than any legitimate play!

—and just look at the cast—

ALICE LAKE, KENNETH HARLAN, GASTON GLASS, ROSEMARY THEBY, NOAH BEERY, WALLACE BEERY, and a host of others.

AFFILIATED DISTRIBUTORS
TRADE MARK REGISTERED

EDWIN CAREWE
PICTURES CORP.
Distributed by
AFFILIATED
DISTRIBUTORS, INC.

The BIG 6 are coming

JESSE L. LASKY PRESENTS

Gloria Swanson

IN ELINOR GLYN'S

"BEYOND THE ROCKS"

WITH RODOLPH VALENTINO

GLORIA SWANSON and Elinor Glyn!

The combination that made "The Great Moment." Made by the same director—Sam Wood!

And when you add Rodolph Valentino, stirring hero of George Melford's "The Sheik," as leading man—well, draw your own conclusions!

It's an enthralling procession of stirring incidents, marvellous gowns and startling settings. A drama with a one hundred per cent punch.

A wonder picture. More lavishly gowned than any photoplay ever made. Playing upon the emotions with the fire and vigor of a gypsy love song.

They'll fight to get in, and you know it!

A Sam Wood Production.
Scenario by Jack Cunningham.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

THE play was first presented ten years ago, and was a sensation.

Now it has been revived, and is doing record business again.

It's one of the strongest melodramas ever written!

From the Play by George Broadhurst.

WILLIAM DEMILLE, Jack Holt and Agnes Ayres!

There's a three-star combination that will get people in!

"Bought and Paid For" is one of the biggest box-office winners Paramount has ever released.

Scenario by Clara Beranger.

Adolph Zukor presents a

William de Mille production

"BOUGHT AND PAID FOR"

with Agnes Ayres AND Jack Holt

A Paramount Picture

GEORGE MELFORD

DOROTHY DALTON

MILTON SILLS

THE producer of "The Sheik" never made a bigger picture than this, which is adapted from the sensational novel by John Colton.

The cast is really all-star, including, besides Miss Dalton, Wanda Hawley and Milton Sills.

The sets are the last word in luxury.

Jesse L. Lasky presents a

George Melford production

"THE WOMAN WHO WALKED ALONE"

with Dorothy Dalton

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

Jesse L. Lasky *presents*

Ethel Clayton

IN "THE CRADLE"

A BIG, wholesome drama full of heart interest, based on a vital theme, and so worked out that it will please everyone.
Written by the world-famous author of "Damaged Goods."

Adapted from the play by Eugene Brieux.
Directed by Paul Powell. Scenario by Olga Printzlau.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Jesse L. Lasky . . . . . presents

"Is Matrimony a Failure?"

with

T. Roy Barnes, Lila Lee Lois Wilson and Walter Hiers

A QUESTION that everyone in the world has asked, is asking or will ask. That makes it one of the best box-office titles ever imagined.

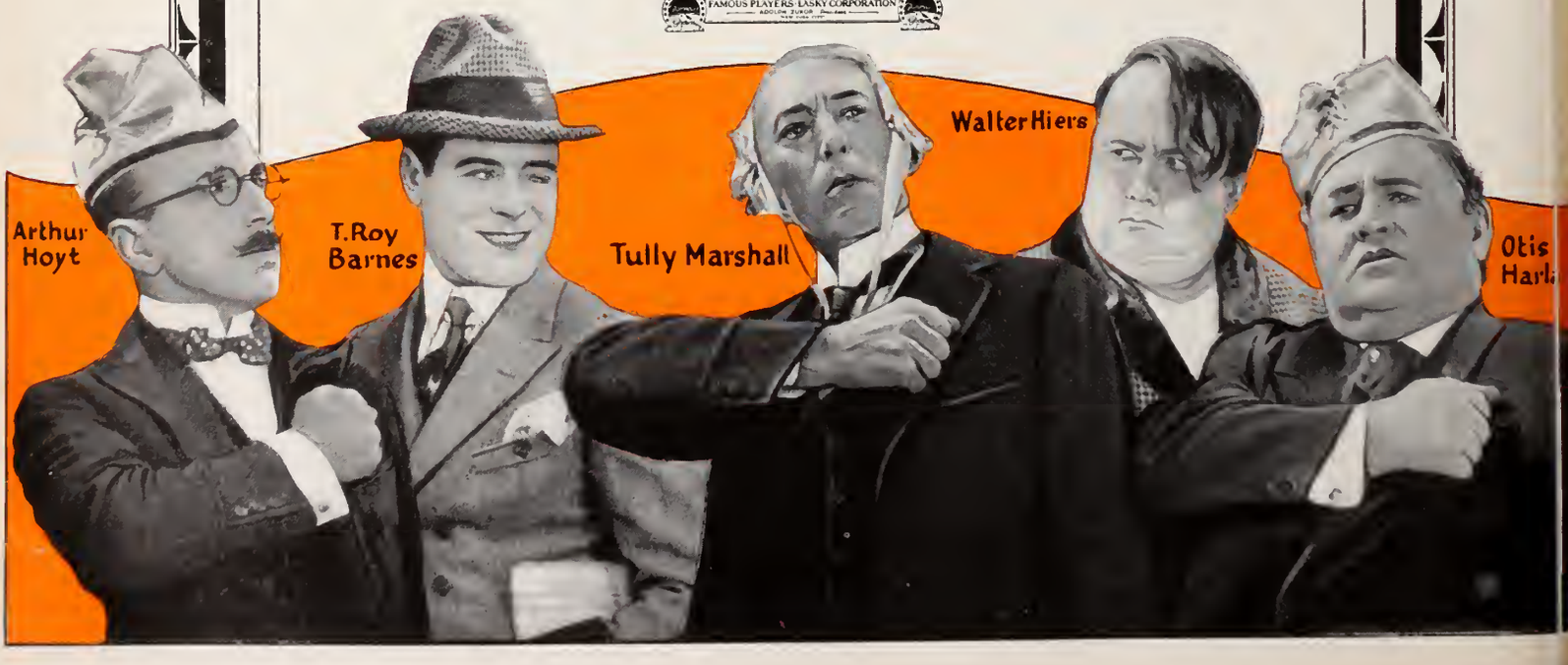
A play that's a scream from start to finish, with a cast of popular favorites.

It will stand up high in the list of 1922 record-breakers.

From Leo Ditrichstein's adaptation of the play by Oscar Blumenthal and Gustav Kadelburg. Directed by James Cruze. Scenario by Walter Woods.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION



REALART PICTURES
presents

WANDA HAWLEY
in
"Bobbed Hair"

EVERY girl in the land today is thinking about bobbed hair. So this picture is particularly timely.

It combines laughter with drama and satire with real human interest. Full of exciting scenes in New York's Bohemia. Thrilling with the mad doings of the gay artists' colony.

A title that will draw them in, and a picture that will bring them back. By the author of "The Cheat."

By Hector Turnbull. Directed by Thomas Heffron. Scenario by Harvey Thew.

DISTRIBUTED BY

FAMOUS PLAYERS-LASKY CORPORATION

REALART PICTURES
presents

CONSTANCE BINNEY
in
"The Sleep Walker"

By Aubrey Stauffer. Directed by Edward Le Saint. Scenario by Wells Hastings.

A POPULAR star, a notable cast, and a highly dramatic story make this one of the high spots of the year's releases.

A subject that has never before been used for dramatic purposes provides scene upon scene of emotional intensity and thrill.

Cast includes Jack Mulhall, Bertram Grassby, Florence Roberts and Edythe Chapman.

DISTRIBUTED BY

FAMOUS PLAYERS-LASKY CORPORATION

We Pay the Bill!—

New York, March, 1922

Mr. Exhibitor Everywhere

To FAMOUS PLAYERS-LASKY CORP.
Paramount Pictures
485 FIFTH AVENUE
NEW YORK

Mch. 5	Advertising in newspapers of U. S. on anniversary month bookings with free exhibitor tie-up	$ 90,000.00
Mch. 5	1 double page spread, 1 single page in Saturday Evening Post on anniversary month, urging the public into YOUR theater . .	21,000.00
Mch. 5	Advertising in other national magazines urging the public into YOUR theater	13,000.00
Mch. 5	Three million 24-page heralds and accessories for anniversary month furnished free to exhibitor	17,000.00
Mch. 5-31	"Go to movies month" campaign inaugurated in hundreds of newspapers by Paramount with newspapers' advertising and editorials urging the public into YOUR theater together with endorsements obtained from ministers, chambers of commerce, city officials, school officials, etc.	value unlimited
	One month's —— cash total	$141,000.00

Paid in Full

Compliments of Famous Players-Lasky Corporation to Exhibitors everywhere who book

You Get the Benefits!

Paramount's obligation doesn't end when the contract with the exhibitor is signed. It just begins!

BACK of the picture and the contract and the booking, Paramount puts its own money, in huge amounts, to make that picture and that contract and that booking successful for the exhibitor. Paramount's money pours back into the stream that carries the exhibitor to golden success. Exploitation, publicity, advertising on a gigantic scale and paid for by Paramount, are the exhibitor's constant assistance in the running of his theatre when he books a Paramount Picture.

Thousands of exhibitors throughout the country booked Paramount Pictures solid for the month of March.

Why did they do it?

Are these exhibitors fools or philanthropists?

Or—

Do Paramount Pictures make money for them?

You know the answer and so does every exhibitor—yes, and every producer, every exchange man, every individual in the business.

They book Paramount ***because Paramount makes money for them.***

Ask the exhibitors who booked that solid month. Ask the public who are on the lookout for Paramount Pictures.

And Paramount Pictures make money for the exhibitor not only because they are the best and most popular pictures on the market but because Paramount spends money to help the exhibitor put them over.

Look at the opposite page! One hundred and forty-one thousand dollars spent for the exhibitor in one month!

And, in addition, Paramount inaugurated the "Go to Movies" month all over the country on an enormous scale for the exhibitor.

Just as long as Paramount Pictures hold to their own high standards—

Just as long as millions of dollars' worth of advertising sends the public looking for Paramount Pictures—

Just as long as square dealing wins—

Just as long as that, exhibitors will continue to show Paramount Pictures.

So if anyone asks you—as thousands of exhibitors have been asked—"How are other companies to maintain big payrolls and big production units if you show Paramount Pictures?"—

When anyone asks you that, tell them the answer:

Make pictures as good as Paramount!

Give the exhibitor the same kind of substantial help in bringing the public to his box-office—

And the company that does that is entitled to the business!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

As necessary to the well balanced program as salt is to meat –

Pathé Review

A film magazine of a new and better kind

IN celebration of the Third Anniversary of Pathe Review *special features* of the highest interest have been added.

For instance, here are the contents of just two of the early numbers, appearing in April:

No. 150

Winter Reflections; superb photographic masterpieces showing the beauty of snowy landscapes.

The First Flash of Life; a marvelous camera study which shows the actual start of life in a fish egg.

Pathecolor; a beautiful dream city in Northern Africa, in natural colors.

"They Say;" a camera caricature, revealing something absolutely new in motion pictures; very funny.

Ivory Hunters; exciting and very unusual scenes disclosing the pursuit and actual taking of a giant bull elephant in Africa.

No. 151

Fair, Frail Palaces; a hauntingly beautiful scenic.

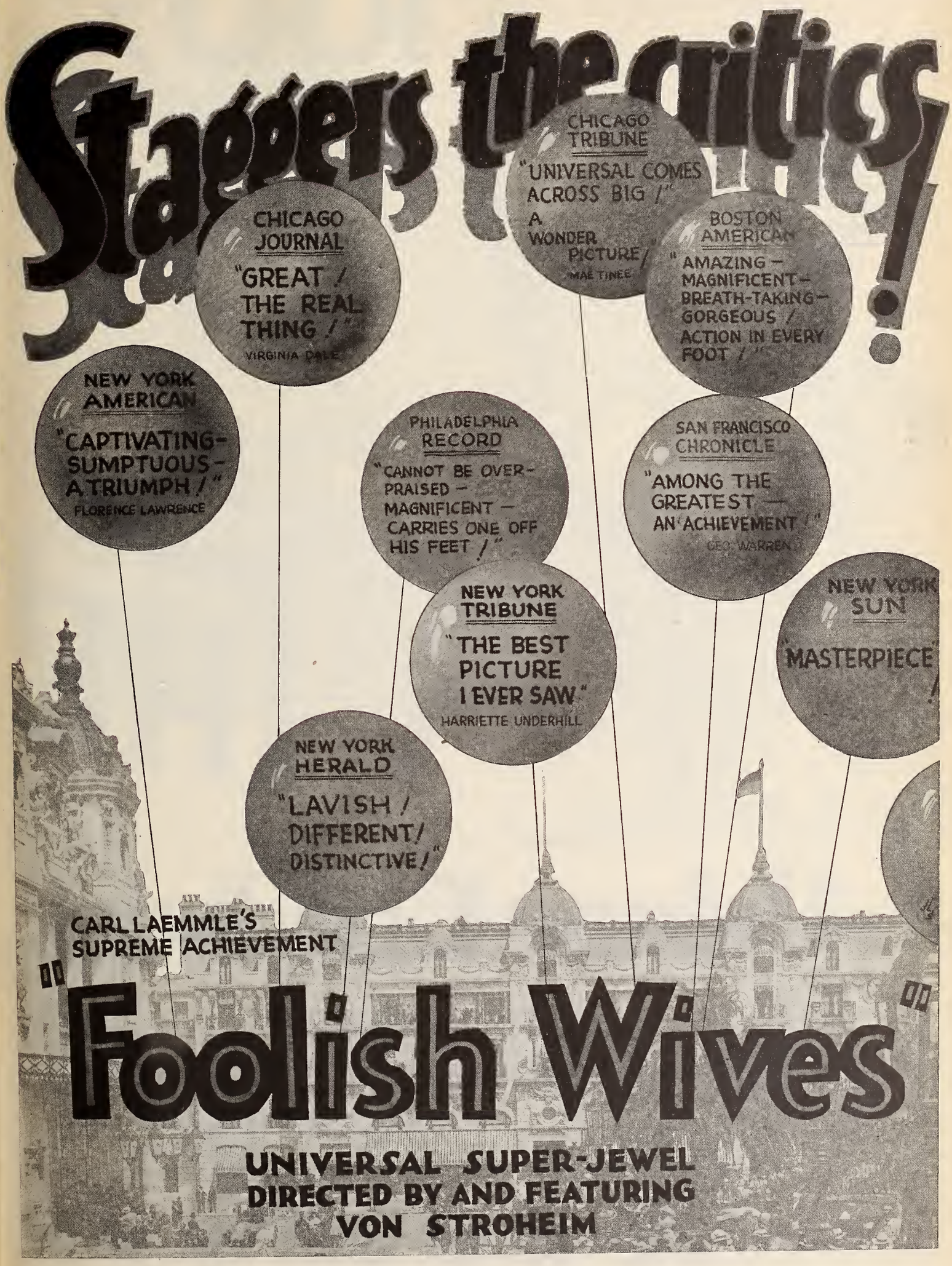
The Original Bonehead; the recreation of a creature that walked the earth forty million years ago.

The Sky Jumpers; the Slow Motion camera catches the ski jumpers in the air.

Salmon of Alaska; the camera shows how the creeks are jammed with them; catches them as they jump the falls.

Pathecolor: Florida homes; no wonder Florida is popular!

JUST ASK THE NEAREST PATHE EXCHANGE TO SHOW YOU THE NEW AND BETTER PATHE REVIEW


Stagger the critics!
CHICAGO JOURNAL
"GREAT! THE REAL THING!"
VIRGINIA DALE
CHICAGO TRIBUNE
"UNIVERSAL COMES ACROSS BIG! A WONDER PICTURE!"
MAE TINEE
BOSTON AMERICAN
"AMAZING — MAGNIFICENT — BREATH-TAKING — GORGEOUS! ACTION IN EVERY FOOT!"
NEW YORK AMERICAN
"CAPTIVATING — SUMPTUOUS — A TRIUMPH!"
FLORENCE LAWRENCE
PHILADELPHIA RECORD
"CANNOT BE OVER-PRAISED — MAGNIFICENT — CARRIES ONE OFF HIS FEET!"
SAN FRANCISCO CHRONICLE
"AMONG THE GREATEST — AN ACHIEVEMENT!"
GEO. WARREN
NEW YORK TRIBUNE
"THE BEST PICTURE I EVER SAW"
HARRIETTE UNDERHILL
NEW YORK SUN
"MASTERPIECE!"
NEW YORK HERALD
"LAVISH! DIFFERENT! DISTINCTIVE!"
CARL LAEMMLE'S SUPREME ACHIEVEMENT
"Foolish Wives"
UNIVERSAL SUPER-JEWEL
DIRECTED BY AND FEATURING
VON STROHEIM

NURSE IS MOVIE POEM IN RINEHART PICTURE

By McELLIOTT.

There's nothing on earth so becoming to a woman as a nurse's uniform, is there? And there is no place in the world, perhaps, so rife with romance as a hospital (paradoxical though this may be). Mary Roberts Rinehart, knowing the ways of doctors, nurses and patients .....knowing that a love story with that setting, and a heroine in that garb, are practically irresistible, does wonders with "The Glorious Fool."

Helene Chadwick

Helene Chadwick in cap and apron is poetry.....movie poetry, but lyrical as Tennyson. She stands correctly, walks correctly, and looks like the white linen nurse of Eleanor Hallowell Abbott's imagination, and of *your* dreams. Probably no one ever had a nurse like Helene....but that's no matter.

She gulps and sobs a bit too much over her patient, and you have a sneaking notion no real probationer, however soft-hearted, would do this. (Maybe the director likes the way she gulps.) Richard Dix, who brings his comic talents to the role of the Glorious Fool, doesn't seem to mind. He appears to rather enjoy the phenomenon of feminine tears.

"The Glorious Fool" is quite simply a love story. It doesn't pretend to be anything else.....not melodrama, or mystery, or a speetacle. Love, pure and simple (you may take that literally), is the theme. And after all these complicated foreign films with plots made up mostly of extras and scenery, what a relief this is!

Mr. Dix is a good comedian. Miss Chadwick, as I have intimated, is a sight to rest the eye and soothe the esthetic sense. All the young ladies will be taking to the long, hard novitiate of nursing now, I think!

TITLE OF FILM: "The Glorious Fool."

TYPE: Romance.

DIRECTION: Rarely good.

PHOTOGRAPHY: Choice.

PLOT: Reasonable.

VALUE: 100 per cent.

Richard Dix and Helene Chadwick

Produced by Goldwyn. Presented in the Capitol Theatre.

"100%"

says the N.Y. Daily News

Goldwyn *presents*

THE

with Helene Chadwick

Side-Splitting

The story is novel, and clean and fresh as the stacks of sterilized linen ** Miss Chadwick makes an adorable nurse ** Dix is responsible for some really side-splitting moments.

—Moving Picture World

Sure-Fire Hit

There are a few tears, a good many smiles, a lot of pleased chuckles and not a few downright hearty laughs ** The picture as a whole is a sure-fire hit.

—Motion Picture News

What They Want

Almost every picture goer will find his or her pet ingredients for high class amusement in this ** Simplicity itself, but in that lies its chief charm—that and good acting.

—Exhibitors Herald

A Drawing Card

Romance and Humor run a neck-and-neck race up to a breezy climax. The plot possesses a strong vein of originality, hold interest from first to last. ** An excellent drawing card.

—Exhibitors Trade Review

A GOLDWYN

GLORIOUS FOOL

directed by
E. Mason Hopper

and Richard Dix

From Big Cities
Did a good business and delighted audiences.
—*Sam Harding, Doric Theatre, Kansas City*

A good, clean production that pleased everybody.
—*Max Heller, Arcade Theatre, Milwaukee*

And the Small
One of the best pictures this year.
—*L. L. Jones, Auditorium, Marshall, Mo.*

The picture is very entertaining.—*T.W. Young, Jr., Frances Theatre, Dyersburg, Tenn.*

A Money Maker
Another good one with these two new stars. Mary Roberts Rinehart's name helps, too. Many favorable remarks and business good.
—*A. G. Talbot, America Theatre, Denver, Colo.*

Cleverest in Pictures
A right charming picture. In Richard Dix and Helene Chadwick, Goldwyn has the cleverest team in motion pictures.
—*Bennett Amdur, Garden Theatre, Pittsburgh, Pa.*

PICTURE

American Releasing Corp.
Presents

Sisters

One of the greatest stories ever written about marriage. Featuring SEENA OWEN, MATT MOORE *and* GLADYS LESLIE.

From the novel by KATHERINE NORRIS

Directed by ALBERT CAPELLANI

The Best Picture Released in 1922

"Sisters" is not merely a mighty good picture; it is a great picture.

Acceptance of this rating is shown by the immediate booking of "Sisters" for instant presentation on national release date, April 2, in many of the most important first run accounts of the industry.

Theatres like Eugene Roth's Granada, San Francisco; the Kinema, Los Angeles; Clemmer's Winter Garden, Seattle; Sam Katz's big Chicago Theatre, Chicago; Jake Jourie's Modern and his Beacon, Boston; Emery & Mahoney's Rialto, Providence; the big Capitol, Youngstown, Ohio.

Opening for an indefinite run in the B. S. Moss-Keith Cameo Theatre, New York; booked across the entire Keith metropolitan circuit.

Advertised nationally with a huge campaign in the 17 William Randolph Hearst newspapers from Coast to Coast.

American
RELEASING CORPORATION
WALTER E. GREENE, *President* F. B. WARREN, *Vice-President*

An International Film Service Co. Production

The American Screen

The Exploitation Bulletin of the American Releasing Corporation and a Guide to a Healthy Box-office

Week Ending Saturday, April 1, 1922

HOW THE MOTION PICTURE INDUSTRY'S STRONG RIGHT ARM CAN SMITE ITS ENEMIES AND STOP THE FALSEHOOD CAMPAIGNS

Nail the Liars Right on Your Screens Whether They Be Politicians or Preachers; Men or Women. Make Them Face Your Audiences on Your Screens Five Shows a Day, Seven Days a Week and Make Them Apologize Right on Your Screens and Hear Your Audiences Cheer Your Courage.

BY WALTER E. GREENE AND F. B. WARREN
[The Basis of a Campaign Suggested by American Releasing Corporation]

Now that the clamor and hysteria have died down with the waning of interest in the Taylor case at Los Angeles, now that three juries have been ineffective in the always-inconclusive cases against Mr Arbuckle, we are going to draw upon our experience of twenty-five years or longer to propose to the men and women of the motion picture industry how to protect and safeguard their industry against attack; against all the hostile influences that line up against it on such short notice and for a multitude of absurd and ignorant reasons.

Mr Hays at his banquet did not get to the point, even though he intends to reach it later.

Mr Hearst, rightly insisting that all criticism, fair or unfair, is beneficial, did not get to the point.

Mr. Brisbane, most far-reaching of all our editors, with his recommendation that censors be defied, left unsaid the thing that could have been said with greater force by so powerful an editor

* * * *

We now intend to propose the kind of effort that will whip the enemies of the motion picture industry.

This calls for Organization.

Not an organization that has officers and committees, before whom and before which all good ideas are choked to death. Not an organization that calls for dues and assessments, not an organization that calls for expenses or for expense funds, not one that sends lobbying parties whose members do not agree with each other on trips to State capitals to talk with legislators.

Nothing of the sort, but in its stead—

An organization that never sleeps, never tires, never backs away from a fight. An organization never passive, never neutral, never fearing—

An Organization of Brains.

If the New York Daily Continent or the Fort Wayne Star-Telegram or the San Francisco Globe print lying, hysterical statements about the motion picture or its people;

If the Rev John Roach Stratton lets a lie about the motion picture industry or its people come through his holy collar

If Canon Chase of Brooklyn makes a mis-statement before a legislative committee about the industry and its various elements or personal factors;

If some woman caught picking pockets in a store or some woman arrested in a raid on an immoral resort tells the police she is a motion picture actress and she isn't;

Answer them on the screen in your theatre to your public, not with pictures but with words.

Answer them in this way

To the People of San Francisco:

Today's Morning Globe says the stars of the motion picture industry are morally rotten.

This is a falsehood.

The average cleanliness and honor of the industry is equal to and in excess of that in the major portion of the country's industries. The morals of the movies will stand the light of investigation in comparison with the morals of the San Francisco Globe and its owner.

To the People of Brooklyn:

Alderman J Quincy Quinn of the Third District, in his speech before the Board of Aldermen yesterday, seeking to enlarge the powers of the local censors, said that theatre owners preferred to run sex plays that appeal to the worst elements of the public.

This is a falsehood.

You will find address blanks in your seat if you care to sign them and help us organize to throw Alderman Quinn out of office.

To the People of Galveston:

Rev Dr Andrew Jackson Jones, with the peculiar license that is often assumed by preachers, says from his pulpit that the motion pictures are an evil influence and he uses the name of a dear little girl in connection with a crime.

His sermon was filled with falsehoods.

There is no more excuse for a minister of the gospel lying than there is for a racetrack gambler lying—not as much. Will you write to this Man of God and demand that he curb his speech?

Nail the lies and nail the liars, and nail them hard. Use the King's English in nailing them. Nail them the day they lie. Nail them the hour they lie. As soon as the lie is uttered, use your screens to smite them, and be merciless about it. Don't let clerical vestments protect them. Don't let any fear of local politicians stop you. Nine hundred and ninety-nine politicians out of every thousand—senators, assemblymen, governors, judges, ward heelers, puppets, place-men are yellow-afraid of being nailed to the cross by public opinion.

In communities where motion picture cameras are available send your man out and get pictures of the people who poison public opinion against your business and the people out of whose abilities you make your living and right straight into their eyes tell Reverend This and Politician That that you will brand them for what they are on every screen in every house in your city five shows a day and six or seven days a week until they apologize in print over their own signatures and on your screens.

When you do this and obtain the written apology of some yellow mongrel, some sensation-seeker, some man who has hidden behind the safety of his calling, your audience will get up in its chairs and cheer your aggressiveness in protecting the motion pictures against unfair assault.

When you have whipped a cowardly assailant by this vigorous use of the weapon that is in your hands, do not take his surrender too calmly or quietly. Talk to your audience this way:

To the People of Memphis:

We are glad to present to you herewith the public signed apology of Mayor Samuel Gregory, who has been slandering the motion picture industry.

Cut in here reproduction of his apology with his signature and wind up with this paragraph:

We will call to strict account every public man or woman in a place of authority making unfair or false statements about this business.

Mr Hays's acceptance of the challenge to give battle to the foes of the motion picture industry is as one drop of water in an ocean when compared to the power of the motion picture screens of the United States of America—17,000 screens that heartened a nation in war time, 17,000 screens that moved the Liberty Loans faster; 17,000 screens that nailed the enemy propaganda; 17,000 screens that carried the thrill of marching feet thundering in the brains of 100 million people.

Kill the enemies of your business on the screens within your walls. Crush them by organizing public opinion. Crush them by the organized brains of the industry. Annihilate them with a weapon that they fear—pictorial publicity Choke back down their throats the words they have uttered falsely.

Kill them by organization. Kill them not with sermons and platitudes. Kill them not with the stock, pat phrases of an industry that can fight but has not yet learned how to fight. Choke them not with speeches from Hays or Brady or any one else, but choke them off with facts. You do not have to be a writer to write a fact in this kind of a battle. You do not have to know how to write advertisements or smooth announcements. Take ten or twenty words to repeat what your enemy said, just as he said it, and in the same frame on the screen at the same moment say This man (or this woman) is lying and we will prove it. And then prove it. Your audiences will enjoy this as much as they enjoy your show

In the film zones of the country are men of power, equipped to organize such a service for their fellow exhibitors of those zones, men equipped to handle, route and distribute to each other for 100 per cent. presentation in their zones in the form of trailers or slides steady, unbroken, vigorous campaigns of this kind—men like these, for example:

ATLANTA: Steven Lynch, Frank Freeman, Willard Patterson, Sig Samuels.

BOSTON: Nathan Gordon, Jake Lourie Bill Mahoney, Providence. Moe Mark, Worcester. S. Z. Poli, New Haven W. A. True, Hartford.

BUFFALO: Mike Shea and Harold Franklin, Edw. Weinberg, Howard Smith; Fred Elliott, Albany; Ben Apple, Troy; Edgar Weill, Syracuse.

CHICAGO: Sam Katz, Max Balaban; Joe Trinz, Harry Lubliner, Aaron Jones and Adolph Linnick; Joe Hopp, J. A. Cooper

CLEVELAND: Fred Desburg, S. Barret McCormick, Paul Gusdonavic.

CINCINNATI: MacMahan and Jackson; Ike Libson, Robert Lieber, Cleveland; Fred Dolle, L. J. Dittmar and Col. Fred Levy in Louisville.

DALLAS: Earle Hulsey in an entire chain of personally-directed houses; Julian Saenger and E. V. Richards, Jr., in New Orleans.

DENVER: Homer Ellison and Alvah Talbot; Harry Nolan; Bill Swanson in Salt Lake; J. O Tompkins in Colorado Springs.

DETROIT: John Kunsky and George Trendle; Colonel Butterfield and Ed Beatty; W. S. McLaren in Jackson; Charles Seaman in Grand Rapids.

KANSAS CITY: Sam Harding and Frank Newman; A. H. Baker on the Grubel circuit; Stanley Chambers in Wichita

LOS ANGELES: Roy and Fred Miller, Sid Graumann, William H. Clune, Dr. Breckwedel, Harry David

MINNEAPOLIS: M. L. Finkelstein and I. H. Rubin; Tom Saxe in Milwaukee. A. K. Pay in Sioux Falls

NEW YORK: Moe Mark, Hugo Riesenfeld, Sidney Cohen.

PHILADELPHIA: Jules Mastbaum, A. R. Boyd, John McGurk.

PITTSBURG: James B. Clark, Harry Davis.

ST. LOUIS: Spyros Skouras, William Goldman.

SEATTLE: John Gray von Herberg, John Hamrick, James Q Clemmer Harvey Stillwell in Spokane; Claude Jensen in Portland; J J. Parker in Portland.

SAN FRANCISCO: Eugene Roth, Mrs. Turner and Fred Dahnken; M. L. Markowitz.

WASHINGTON: Harry Crandall and Tom Moore Harry Bernstein in Richmond.

Here you have the outlines of the kind of an organization to build; an organization with an insignia of a strong right arm with an elbow at waist-level; forearm raised and a tightly clenched fist.

And use the fist when necessary

That's the way to end lying about the motion picture and its people.

COMING!

To Open Your Spring Season With a Real Wallop - R-C's Spectacular Race Track Drama

By special arrangement with Lou Rogers

"Queen O' the Turf"

You've Asked for a Real Spring Opening Smash—Here It Is

RIGHT on the minute!
Yank 'em in with this roaring classic of the race track—All the sizzling action of the great Drury Lane thrillers that means capacity houses and S. R. O. at every performance.
A cloudburst of action—An enthralling love story—You can't miss the money with this smashing spring attraction.

EXPLOITATION and posters that fairly shriek their message to the world—A GREAT SHOW to back them up.
The great race scene—the packed betting ring—the jammed grandstands—the desperate aeroplane flight—the break-neck auto dash—gun fight in the gambling palace—the youth in the clutches of an adventuress—and a DOZEN OTHER PUNCHES!

Book it—Play it—Boost it like Barnum & Bailey's Circus—It's a winner

Wid says

SALES-SERVICE EXPLOITATION
Wid GUNNING INC.
CO-OPERATION

Form 1204

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT 54 WEST 45TH STREET, NEW YORK CITY

120NYED 356 P 4PM 19

AX SANTA BARBARA CALIF MARCH 27 1922

RICORD GRADWELL

WID GUNNING INC 1540 BWAY

JUST SAW VICTOR SHERTZINGERS PRODUCTION DOLLAR DEVILS
ITS A WHALE TELL BOYS STEP ON GAS AND YELL THEY CANT
YELL TOO LOUD ABOUT THIS ONE

WID GUNNING

Yell!

¶ When Wid Gunning puts his personal stamp on a production in such unqualified terms it says more than all the adjectives in the dictionary.

¶ "Dollar Devils" is the first of four VICTOR SCHERTZINGER PRODUCTIONS to be released by Wid Gunning, Inc.

¶ Now you KNOW of at least four BIG PICTURES that are on the way to you. For when Wid Gunning says "It's a whale!" you can bank on it.

CASH for YOU!

$7,000.00

76 CASH PRIZES FREE for EXHIBITORS

—for the best exploitation ideas in connection with the greatest Chapter Play ever produced:

"THE ADVENTURES OF ROBINSON CRUSOE"

Universal offers Exhibitors 76 prizes —$1750. will be given away during each of the months of April, May, June and July.

FULL DETAILS appear in

The Moving Picture Weekly

Make Sure You Get Your Copy

How To Grow Thin

is a One-Reel Educational Special. It offers exceptional opportunities for exploitation.

It is a picture that is bound to attract an unusual amount of attention, because it combines humor and information.

It actually tells how to reduce by a simple home method.

Ask our nearest branch for a press-sheet.

It's one of Educational's Nationally Advertised Short Subjects

It's one of Educational's Nationally Advertised Short Subjects

Educational Pictures

"THE SPICE OF THE PROGRAM"

Reg. U. S. Pat. Off.

EDUCATIONAL FILM EXCHANGES, Inc., *E. W. HAMMONS, President*

WARNER BROS.
present

VERA GORDON

in

"Your Best Friend"

PRODUCED BY
HARRY RAPF
DIRECTED BY
WILLIAM NIGH

Another Box-Office Bulls-Eye!

"YOUR BEST FRIEND"

featuring

VERA GORDON

Unanimously Acclaimed by the Press and Jules Mastbaum, President of the Stanley Circuit, As One of the Seasons

GREATEST DRAMATIC BOX-OFFICE ATTRACTIONS

WARNER BROS.

1600 BROADWAY, NEW YORK, N.Y.

POLICE CALLED TO PRESERVE ORDER

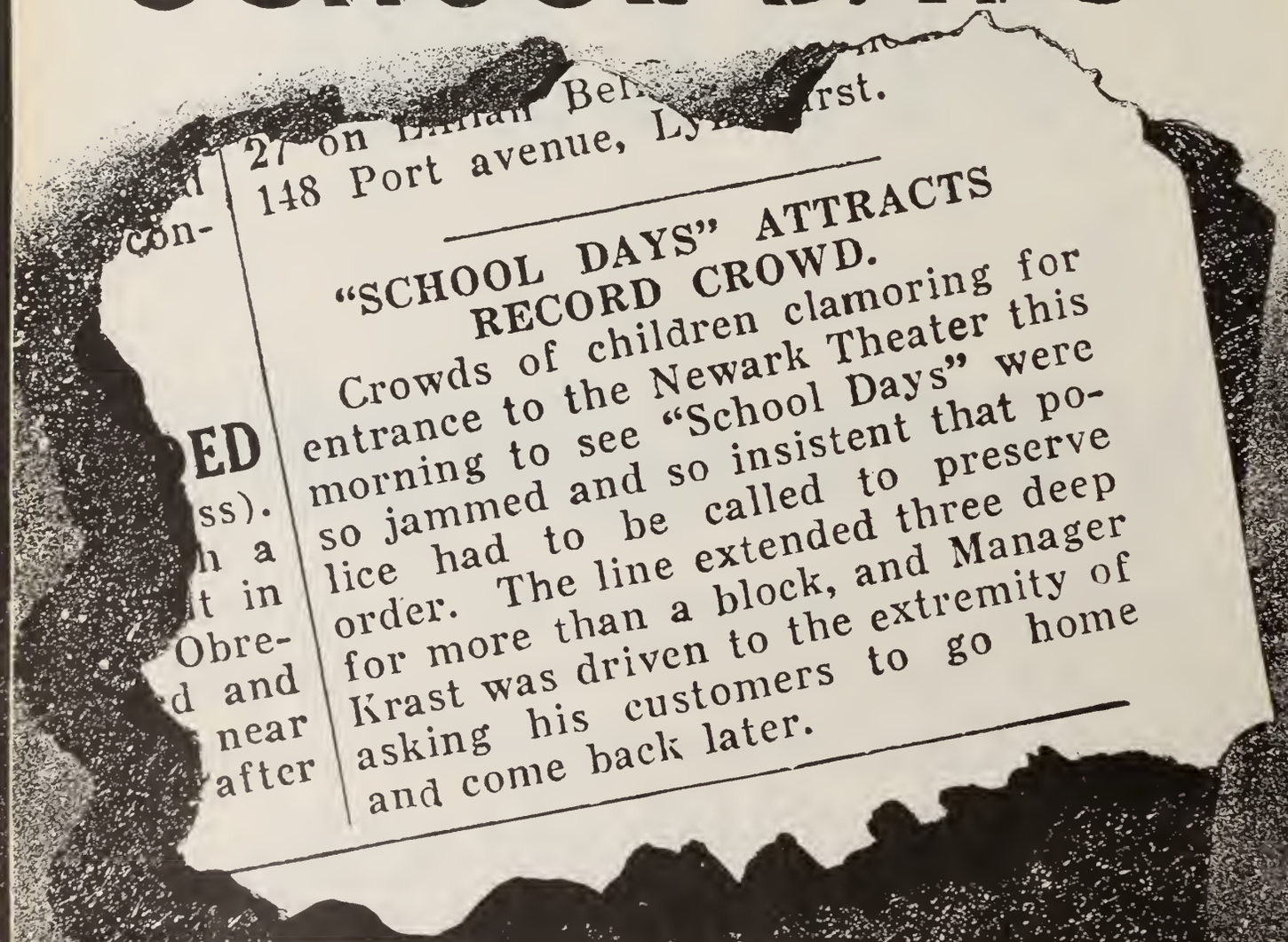
LINES THREE DEEP—MANAGER TELLS CUSTOMERS TO GO HOME—CROWDS STAMPEDE THEATRE TO SEE THE SEASON'S MOST JOYFUL TRIUMPH

Wesley Barry

By arrangement with Marshall Neilan

in Gus Edwards'

"SCHOOL DAYS"


27 on Lillian Bel... rst.
148 Port avenue, Ly...
"SCHOOL DAYS" ATTRACTS RECORD CROWD.
Crowds of children clamoring for entrance to the Newark Theater this morning to see "School Days" were so jammed and so insistent that police had to be called to preserve order. The line extended three deep for more than a block, and Manager Krast was driven to the extremity of asking his customers to go home and come back later.

WARNER BROS.
1600 BROADWAY, N.Y.

PRODUCED BY HARRY RAPF

DIRECTED BY WILLIAM NIGH

Whitman Bennett presents

REX BEACH'S

romance

"Fair Lady"

Founded on his famous novel
"The Net"

Directed by Kenneth Webb Scenario by Dorothy Farnum

A melodrama of high class that smashes, grips, thrills and holds from start to finish. Has mystery, adventure, romance, intrigue. A picture that will be successful before any type of audience, anywhere, and any time.

UNITED ARTISTS CORPORATION
MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D.W. GRIFFITH
HIRAM ABRAMS • PRESIDENT

R·C·Pictures

IVY

Pronounced by

in

The World's Most

THE BIG

A Bombshell of Drama with a million dollar beauty and m-
lion dollar title——

The brilliant Ivy Duke in a bewildering succession
gorgeous scenes and stunning costumes——

Cash at once on the tremendous popularity of th
famous international beauty and the enormo
public interest in Bigamy——

A red hot subject to which the press of th
nation has devoted millions upon millio
of words——

Book it NOW!

IT'S AN R·C

present

DUKE

ury of Artists, Critics and Public

Beautiful Motion Picture Star

Directed By GUY NEWELL

A George Clark, Inc., Production

The subject of BIGAMY—the doings of famous Bigamists—
nave been on the tongue of the whole world for months——
Here's a soul-searching drama that shows how a courage-
ous wife and mother faced the terrible realization she
nad married a BIGAMIST!
And how she won her way through black despair
:o complete happiness.
A drama MADE TO ORDER for women—and
nen too—especially married folk with children.
GET ABOARD IT! See your nearest R-C
Exchange TODAY——

PICTURE

2 Big Ones

Presented by Carl Laemmle

Just when you need them most

Read what the critics say-

Great stuff Immense thrill. Value: 100 per cent.
—Daily News

If you think you are thrill-proof take a try at "Man to Man."
—N. Y. Eve. World

Not one dull moment. Carey in one of his happiest characters.
—N. Y. Eve. Telegram

PRISCILLA DEAN

in her crowning success

"WILD HONEY"

made from Cynthia Stockley's world famous novel into a stupendous picture by Wesley Ruggles

HARRY CAREY

in a powerful drama of romance and adventure in the Golden West –

"MAN TO MAN"

from Jackson Gregory's great novel
Directed by Stuart Paton

Praised by all reviewer

Truly amazing. Thrilli
—breath-taking. You'd bet
see it —Toledo Tin

Will amaze you with one cras-
ing situation after another
—Milwaukee Jour

Terrific smashing punch. Cras-
ing thrill. Breathless drama
moments —Los Angeles Tin

A super-thriller.
—N. Y. Eve. Jour

APRIL AND MAY
Exhibitors-Universal Employees Months

UNIVERSAL JEWEL

AL GILBERT'S

The Bootleggers

Grabbed by B. S. Moss for the Broadway Theatre the day it was announced!

The most timely feature of the hour

Thrills! Aeroplanes! Rum-Runners! Fights! Sinking Ships!

It's one of "The Entertainment Ten" at any Wid Gunning Exchange

For a year Her story was featured in

HEARST'S

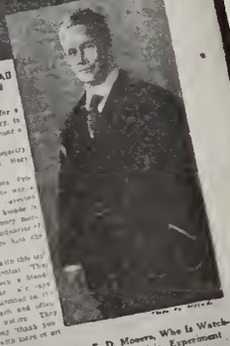
Can A Blonde Be A "Vampire"?

Mrs. Edward Demarest Mooers, Wife of the Heir to the Yellow Aster Gold Mine, with More Millions Than Experience, Decides to Go On the Stage to Prove This Disputed Question

Her Eyes with a Rather Vampiric Lure.

Mrs. Edward Demarest Mooers in Street Costume

The Shoulder Display Which All Conventional "Vamps" Regard As Essential.



Mr. E. D. Mooers, Who Is Watching His Wife's Experiment with Indulgent Interest.

It's one of Sunday American

The Entertainment Ten

Now

Allan Rock *Presents*

De Sacia Mooers

In The Picture With A
Million Dollar Title
Million Dollar Girl and
Million Dollar Publicity

"The Blonde Vampire"

¶ You Can Count On Capacity

¶ Insist Upon Early Dates

BOOK THE ENTERTAINMENT TEN—NOW

Now available at the following WID GUNNING Exchanges:

Atlanta, Ga.....146 Marietta St.
Boston.....19 Piedmont St.
Buffalo.....338 Pearl St.
Cleveland,
607 Film Ex. Bldg., 21st & Payne Ave.
Chicago.....804 South Wabash Ave.
Cincinnati...Room 505, Film Exch. Bldg.
Dallas.....1717½ Commerce St.
Denver.....1714 Broadway
Detroit.....504 Joseph Mack Bldg.
Kansas City,
Film Exch. Bldg., 17th & Main Sts.
Los Angeles.....838 So. Olive St.
Minneapolis....Room 610, 16 No. 4th St.
New York City...5th Floor, 729 7th Ave.
Philadelphia.....1235 Vine St.
Pittsburgh.....1201 Liberty Ave.
San Francisco.....284 Turk St.
Seattle.....2024 Third Ave.
St. Louis.....3626 Olive St.
Washington.....525 13th St. N. W.

The Entertainment 10

APRIL 1922

1922 Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
						1
						8
2						5
9						2
10						9
23						
30						

First Qua 5th
Full Mo 11th

"The Fire Bride" Alder & Unander

"The Madness of Love" Physioc

"Alias Phil Kennedy" Long Beach M.P.

"The Blonde Vampire" Physioc

"Foolish Monte Carlo" B&C

MAY 1922

1922 Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
						6
7						13
1						7
21						
28						

LAST MONTH

S	M	T	W	T	F	S
—	—	—	—	—	6	7
2	3	4	5	6	13	14
9	10	11	12	13	20	21
16	17	18	19	26	27	28
23	24	25				

"The Bootleggers" Al Gilbert

"The Love Nest" Physioc

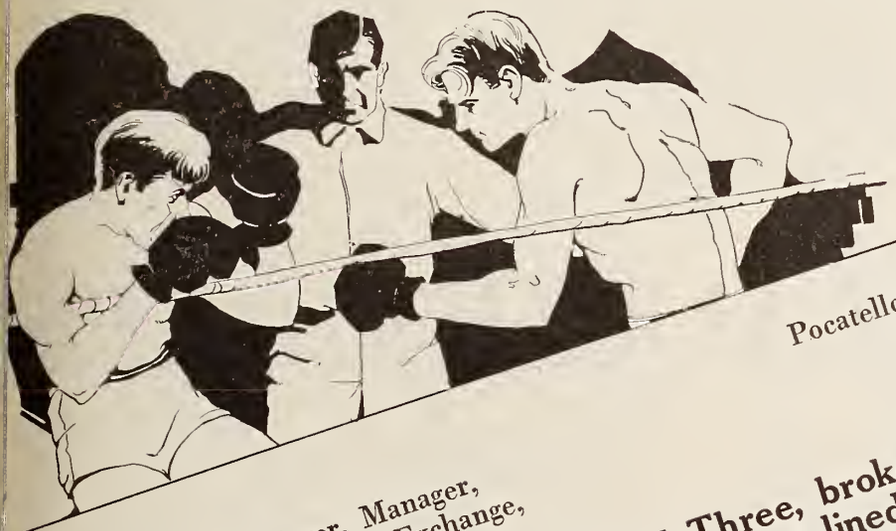
"Don't Blame Your Children" B&C

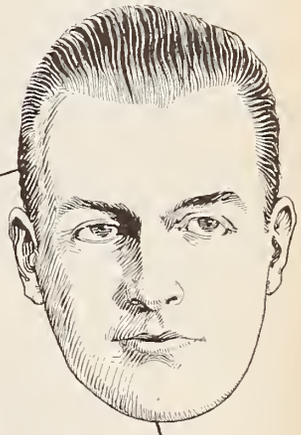
"Mrs. Dane's Confession" Herz-Sascha

"Blue Mountain Mystery" Tongfor

Now ready at all Wid Gunning Exchanges

---And This With a 2 - Reel Feature!





Pocatello, Idaho, March 12.

G. A. Hager, Manager,
Universal Film Exchange,
Salt Lake City, Utah.

"Leather Pushers," Round Three, broke all house records since March, 1921. People were lined up in front of box-office and we showed S. R. O. until Nine P. M. I have been in business two years and six months and my house records are as follows: "Outside the Law," First; "Leather Pushers," Second; "Conflict," Third.

L. Manders,
American Theatre.

APRIL AND MAY
Exhibitors-Universal Employees Months

UNIVERSAL
JEWEL
COLLIER'S
SERIES

DID you ever hear or read anything like this about a two-reel feature before? Of course not, for there never was a series of two-reel pictures that could hold a candle to these wonderful short features. Arrange with your Universal Exchange for a showing today.

Carl Laemmle *presents*

"The LEATHER PUSHERS"

Starring REGINALD DENNY

The greatest Series of two reelers ever released!

Directed *by* HARRY POLLARD from the famous Colliers' stories *by* H.C.WITWER

Hot Dog, But It's Funny!!

THE LAUGHOGRAPH

Originated and edited by
Don Meaney

Not a topical, not a magazine, not a slapstick; but all of them combined. It's so new, so novel that we don't know just how to style it.

But It's Good—Darn Good!

First run theatres and circuits booked all over the country.

We include first run booking with each territorial sale.

State Right

Hot foot it to the telegraph office, it's a hummer.

CLARK-CORNELIUS CORPORATION
117 West 46th Street **New York City**

RUTH CLIFFORD
IN
TROPICAL
LOVE
FROM A FASCINATING STORY OF
THE TROPICS BY GUY McCONNELL
with
REGINALD DENNY
HUNTLEY GORDON
FRED TURNER
ERNEST HILLIARD
CATHERINE SPENCER
AND OTHERS
PRESENTED AND DISTRIBUTED BY
PLAYGOERS PICTURES
FOREIGN REPRESENTATIVE
SIDNEY GARRETT
PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE
INC.

THE SIN OF MARTHA QUEED

INSPIRATION PICTURES
EXHIBITORS NOT ONLY MAKE MONEY BUT HAVE THAT GLOW OF SATISFACTION WHICH COMES FROM PLEASING PATRONS WHEN SHOWING YOUR
RICHARD BARTHELMESS
IN "TOL'ABLE DAVID"

MARY THURMAN - NILES WELCH
JOSEPH DOWLING - FRANK CAMPEAU
EUGENIE BESSERER - GEORGE HACKATHORNE AND OTHERS.....

AN ALLAN DWAN Production
PRESENTED BY MAYFLOWER AND DISTRIBUTED BY

ASSOCIATED EXHIBITORS
ARTHUR S. KANE President

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC.

Her escapades rocked society to its foundations, but bought protection on the stock market.
She thought her escape safe, but she was observed.
The romance of a mushroom millionaire and a lovely bud from the social hothouse,
William Fox presents Pearl White in —
Without Fear
Story by Paul H. Sloane
Directed by Kenneth Webb
SEE the hot furnace of high society.
SEE money mart and marriage mart in deadly conflict.
SEE social pride crumble as love picks the outsider.
Red blood wins when blue blood turns yellow.
Civilization abolished slavery – but society sells its daughters to the highest bidders.

WILLIAM FOX

presents

JOHN GILBERT

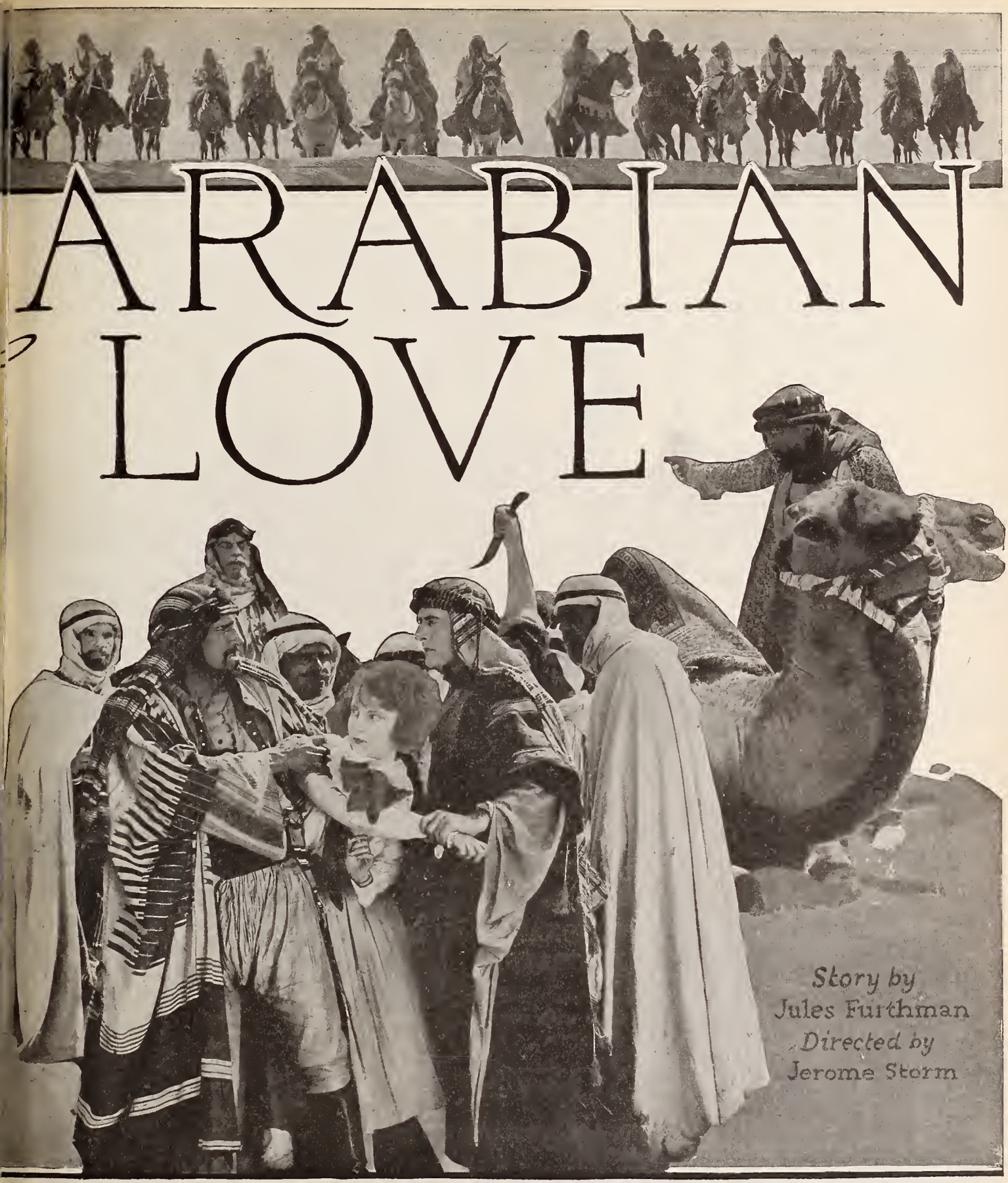
in

WHERE YOUTH CALLS AND HOT BLOOD SURGE

He spurned life, but raced with death for love.

She set the trap, but fate baited it with her own heart

And the Arab spun his web to catch them both



AMID THE SAND-SWEPT STRETCHES OF THE DESERT

The man-young, romantic hot blooded, daring all. / The girl-a beautiful prize. The foe-crafty Arab tribesmen.

The place-the desert-alluring-menacing-cruel

Shadows

in the light of the moon!

What did they mean? Why did they fill the law-abiding people of a Northwest community with terror until the real he-men of the region formed a posse to run down the band of murderous marauders led by Red Mask?

"THE NIGHT RIDERS"

By Ridgewell Cullum

Third release by

SECOND NATIONAL PICTURES CORPORATION

is one of the supreme examples of the best that can be done with moving

Shadows

on the silver screen to thrill, delight and entertain lovers of red blooded photodramas.

Other releases:

"HER STORY" "DAVID AND JONATHAN"

Second National Pictures Corp.

140 West 42nd Street New York City

LEWIS J. SELZNICK presents

Elàine Hammerstein

in

"Reckless Youth"

Adapted from the story by
COSMO HAMILTON

Scenario by
EDWARD J. MONTAGNE

personally staged by
RALPH INCE

The Screen's Brightest Star in Her Greatest Photoplay.

A Big Dramatic Triumph, Pleasingly Tempered With Light Comedy Touches and Deep Human Interest.

A Lavishly Staged Production, Brilliantly Acted.

How Many Inserts do you order?

Inserts are expensive—***you*** know it better than anyone else.

They should not be wasted, but should reach your buyers—the exhibitor.

One trade paper shows a difference of 3450 between their total circulation and the number of copies reaching the exhibitor.

Two trade papers have no A.B.C. audit—you can't check 'em up.

Where do these inserts go? Why should ***you*** pay for them?

Think it over.

We don't waste 'em.

8577 *Exhibitors* pay for the *News* each week.

"WHITE HELL"

The first of a series of eight five-reel productions, made by the Charles E. Bartlett Productions, Inc., and designed for direct sale to territorial buyers, is now available.

You want a strong story, capable cast and direction, and the best of photography.

We have made "White Hell" to fit your wants.
A virile, fast moving story of the Frozen North.

Directed by Bernard Seibel and photographed by Horace Plimpton.

With a perfectly balanced cast of experienced players, including Richard C. (Dick) Travers, Muriel Kingston, Charles Grahame, Jack Baston and Ruth La Mar

VALUE
is necessarily
the first consideration the state right
buyer seeks in a production.

We believe the eight productions of the Charles E. Bartlett Company will meet every and any test.

Care and expense have entered into the production of these pictures. But *WASTE* has not.

You may, therefore, be certain of getting real VALUE AT A PRICE YOU WILL CONSIDER FAIR.

Wire or write immediately to

Jerry Abrams
Hotel Bristol
New York, N. Y.

Picture Delights N.Y. Throngs

J. De Rosa, manager of the Cameo, the new Broadway house where "The Rosary" played a week with tremendous success, said:

"It went over very big with our patrons. Everyone was delighted with the picture."

WHAT THE CRITICS SAY:

THRILLING MOMENTS

"Interesting episodes, a splendid cast, and thrilling moments. A thrilling explosion and storm scenes are highlights in a diverting drama."—*New York Journal.*

IT'S EXCEPTIONAL

"Exceptional acting, the story abounding with fine situations—and some tears. A very good picture." — *New York Evening Telegram.*

CAPABLE ACTING

"Lewis S. Stone is the leading and capable player about whom the vivid story revolves."—*New York Evening World.*

POWERFUL WORK

"Good situations and melodrama to bring everything to a satisfactory boil. Lewis S. Stone engraves his personality on the leading role. Wallace Beery does powerful acting."—*New York Herald.*

FAST ACTION

"Lewis S. Stone is a sterling character, while Jane Novak, Robert Gordon and Wallace Beery keep up well with a fast picture." —*New York Sun.*

Selig-Rork present

THE

ROSARY

Original story by BERNARD McCONVILLE, inspired by the theme of the play by Edward E. Rose; Directed by Jerome Storm. Photographed by Edward Linden; Technical Director, Gabe Pollock

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL PICTURES

"You'll give me the proofs of that story, or die!"

KATHERINE MACDONALD

—IN—

The Woman's Side

Presented by
B. P. Schulberg

Story and Direction by
J. A. Berry

Her current picture is strong in drama with political intrigue—absorbing and thrilling incidents wherein the daughter of a political aspirant turns the tables where defeat seemed certain

AMERICAN BEAUTY MORE POPULAR WITH EVERY PICTURE

"We wish we could get two Katherine MacDonald pictures every month, as the people in this town like this star better every time they see her"

—Wm. G. Atkinson, Star Theatre, Rockingham, N. C.
Quoted from the Exhibitors' Herald

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL PICTURES

Exhibitors Call It A

Read These Business Reports

E. J. Weisfeldt, Saxe's Theatre, Milwaukee:

Penrod broke all box office and attendance records. The audiences were crazy over this picture.

Harry Thornton, Mgr. W. W. Watts theatres, Gaiety, Princess and Vandette, Springfield, Ill.:

More than satisfactory. Nothing but praise on all sides for Penrod. Pictures like this make exhibitors' lives happy.

Chas. Weidner, Colonial Theatre, Columbus, Ohio :

Pleased 100 per cent. Box office record fine. Feature played to big audiences despite bad weather conditions.

Julius K. Johnson, Rialto Theatre, Omaha, Neb.:

Immense. Penrod is really great. Business excellent.

Wm. O'Connell, Vernon Theatre, Chicago:

Highly satisfactory. Good business.

Jay Dundas, Strand Theatre, Sioux Falls, South Dakota:

Picture went over fine. Freckles Barry as a star always pleases here.

MARSHALL NEILAN PRODUCTIONS

MARSHALL NEILAN'S

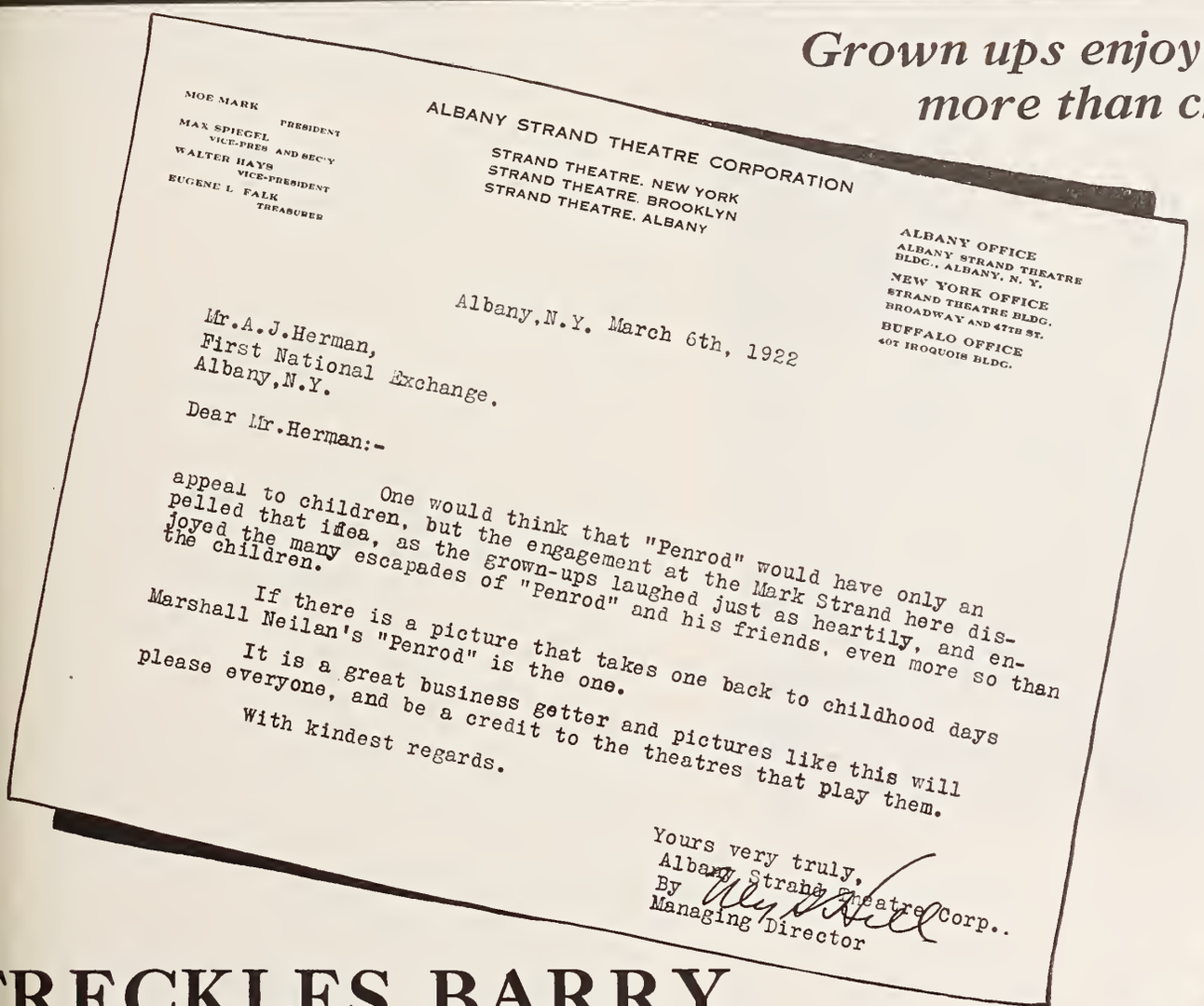
big production adapted from Booth Tarkington's celebrated book and play; scenario by Lucita Squier

PEN

A First National Attraction

Big Box Office Asset!

Grown ups enjoy it even more than children



MOE MARK PRESIDENT
MAX SPIEGEL VICE-PRES AND SEC'Y
WALTER HAYS VICE-PRESIDENT
EUGENE L. FALK TREASURER

ALBANY STRAND THEATRE CORPORATION

STRAND THEATRE. NEW YORK
STRAND THEATRE. BROOKLYN
STRAND THEATRE. ALBANY

ALBANY OFFICE
ALBANY STRAND THEATRE BLDG., ALBANY, N. Y.
NEW YORK OFFICE
STRAND THEATRE BLDG. BROADWAY AND 47TH ST.
BUFFALO OFFICE
407 IROQUOIS BLDG.

Albany, N.Y. March 6th, 1922

Mr. A. J. Herman,
First National Exchange.
Albany, N.Y.

Dear Mr. Herman:-

One would think that "Penrod" would have only an appeal to children, but the engagement at the Mark Strand here dispelled that idea, as the grown-ups laughed just as heartily, and enjoyed the many escapades of "Penrod" and his friends, even more so than the children.

If there is a picture that takes one back to childhood days Marshall Neilan's "Penrod" is the one.

It is a great business getter and pictures like this will please everyone, and be a credit to the theatres that play them.

With kindest regards.

Yours very truly,
Albany Strand Theatre Corp..
By [signature]
Managing Director

FRECKLES BARRY

as Penrod, with a strong supporting cast; Co-directed by Marshall Neilan and Frank O'Connor; Photographed by David Kesson

FIRST NATIONAL PICTURES

ROD

There'll be a Franchise everywhere

Speaking of Joseph M. Schenck's presentation of

NORMA TALMADGE

In Her Most Beautiful Picture

"Smilin' Through"

Adapted by James Ashmore Creelman from Allen Langdon Martin's Play. Directed by Sidney A. Franklin.

8 Reels of Storm and Sunshine!

"This Is One of The Big Ones"

That's what the Film Daily says, but read them all.

WILL GET A LOT OF MONEY FOR BOX OFFICE

"It is one of the 'big ones'—the best picture Norma Talmadge has ever made for First National. That should be enough to get a lot of money in the box office for you. Get this and clean up. Tell them what a fine picture it is and use the star's name to the limit. The crowds will rave about her in this. The splendid production, the magnificence of the photography, the general ensemble is there—it should pack them in and make them all the better and happier for seeing it. It is the sort that will do a lot for pictures generally, not only please them, but make them want to come back again."—*The Film Daily.*

NORMA TALMADGE IS AT HER BEST

"This is the most ambitious production yet made for this popular star and fully justifies all of the many things said of it. Miss Talmadge is at her best. This is certain to prove one of the best pictures of the season."—*Exhibitor's Herald.*

IT MEANS MONEY FOR THE EXHIBITOR

"Norma Talmadge provides the exhibitors with a box office success that is rarely beautiful. It's a personal triumph for the star. To the exhibitors it means money. Will have an unusually wide appeal."—*Moving Picture World.*

THIS IS AN EXCEPTIONAL FILM PRODUCTION

"Miss Talmadge's finest emotional work. It takes hold of the spectator in unmistakable fashion. It is an exceptional picture and the best Norma has ever made."—*Exhibitors Trade Review.*

IT'S MAGNIFICENT; A MASTERPIECE

"A magnificent picture. One of the finest pictures ever released since the fifth industry was established. Full of warmth and color. A masterpiece shedding the warmest radiance of sentiment ever offered."—*Motion Picture News.*

ONE OF THE STAR'S MOST PERFECT PICTURES

"One of the most perfect pictures Norma Talmadge has made."—*New York Morning Telegraph.*

THE BEST THE SCREEN CAN GIVE!

A First National Attraction

Motion Picture News

Hitch Up The Horse!

ONE of the new efficiencies to be inaugurated this year—and there will be several within the business—is the matter of trade paper advertising.

It is a highly important matter.

Highly important because it is—or rather it should be—a large and definite force in distribution.

And distribution—as we all well know—is not as efficient as it should be. It has not developed, as production has developed. It needs for one thing, the help that trade paper advertising can give it.

And the exhibitor is greatly interested in this problem.

* * *

Trade paper advertising has not advanced as the trade paper has advanced editorially.

In a way it has; in the elements of typography, art work and copy it is probably ahead of advertising in any other trade field.

But in policy—in the objective sought—it hasn't changed greatly since the days when the release date of a picture was the main thing advertised.

* * *

Today we are not selling release dates. We are selling—mostly—feature pictures, regardless, we might add, of length and character.

The public shops for this entertainment—shops carefully. And so the exhibitor competes sharply in selling it. And so he demands and must have selling ideas and materials—*service* in other words.

* * *

Editorially, the trade paper has striven to give this service. That has been its forward development. It gives all it can. But that cannot be enough. The advertising pages can give this service, give enough of it. But they don't—at all. They could be made useful to the exhibitor, valuable every inch of them. But, in purpose, they remain just about where they were in the beginning. They sell *at* the exhibitor: but they don't sell *through* the exhibitor, to the public. They don't give him—as they should and can, the ideas and material with which he can put over his show.

In the newness of any business the first effort is simply to sell between the producer and retailer (in our trade the exhibitor is, of course, the retailer).

But today, in this business, we are far beyond that early trade era. We are selling to the public today.

The exhibitors of this country today are spending annually somewhere between five and eight millions of dollars in newspaper advertising. It is a large total; it probably compares very favorably with any large retail advertising total. In our opinion it will grow, as more exhibitors become advertisers. We believe that pictures are destined to be the most widely advertised of all commodities. Exploitation is the big economical factor in this business.

* * *

It is the function—first and foremost—of the trade paper advertising page—to feed ideas and usable material to the great advertising outlay—to sell pictures *for* the exhibitor, not at him—and to all the extent that a good picture deserves.

* * *

A trade paper is a merchandizing medium. If it isn't that it isn't a business paper.

MOTION PICTURE NEWS has but one desire so far as its advertising pages are concerned and that is, to make them pay the man who uses them. That means the reader as well as the advertiser.

* * *

A Rift in the Clouds

EVIDENTLY the Governor of Virginia did the best he could do with the obnoxious censorship bill passed by the Legislature of the State. He appointed two intelligent censors, to judge from their first official statements to the trade press. We refer these utterances to the censors of other States.

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Annual Statement Recounts Accomplishments Showing Benefits to Entire Industry

THE activities and accomplishments of the National Association of the Motion Picture Industry are described in seventy-seven pages of reading matter comprising the Fifth Annual Report of the organization, just off the press.

The twelve months' period covered by the report is asserted to have been the most active and successful since the inception of the association in June, 1916—evidenced not only by a more active spirit of cooperation by the company members on matters affecting the industry, but in the defeat of a vast amount of hostile legislation and the inauguration of a great volume of constructive work.

The membership of the association is sub-divided as follows: Thirty-five producers, seventy exhibitors, eleven supply and equipment members, eleven distributors, fifty-three individuals, five publications and nine exporters.

The association's protest against the proposed 30% ad valorem tariff on foreign motion picture films, its successful campaign to relieve the industry of the burdensome 5% film rental tax, the adoption of production standards promulgated by the Committee of Fifteen and now used in every studio of its company members, the successful conduct of the Hoover Drive whereby the industry was responsible for raising a sum in excess of $2,750,000 for European relief, its defense work through publicity and other channels and the fostering of active cooperation with exchange managers' associations throughout the country, are among the high spots in the list of the year's accomplishments enumerated in the report.

The work of the association's Americanization Committee is also reviewed, together with a full report of the exchange housing situation which, with the cooperation of the Eastman Kodak Company, has resulted in many improvements in exchange buildings during the year—notably the completion of two-story exchange buildings in fourteen key centers, and the adoption of two-story unit building exchange plans in eight additional distribution centers.

In the fifth annual report of Frederick H. Elliott, Executive Secretary of the association, the activities of the various committees, as well as the administrative department of the association, are described in detail and several practical recommendations are made—among them one for the creation of a permanent Committee of Public Relations to foster closer cooperation between the industry and the various women's organizations, such as the Parent-Teachers' Associations, Mothers' Congress and the several organizations of Photoplay Indorsers.

Secretary Elliott also recommended the appointment of an Advisory Council, composed of the chairman of each division and each national committee of the industry—each member of this council being thoroughly conversant with the various subjects that arise in their specialized field and would naturally be in a position to give expert advice at a moment's notice to the directing head of the association.

The censorship situation throughout the country is described in a report by Gabriel L. Hess, chairman of the association's Censorship Committee. In thirty-seven states legislation for screen control was introduced during the year—nearly 100 measures in all. In thirty-four of these the legislation failed of passage, largely through the efforts of the association, acting in cooperation with exhibitors and other local interests.

The Blue Law situation is embodied in the report by Charles C. Pettijohn, chairman of the Legislative Committee.

The work of the Film Theft Committee is described in a report by H. Minot Pitman, its chairman.

Major Tom Evans, chairman of the Laboratory Section, in a brief report states that the industry was practically free from labor disturbances during the year.

In his report, Secretary Elliott commends the efficient conduct of the Washington Bureau during a year of unusual activity.

PICTURES AND PEOPLE

WE like Fred Warren's vigorous suggestion of a way to end the lies about pictures, about picture people and about the picture industry.

Nail them, he says.

Nail them at once; don't wait for the other fellow to do it.

Nail them on the screen.

And he tells the exhibitor how to do it—in the American Screen, Volume 1, Number 2, published on an advertising page in this issue.

* * *

We have often wondered how a man of the church, like Canon Chase or Doctor Krafts, could lie so glibly about the picture and the industry. We have had to listen to these bare-faced prevarications—in legislative hearings for instance—till, knowing the truth as anyone within the industry would, we have found it difficult to use self-control.

Do they lie consciously or unconsciously?

Let us say "unconsciously." In the heat of battle and as a devotee of a cause, you don't at the moment care how unfairly you whack the other fellow. It's war. Still you can't help wondering why a minister of the Gospel doesn't earnestly seek the available truth before he sponsors a statement.

But—that's beside the point. Lies are lies, anyway.

And lies deserve death—nothing less.

And the screen can kill them—overnight!

* * *

The industry, which proved so well during the war period, its willingness to render invaluable aid in any needy cause, has again come forward to the aid of Jewish War Sufferers.

B. S. Moss, in charge of the theatrical committee conducting the New York campaign, has gratefully acknowledged the contribution of $2,503.50 *from the F. I. L. M. club.*

* * *

HERFORD TYNES COWLING, in a letter to the Senate Finance Committee now sitting on the proposed 30 per cent ad valorem tariff on film importations, takes up the cause of the educational picture made abroad by the American cameraman. His argument is briefly this: The travel cinematographer is a reporter telling his story with motion pictures. Instead of taking notes in the compilation of his story he exposes a negative film to register scenes or action photographically. The negative, when the subject is completed, represents 40 per cent waste; only a little over half of the footage exposed in "writing" his story reaches the screen. The cost value of this negative is about 20 cents a foot—four cents for the American-manufactured raw stock of which his negative is composed, and 16 cents for traveling expenses. The completed negative on reaching this country must be fitted for the market. This means more expense, and the market value approximates 50 cents per foot. Now, under the proposed tariff, as at present written, the duty based on cost value, would reach seven cents per foot; the tariff, based on market value, would be 17 cents per foot. And here's where Mr. Cowling drives home his argument: "Thus, a measure designed as a protective tariff becomes a prohibitive tax in favor of the foreign producer on this particular class of material." Why? Because the few individuals now engaged in educational cinematographic work abroad will be economically forced out of this line of endeavor. And who will suffer? queries Mr. Cowling. Educational institutions which are finding ever-increasing use for this type of picture and which under this new tariff will find their supply, already far too meagre, entirely eliminated. A duty of 1 per cent per linear foot or not more than 5 per cent of the cost value for this type of picture is Mr. Cowling's recommendation if educational pictures, made abroad by Americans, are to be made available for American institutions. And cold figures prove the logic of his contention.

Frank Buehler, Harry Rapf, Harry M. Warner and Jules Mastbaum, in front of the Stanton theatre, Philadelphia, where the world's premiere of Warner's "Your Best Friend" was given on March 19

* * *

A New York theatrical manager says that the road show business is not merely bad; it is "deader than a door-nail." He excepts, of course, the stars like David Warfield. It is the day, he decides, of low-priced entertainment—pictures, burlesque, vaudeville (low priced vaudeville)—or mixed entertainment of pictures, burlesque, pictures and vaudeville, with continuous performances from 11 *A. M. on. The so-called two-dollar picture is over with; nothing but a novelty, as the "Birth of a Nation" was a novelty, can bring it back. Keep your prices down, he advises.*

* * *

IF we were to suggest a slide for exhibitors to use as the forerunner of a great screen campaign to tell the public the truth about censorship, it would be the very words ordered out of a film by the Ohio Censor Board:

"Movies are the democratic amusement of a democratic people. These people are the best judges of what is good for them. They exercise natural censorship by patronage of good pictures and boycott for bad ones. Any additional censorship is superfluous."

As a matter of fact, cannot such a slide be run legally on the Ohio screens; or, say, a newspaper clipping of the statement reproduced on the slide? Can a newspaper clipping, which isn't censorable, be censored because it is reproduced in stereopticon fashion?

* * *

Referring but briefly to the recent utterances of Mrs. Evelyn Snow, chairman of the Board of Ohio Censors, if these statements are not prima facie evidence of the utter futility and the basic wrong of censorship, then we have no faith left in the democratic future of the people of the United States.

* * *

THERE is a battle royal on out in Colorado. Ole M. Nelson, Manager of the Majestic theatre, and William Bell, Manager of the Crystal theatre, Grand Junction, Colorado, were arrested February 1, charged with keeping open on Sunday in violation of Section 4000, Colorado statutes, known as the Colorado Blue Law. Trial opens first week in April.

Section 4000 was enacted in 1861, before Colorado was a State and before motion picture shows were contemplated. If the law is declared valid every theatre, of course, in Colorado can be closed on Sunday. The reformers, backed by a considerable sum of money, have engaged the services of an ex-Supreme Court Judge and another prominent attorney. The exhibitors have engaged two of the

best attorneys in the State and are assured that they have better than an even chance to win. Harry T. Nolan has sent out a call broadcast for financial help. Mr. Nolan is acting as trustee in the matter. All funds not used for the trial will be turned over to the new exhibitor organization now forming in Colorado.

* * *

That was an unusual tribute paid to "Disraeli" by the Plaza theatre of San Diego, Cal.

After the engagement was finished the Plaza took liberal space for a finely-worded appreciation of the picture. It is about as high praise as has ever been given any picture. And now since Distinctive Pictures has been so highly complimented we take occasion to congratulate the man who wrote this advertisement and the management wise and forward enough to maintain such relations with its clientele. One would always expect the best possible attractions in that theatre.

* * *

ATTENDED by practically every member of Filmdom's "Who's Who" on the Eastern seaboard, The Naked Truth dinner of the Associated Motion Picture Advertisers, held at the Biltmore Hotel the night of March 25, will be remembered as one of the most pretentious affairs sponsored by the Advertisers.

A recapitulation of those present would be practically naming everyone who is anyone in the industry who was in New York at the time. Will Hays, it might be mentioned, was present throughout the dinner.

The radio talks, the showing of the old time News Reel, and the projection of an early Biograph picture were generously applauded. The entertainment, "Returned Checks," likewise pleased, as did the film made by the Advertisers.

C. L. Yearsley, who, we understand, worked day and night to bring the affairs off smoothly, the members of the various committees who likewise gave much of their time, and the organization as a whole received warm congratulations on the success attending the dinner.

CECIL M. HEPWORTH, who was recently in this country studying closely American production methods and facilities, announces that Hepworth Picture Plays, Ltd., the pioneer British producing concern, will build six new studios and treble its present output of pictures. A prospectus, asking for stock subscriptions was, according to the Bioscope, favorably received by the financial editors of the London newspapers.

In a recent speech Mr. Hepworth referred to our pictures as "Americanizing the World," an enormous power, however, he said, of which we do not realize the importance. It is a pity and a shame, he insisted, that American pictures do not give a true impression of American life.

* * *

MAE TINEE, the Chicago Tribune critic, utilizes a review of "Conceit" to fling the moral of the picture back upon the motion picture star. "Conceit," she says, "is responsible for the recent troubles of the Hollywood folk. They forgot that it was the characters they portrayed, not themselves, that won the impressionable public. They forgot the swift demise of those who in the past failed to live as the public expects its idols to live. When the money and mash-notes came flooding upon them they, in fact, forgot everything sensible and exclaimed:

"Well look who's here! I must be a great feller. Never knew it before—but I knock 'em dead!"

Mae Tinee says the public wants its idols to come back.

"Go to it, Hollywood," she entreats, "Come back."

* * *

W. S. Butterfield, head of the Bijou Theatrical Enterprise Circuit of Battle Creek, Michigan, announces for this summer his first stock company, opening at Battle Creek and playing two bills a week. The season for vaudeville over the Butterfield Circuit is finished for the season. "Conditions in Michigan," says Mr. Butterfield, "Show a slight tendency to improve but not enough to create any hopes for a continuous summer policy for the number of theatres now existing in the state."

The Butterfield Circuit comprises twenty pictures, one-night stand and vaudeville theatres. Mr. Butterfield will be in New York April 3rd.

* * *

J. STUART BLACKTON, writing from London, gives us the following interesting bit of film history:

"I think it was about 1895 that Thomas Edison, the inventor of the kinetoscope, was quoted as saying that there was no great future ahead for the device, that it w a bit of a novelty that would soon r out its life. There was perhaps so justification for that notion—but—the is always a but—along came the pr jected picture on the screen.

"I remember that rather well for was a reporter and artist on the Ne York World then and I was assigned go to Koster & Bials music hall in Twe ty-third Street and do an illustrat article on the 'living pictures.' Thom Armat was there operating his projecto the first commercially successful one believe.

"Projection was the salvation of t struggling motion picture then.

"A few years went by and there w something of a lull in the business. The along came the Spanish American W and gave the motion picture a gre chance to satisfy patriotic demands wit pictures of troops and transports an battles. Business picked up again.

"Then for some time the business co tinued, growing slowly but rather at dead level for a long time. The picture seemed to have take its permanent position as a part of the vaudeville shows, th and nothing more.

"But, in, I think, 1907 there was a general financial stri gency and business depression. Suddenly the motion pictur took an upturn. The conditions that killed the road shows wit their high admissions and costly troupes gave the then newbor 'store-shows' of the motion picture their opportunity. Swiftl business got so good that we had to end our patent wars an litigations by the formation of the Motion Picture Patents Com pany so we could go to work, and make both pictures an profits.

"Then came the great era of program service to the theatre the days when picture makers sold footage and exhibito measured the merits of their shows by the loudness of the po ters. This business rapidly approached a maximum and a other picture depression was waiting around the corner a coupl of years away, when before it could overtake us the dramati feature was brought forth, the modern screen drama. The m tion picture took on a new burst of life and the vast develo ments that reach down to today. The screen is now in the late days of that remarkable film epoch. The feature picture kille the program concerns and they went down from positions dominant greatness to entire oblivion. Such once imposin names as the General Film Company and the Mutual Film Co poration are as dead as Pharaoh now in a mere handful years. The new thing and the new policy survived and th motion picture prospered with the new idea.

"It is now nearly ten years since the present period begar That is long enough for any dynasty in the film business Something new has to come and it is coming."

* * *

"Cheer up," says Commodore Blackton, "there is alway a new idea that saves the motion picture." He cites, of course his production, "The Glorious Adventure," his Prizma natura colors, soon to appear here at the Capitol theatre, as an instanc of the new idea. J. D. Williams says it will be the big pictur that will save and remodel the whole industry this year. Wh else has a cheer up thought?

* * *

The illustrated annual of the French film world, "Le Tou Cinema," has recently been issued by "Publications Films," 3 Boulevard de Capucines, Paris. The work is a complet index of the personnel of the French industry, and a biograph of business abrotd. Copies may be obtained from the pub lishers.

Universal Makes Offer of Reauced Rentals at Kansas Convention

Exchanges Agree to Stop Service to Churches; Record Number Present

THE secret is out. The company which was scheduled to spring a sensation at the semi-annual convention of the Motion Picture Theatre Owners of Kansas is Universal. The Universal proposition provides for reduced film rentals to exhibitor members of the organization, to help them over the period of poor business and further states that if it becomes necessary Universal will furnish theatre owner members of the organization film service free of charge. Carl Laemmle, president of Universal, addressed a personal telegram to the members of the convention. Coupled with this arrangement was the appointment by Morton Van Praag, president of the M. P. T. O. of Kansas, of an Adjustment Committee, which shall pass upon the individual cases of exhibitor members applying for reduced rentals. The committee comprises Roy Burford of Arkansas City, J. P. Everett of Paola, R. G. Liggett of Kansas City, and H. L. Gees of Mulberry. Other exchanges assured co-operation also, and arrangements were effected whereby exchange managers will sit with the committee and deliberate upon the action to be pursued.

Besides the announcement of the Universal proposition the disposal of the question of film service to churches and schools formed another feature of the convention. A special committee of exhibitors met with the exchange managers on Monday evening and secured a signed agreement that film service to schools and churches would be discontinued by the exchanges. The United Artists exchange refused to become party to this agreement, and a communication from the convention was addressed to the United Artists home office asking for a definite expression of policy with regard to this matter of film service to churches and schools. The music tax also came in for considerable discussion, and a resolution was adopted pledging the members not to pay the tax.

Morton Van Praag was re-elected president of the Motion Picture Theatre Owners of Kansas by acclamation. The other officers elected are: Vice presidents, Messrs. Liggett, Holmes and Gees; treasurer, William Meyn of Kansas City; secretary, Clarence Smith of Kansas City; sergeant-at-arms, Frank Davidson of Great Bend. All these officers were re-elected except Mr. Smith, who succeeded H. H. Woody of Lincoln, and the sergeant-at-arms.

The convention opened at Wichita, Kan., on Monday of this week, March 27th, at 11 a. m., following a meeting of the Executive Committee at 10 o'clock. A record number of exhibitors attended the sessions which continued throughout Monday and also Tuesday. The business of the meetings was transacted with an enthusiasm that betokened serious and thorough consideration from the start. Mayor Wallace C. Kemp of Wichita welcomed the exhibitors, and Samuel Handy, attorney for the exhibitors' organization, made a brilliant address in responding to the Mayor's speech. Telegrams were read from Sidney Cohen, president of M. P. T. O. of A., and Attorney General Hopkins, counsel for the exhibitors, who expressed his regret at being unable to attend. The absence of the Attorney General was a particular disappointment, as he was to have been one of the principal speakers at the banquet, and was expected to announce his candidacy for the position of Justice of the Supreme Court.

Following the reading of the telegrams, President Van Praag made his annual report, which took up thirty-five minutes. In sounding the keynote of the convention, Mr. Van Praag demanded lower film rentals and told the assembly of the offer of a certain large distributor to reduce film rentals. He also touched upon the music tax, saying: "We have been accused of bumping our heads against a stone wall in fighting the music tax after legal talent has said we could not win, as the copyright law gave them monopoly on the music. We are not denying them the right to collect the tax, but we do say they are of the most brazen and illegal combination in violation of the Sherman Anti-Trust Act that has ever been known, and we are going to have them declare the trust and dissolve and put some of those members of the American Society of Authors, Composers and Publishers behind the same stone walls that we have been accused of trying to bump our heads against. Mr. Van Praag's speech was hailed with great applause. Following his address, the meeting adjourned until 2 p. m. to convene behind closed doors. Promptly at 2 p. m. President Van Praag reopened the convention. Attorney Samuel Handy, who was engaged in the music tax case for the exhibitors, addressed the convention. He urged no one to pay, and pledged his every effort to go clear to the finish. Mr. Handy received a great round of applause, and a resolution was adopted approving of his engagement, tendering him every help and affirming that no member would pay this tax.

Harvey Motter, chairman of the Republican State Committee and Collector of Internal Revenue in Kansas, next addressed the exhibitors on revenue questions. The matter of renting films to schools and churches came up next for discussion and was attended by considerable display of oratorical fireworks. Mr. Roy Burford of Arkansas City took the floor and severely denounced exchanges for rendering film service to churches in his city. He declared that some of the churches were equipped with the latest types of projection machines, gold fibre screens, etc., and charged admissions. After a lengthy discussion, a committee was appointed to meet with the exchange managers Monday evening and deliver an ultimatum on this question. The committee was instructed to report back to the convention on Tuesday morning.

The convention banquet held Monday evening at 11 o'clock proved a great success. Among the principal speakers were Attorney General Samuel Handy and Representative C. B. Griffith. The first business of the Tuesday morning session was the report of the special committee appointed to meet with the exchange managers on Monday evening in connection with the furnishing of film service to non-theatrical institutions. The committee reported that a signed agreement to refrain from supplying film to churches and schools had been received from all the exchanges except that of United Artists. A wire was immediately addressed to the United Artists home office asking for a definite statement of policy regarding the supply of film service to non-theatrical institutions. A resolution condemning the stand of the United Artists exchange on this question was drawn up but was withheld from publication pending the arrival of a reply from the United Artists headquarters in response to the convention's telegram of inquiry.

Among the resolutions adopted by the convention were resolutions against foreign films and the Obenchain picture; one endorsing Movie Chats; a recommendation for reduced film rentals; and a resolution authorizing the president of the state body to appoint a business manager. As a result of the prompt payment of dues a substantial sum is reported to have been raised for the carrying on of the work of the state organization.

The Executive Committee elected includes: A. F. Baker of Kansas City, H. McClure of Emporia, Stanley Chambers of Wichita, R. G. Liggett of Kansas City, and J. I. Saunders of Cheney.

The New Issue of
THE BOOKING GUIDE
is on the Press.
Have you ordered your copy?

Wm. Landau Elected President of T. O. C. C.

By a vote of 70 to 64, William Landau defeated William Brandt for the presidency of the Theatre Owners Chambers of Commerce at a meeting held on Tuesday of this week, March 28th, at the Astor Hotel, New York City.

The other officers elected are as follows: Charles Steiner, first vice-president; J. Alton Bradbury, second vice-president; S. A. Moross, secretary; and Hyman Rachmil, treasurer. The executive committee comprises: Loe Brecker and David Weinstock for the Borough of Manhattan; Rudolph Sanders and Samuel Sonin for Brooklyn; Charles Moses for Richmond; Bernard Edelhertz for the Bronx; Hy Gainsboro for Queens; and David Keizerstein for New Jersey. The finance committee consists of Max Barr, Samuel Peyser and Samuel Sonin.

Kent Announces Changes in Paramount Sales Force

S. R. Kent, General Manager of Distribution for Famous Players-Lasky Corporation, has announced the following changes in the Paramount sales organization, effective immediately.

R. C. LiBeau is appointed Branch Manager at Kansas City, succeeding R. J. McManus. R. J. McManus is appointed Branch Manager at St. Louis, succeeding R. D. Thomson. R. D. Thomson is appointed Branch Manager at Omaha, succeeding H. I. Krause. H. I. Krause is appointed Branch Manager at Washington, D. C., succeeding C. C. Wallace.

C. C. Wallace is appointed Branch Manager at Chicago, succeeding H. W. Given, who will devote his entire time hereafter to his duties as District Manager in charge of District No. 5, which includes the territories of the Chicago and Milwaukee exchanges.

First National Directors Form Association

The directors of photoplays released by Associated First National Pictures, Inc. have formed an association which in the articles of incorporation is called "The First National Directors Union." The association will work hand in hand with the Independent Screen Artists' Guild, which is composed of forty of the most prominent producers and stars in motion pictures. The following are members of the union:

Marshall Neilan, R. A. Walsh, Allen Holubar, Maurice Tourneur, John M. Stahl, Frank Lloyd, Sidney Franklin, Chet Withey, Edward Carewe, Del Andrews, James Young, F. Richard Jones, J. A. Barry, Clarence F. Brown, Fred Niblo, John Griffith Wray, Bill Watson, Edward Sloman, Wallace Worseley, James W. Horne, Roy del Ruth, Henry King, Tom Forman Lambert Hillyer, Jerome Storm, Victor Fleming, Irvin Willat, William Seiter.

Four Exhibitor Conventions Scheduled for April

Much interest centers in the coming annual conventions of the Motion Picture Theatre Owners of Western Pennsylvania and West Virginia, which will be held next month. The Western Pennsylvania meeting will be held at Fort Pitt Hotel, Pittsburgh, on Monday, April 10, and will be attended by a large number of exhibitors.

A number of very interesting subjects will be brought before the theatre owners at the Pittsburgh convention, many of which will have an important bearing on the coming National Convention of the Motion Picture Theatre Owners of America in Washington in May.

The West Virginia convention will be held on Tuesday, April 11th, at the Chancellor Hotel in Parkersburg. This convention will also deal with subjects of special importance to theatre owners, having local reference to the affairs of the organization in West Virginia.

At both conventions constructive programs have been prepared. President Sydney S. Cohen, of the Motion Picture Theatre Owners of America, will be one of the principal speakers at both conventions.

The convention of the Motion Picture Theatre Owners of Missouri has been called for April 5th and 6th at the Statler Hotel, St. Louis. It is expected that the coming convention will be the greatest in the history of this association.

The annual convention of the Motion Picture Theatre Owners of Minnesota will be held at the Radison Hotel, Minneapolis, April 10th to 12th. The committee in charge of the convention has been working very hard to make it a great success.

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E. Kendall Gillett, Treasurer
George D. Gould, Managing Editor
Fred. J. Beecroft, Adv. Mgr.

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Goldwyn Directors Elect New Officers

At a meeting of the Board of Directors of Goldwyn Pictures Corporation, Thursday, March 23, Edward Bowes, who is managing director of the Capitol Theatre, was elected a vice-president of the company. Moritz Hilder and Abraham Lehr were re-elected vice-presidents. Mr. Lehr is in charge of production at the Goldwyn studios in Culver City, Calif. Philip W. Haberman was re-elected treasurer and Gabriel L. Hess, secretary.

The Board of Directors, last week elected Frank J. Godsol, president, and Francis A. Gudger, a vice-president. Yesterday's elections complete the executive administration of the Goldwyn company.

Association Members Will Receive Foreign Data

At the request of the Department of Commerce, Frederick H. Elliott, Executive Secretary of the National Association of the Motion Picture Industry, has forwarded to R. A. Lundquist, Chief of the Specialties Division, Bureau of Foreign and Domestic Commerce, a list of the association's members so they may be included in a list of firms eligible to receive important confidential information concerning the motion picture industry abroad.

The Department of Commerce is constantly receiving such motion picture trade data from its foreign representatives, but these reports cannot be published in the Commerce Reports by the Bureau of Foreign and Domestic Commerce. Hereafter this information concerning film conditions in foreign countries will be conveyed both through the National Association and by a direct service to the companies themselves.

In a letter to Secretary Elliott requesting the names of the company members of the National Association, Lundquist expresses his appreciation of the cooperation that has been extended heretofore by the National Association to the Department of Commerce.

Rothacker to Establish Film Laboratory at Toronto

Announcement has been made at Toronto, Ontario, of the decision to establish a film laboratory at Toronto by Watterson H. Rothacker of Chicago, founder of the Rothacker Film Mfg. Co. A representative of the company has been making an official visit to Toronto to secure a site for a Canadian plant to cost, with equipment, upwards of $250,000.

The Canadian company is to print for Canada, the British Dominions throughout the world and for Oriental countries it is declared. Another plant is to be established in England, according to announcement.

Canadian war veterans are to be employed in the Canadian laboratory and enterprise will operate under a profit-sharing scheme. Rothacker laboratories are already in operation at Chicago and Hollywood, Cal.

New Virginia Censors at Sea on Duties

Members as Yet Uncertain Just How Work Is to Be Done; Early Conference Planned

WITH censorship of motion pictures in Virginia an established fact and the appointments of the Board completed, the views of the new commissioners are of interest. To ascertain just how the appointees regard the task to which they have been assigned, the Richmond representative of MOTION PICTURE NEWS has interviewed two of the three members of the Board and has been acquainted with their opinions.

"To tell you the truth," said Evan R. Chesterman, former widely-known dramatic critic and the first to be appointed by Governor Trinkle, "I have not entirely gotten my bearings as yet. The appointment came upon me so suddenly and my correspondence, as a result of it, has increased to such formidable proportions that I have been fairly swamped with the purely personal side of it. As a matter of fact, the appointees find themselves in a very peculiar position. We have not even, as yet, had a conference, but I had a letter from Mr. Moncure, who lives in Falmouth, saying that he would come to Richmond next week, when we will get down to a more analytical basis than has been possible so far. We have our appointments, we are referred to as the Board of Censors, yet we are without authority to transact any business, or even to order proper stationery with letter heads."

Asked if the statement was true that no funds had been provided by the legislature for offices, a studio, picture machines, etc., Mr. Chesterman said: "It is quite true, and not only that but we are in the position of holding office, of carrying on such business as comes to hand every day, while it is not entirely clear as to when our duties formally begin. I have only read the bill twice, and I shall have to give it careful study, but there are many passages that seem obscure, and I am very sure that before we begin active work we shall need legal advice and a construction of many provisions of the bill by the Attorney General." Mr. Chesterman stated that in his opinion the idea of censorship was an unpopular one, and that without exception everybody that he had heard express an opinion was against it. "So you see," he said, "our position is a very delicate one. So far as I can see, we shall have to begin at the bottom and build a completely new thing, and I have no doubt we will make some mistakes, but while I do not indulge much in didactics, it is my intention, as well as that of my associates, to do the best we can in the somewhat chaotic conditions."

Asked what, in his opinion, was the solution of the problem dwelt upon at such length by the proponents of the censorship bill, of making all pictures suitable for the entertainment of children, Mr. Chesterman unhesitatingly replied that its only solution lay with the parents. "It would be impossible to have all pictures shown in the state suitable for the entertainment of children. Of course, in the case of the very young child, its innocence prevents comprehension of the subtleties of suggestion, but in the case of the boy and girl of from 16 to 22 parental control is the only effective remedy. No parent can relegate the proper supervision of what his child should see to any delegated authority outside the home. But I believe, on the whole, that the pictures are getting better, though I have never been a close student of them, and the necessary eliminations will undoubtedly become fewer all the time. It seems to me, however, that any statement from me is somewhat presumptuous, in view of the fact that we are appointed, but are not yet organized for work."

Mrs. Emma Speed Sampson was equally indefinite as to how the work of the board should be undertaken. "It is all so new to me," she said, "and we have had no conference, but I am delighted to be associated with Mr. Chesterman in the work, and I am sure we will work in perfect accord. I have not met Mr. Moncure as yet." Asked if she went to the moving pictures, she replied: "Well, I am not a 'fan' at all, but I do like the movies and go frequently with my children. One thing, I have no patience with those who think the moving picture is an inferior form of entertainment. I think, of course, that there have been things in the pictures that were unfortunate, and still are, for that matter, but I believe they are growing better all the time, and I do not believe their possibilities have been sensed in the slightest degree. The matter of censoring pictures is a very delicate one, and, I am sure, will offer many difficulties, but I shall just do my best as I see it. The great trouble is rather one of taste than of morality. The indecent or obscene thing is easy of elimination, but in question of taste one is immediately involved in difficulties, because what is offensive to you might not be at all so to another. There must be a broad policy in such things. Then there is the question of suggestion, which offers tremendous difficulties, because it is so intangible a thing. I haven't any idea how we could handle these questions. It is all so new and so sudden that I have no definite ideas on the subject as yet, but I am going to study the pictures very seriously before we begin work so that by that time I will have probably more definitely defined ideas on many of the questions."

Patronage and Projection

PICTURES have improved—very noticeably so. On every hand you hear the public remark—"What's happened to the movies? They're much better—They're really worth while. Is it Will Hays' influence so soon?"

No, it's not Will Hays so quick—it's just the pictures and the realization that to entertain the public a motion picture has got to be something besides "film yardage."

But, and here's one joker, the projection!

I sat in a nice, neat, small house the other night in a small town and saw one of the best pictures produced this year. It jumped all over the screen. It flickered. In fact, the patrons spent most of their time watching the "booth port holes" rather than the screen.

I stayed afterwards, being interested and knowing the manager I wanted to know what was going on. I found out. The old worn out projectors rebuilt—said to be "good enough" to put in a new house to project a first class picture. They must have come from a junk heap, that was where they belonged.

This is an illustration of conditions in many places.

The Public buys the picture on the screen. If the picture is not properly put on then the public does not buy again—patronage falls off.

The Projector is the heart of any house—no matter how good the picture if the machine that projects it is not right then the show might as well be closed down.

Check up on your projection apparatus to-day.

Ohio Censorship Eliminations Not Reported

The latest development in the motion picture censorship fight that has been at fever heat in Ohio for the past two weeks is the announcement that henceforth the State Division of Censorship will not send to newspapers its bulletins of eliminations in motion picture films.

Mrs. Evelyn Frances Snow, head of the division of censorship, is reported as stating that this action was taken at the order of Vernon Reigel, Director of the Department of Education, under which the censor board comes. In accordance with the order issued last week, Mrs. Snow indicated that any explanation of the action would have to come from Riegel. Last week's order from headquarters affected Mrs. Snow in that she was requested to refrain from giving out interviews which had not been passed by the Director of Education.

This action on the part of the censor board does not keep the newspapers from getting a list of eliminations if they want them. The motion picture exchanges are only too glad to furnish the desired information.

Reprinted From MOTION PICTURE NEWS of April 1

The following paragraphs, written for the "Pictures and People" page of last week, were, through a mechanical error, so widely separated as to entirely lose their entity as consecutive comments on the one subject. We believe their timeliness warrants their being reprinted as they should have appeared:

At a time when the newspapers are only appealed to—and this mostly by such men as W. J. Bryan, W. J. Anderson and others to stop their unrestrained gibes at prohibition, the Ohio Board of Censors lays down the following laws—unappealable—for the picture-going population of that state:

To wit: there will be eliminated from all films:

Any drinking songs.

Any statement that beer is enjoyable.

Any suggestion that there are polite speakeasies.

* * *

Again, at a time when the enterprising citizen is borrowing money to pay his income tax and at the same time watching the spectacle of the United States Congress grinding out a bonus bill, the Board of Censors of Ohio declares that the motion picture in that state may not express:

Any suggestion that political appointments anywhere are not based on merit.

Any implied statement that politicians would support a candidate whom they did not think admirable.

Any reflection on the intelligence of an imaginary candidate for mayor.

* * *

Another elimination: any criticisms of modern manners and ideas.

* * *

And we are told that the law that creates and gives such power to rule to such a Board of Censors is not opposed to the Constitution of these United States!

We have but one consoling thought to offer to the supposedly free citizen of Ohio: Read Wells' "Outline of History" and note that the human race even survived the great glacial periods of the world's history.

Southern Exhibitors Approve Hays and Organization

Much thought has been given as to how exhibitors in the South will feel in regard to Will H. Hays and the organization which he heads, but after a thorough survey of the Southeast there can be no doubt but what the exhibitors are strongly in favor of him.

Y. F. Freeman of Southern Exterprises, Albert Sotille of Charleston, S. C., A. F. Sams of Winston-Salem, N. C., A. S. Guckenheimer, Savanah, Ga., L. T. Lester, Columbia, S. C., and many other representative exhibitors have expressed themselves as being heartily in favor of Hays' national organization.

Paramount Highlights—From left to right—Charles E McCarthy, publicity manager; Jerome Beatty, assigned to special sales work at Lasky studio; and A. M. Botsford, advertising manager

Paramount Adv. and Publicity Dept. Reorganized

REORGANIZATION of the publicity and advertising department of the Famous Players-Lasky Corporation was announced this week by S. R. Kent.

Jerome Beatty, who has been director of publicity and advertising, hereafter will do special work for the sales department in connection with production in the Lasky studio. Mr. Beatty is now in Hollywood on a special mission for the sales department.

The publicity and advertising departments, which heretofore have been under one head, have been separated. A. M. Botsford, who has been advertising manager, will continue in this position, handling his department as a separate unit in the organization. Charles E. McCarthy will continue as publicity manager, and will be in sole charge of all publicity, including the staff at the Lasky studio.

The department of lithographs and theatre and lobby accessories will be taken over by Claud Saunders, exploitation manager. This work has been formerly done by Albert Thorn under the supervision of Mr. Beatty.

Sales Council Formed for Hodkinson Corporation

In order to establish a more comprehensive plan of directing the sales organization of the W. W. Hodkinson Corporation, F. C. Munroe, Vice President and General Manager of the Hodkinson Corporation, announces this week that a Sales Council has been established to superintend the general sales policies of the company.

In order to carry out this new arrangement Mr. A. W. Smith, Jr., formerly Sales Manager, has been appointed Assistant to the General Manager. Mr. Smith will also serve on the new Sales Council, the members of which are Raymond Pawley, Vice President and Treasurer; A. W. Smith, Jr., Assistant to the General Manager; Foster Gilroy, Advertising Manager; L. W. Kniskern, Manager of the Contract Bureau, and F. C. Munroe, Vice President and General Manager.

Under this plan the future sales policy of the Hodkinson organization will be under the personal supervision of the General Manager, and all general instructions to the field force will be broadcasted under his signature. Division and Sales Managers will report directly to him. The Sales Council will hold regular meetings to decide all sales policies, and from time to time Division and Branch Managers will be called into the home office.

Special Features Planned for M.P.T.O. Convention

A number of features calculated t effect great changes in some elements o the motion picture industry will charac terize the big National Convention of th Motion Picture Theatre Owners o America, which will be held at the Ne Willard Hotel at Washington, D. C., th week of Monday, May 8th to 12th inclusive.

One of these will be the presence of a number of distinguished newspaper editor from different parts of the country, wh will appear as fraternal delegates i bringing to the Motion Picture Theatr Owners the message of a union of th newspaper and the screen as the combine American press. Theatre owners no recognize in the element of public servic rendered by their theatres this publicity utility, resident in the screens, and th fact is becoming more apparent daily t the people generally. Hence the forma union of the newspaper and the scree press of America at the Washington con vention is considered most appropriate and a distinct progressive step.

Another feature will be the presenta tion of a complete public service progran by the National Public Service Commit tee. They will be coupled with the pres ence of distinguished public men of th nation and different states. The coming Washington convention will, from every indication, be one of the largest numer ically, and most important—in a busines way—yet held by any division of the motion picture industry.

The accessory exhibit in the Coliseum on Pennsylvania avenue, Washington, wil be large, and entirely representative o most divisions of construction and opera tion associated with the motion picture theatre.

The railroad companies have provide fare and one-half from all points to Wash ington and return, and certificates entitling theatre owners and their friends to this courtesy have been forwarded from the national office of the Motion Picture The atre Owners of America.

Jake Wells Lowers Prices in Richmond Theatres

Jake Wells has announced a reductio in the admission price of all of his Rich mond (Va.) theatres. Lower overhea and reduction in the buying of feature pro ductions is said to have made this possible The Bijou will continue to show the bes pictures obtainable at any price. A sliding scale will be followed and admissions wil be based on the overhead cost.

Believing there was a demand for pic tures that could be shown for ten cents the Isis was converted into a popular priced house. The Oldeon is showing repeat pictures mostly with an occasiona production showing first run at popula prices. Other Wells theatres, it is said will give their patrons the benefit of sav ings in purchasing features.

First National's Dollar-a-Week Men Are Chosen

Judges Select Exhibitors Who Will Make Pleasure Trip to Coast

HERE are the nine Dollar-a-Week men who will go to California as a result of the exploitation competition conducted by Associated First National during First National Week, February 18th to 25th.

Class 1 (Theatres Seating 2,500 and over)—Edward L. Hyman, Manager of the Mark Strand theatre, Brooklyn, N. Y. Ralph Lieber, manager of the Circle theatre, Indianapolis, Ind. Frank Steffy, Coliseum theatre, Seattle, Wash.

(Note: Mr. Steffy's theatre rightly falls in the Class 2 theatres, but in view of the fact that he was part of the mammoth "Go to Theatre Week" carnival staged in Seattle during First National Week, the carnival itself was considered a Class A stunt, the best man participating in it adjudged winner in this division. Mr. Steffy was that man.)

Class 2 (Theatres Seating 1,000 to 2,499)—A. G. Stolte, Des Moines theatre, Des Moines, Iowa. Willard C. Patterson, Metropolitan theatre, Atlanta, Ga. O. K. Mason, Regent, Wichita, Kas.

Class 3 (Theatres Seating 1,000 and less)—John Paxton, Musselman theatre interests, Paris, Texas. Alfred I. Gottesman, Strand theatre, Shenandoah, Pa. Joe Burton, Star theatre, Toccoa, Ga.

Out of a mass of material submitted by more than one hundred exhibitors desiring to make the trip, these nine were selected by a board of judges which included Epes W. Sargent, *Moving Picture World;* John S. Spargo, *Exhibitors' Herald;* J. S. Dickerson, Motion Picture News; Charles Simpson, *Exhibitors' Trade Review;* R. W. Baremore, New York *Morning Telegraph.*

Mr. Spargo acted for W. R. Weaver and Mr. Simpson for Howard McLellan, judges who were unable to be in New York when the decisions were made.

This contest was one of the most successful that has ever been held by a distributing organization. Conceived originally to encourage exhibitors in exploiting First National Week and the pictures played during the period, it developed into a remarkable demonstration of showmanship on the part of theatre men all over the country.

For instance, John Paxton, who, though falling in the third class of theatres, would have been declared the grand sweep stakes winner if there had been such a prize offered. The Musselman theatre interests control the Grand, Parisian and Cozy theatres in Paris, Texas; the Grand in Corsicana and the Travis theatre in Sherman, Texas.

Mr. Paxton's campaign is one of the most remarkable in the history of motion picture exploitation. Briefly, here are some of the things he did in Paris alone:

Secured the entire front of the Paris, Texas, daily paper for the opening of his campaign, managing to have one-half of it donated by the newspaper because he sold First National Week to the editor. He used 236 inches of display advertising during the campaign. He secured 75 inches of display free. Secured 566 lines of reader free. He induced newspaper editor to carry free stories of First National Pictures during entire year of 1922.

He used five twenty-four sheets, forty one sheets and forty newspaper cuts and ten banners. Ran five different announcement slides and three trailers advertising the coming of First National Week.

Displays were built on all pictures. A decorated street car and forty-piece band were used during the week. Gave free boy scout matinee, showing to 500 boys.

His whole campaign in the three cities included:

Seven hundred and forty-three inches of advertising, 257 inches of free display advertising, 1,707 lines of reading notices free of charge.

Built eight different lobby displays, used an aeroplane decorated with First National banners, which flew to all parts of the country. Gave free aeroplane rides and books of tickets. Used street cars and interurban cars.

In the first class of theatres, Ed. Hyman put forth probably the most extensive campaign Brooklyn ever has known. He used large display advertising before and during First National Week; had Hope Hampton appear in person in connection with her picture, "Stardust;" used cards on the front of some 900 street cars in Brooklyn; had huge illuminated signs at the busiest points of the city; had art paintings on the entrance of the theatre; American flags and First National Week flags flown from the marquee; had lobby decorated with First National pennants; American flags, one sheets, portraits of Hope Hampton; distributed Hope Hampton heralds to thousands of Brooklyn homes; awarded prize passes; used huge First National Week banner carried by six men; mailed thousands of postcards in advance of week; ran a special First National Week trailer in advance; introduced First National trade mark in the special George Washington prologue.

The Circle theatre played "Penrod" during First National Week and concentrated on the picture more intensely than on the week itself. Their program of exploitation included: A tie-up with the *Indianapolis Star,* for freckle and carrier show, resulting in stories and pictures every day for ten days in advance of opening. Interviewed Booth Tarkington, author of the story. Used advanced stories and advance advertising and reviews.

Window displays in book stores and department stores which were made a feature of advertising by these stores. Window display in Stewart's bookstore had a miniature of the Circle stage, displaying scenes from "Penrod" on a drum operated by motor.

Parade of 2,500 freckle-faced kids and *Indianapolis Star* newspaper carriers. Posting of twenty four sheets advertising First National Week and "Penrod," 300 one sheets, 200 regular window cards, 50 special hand drawn window cards in down-town stores, 200 cards on front of city street cars.

Pre-views of "Penrod" for Booth Tarkington and friends, for newspaper men and for members of school commissions. Each showing resulting in special publicity for "Penrod" and First National Week. Slides used for one month in advance advertising "Penrod" and the week. Special posters in lobby advertising "Penrod" month in advance. Special show for the paraders mentioned above.

The most sensational event pulled off anywhere was the "Go to Theatre Week" in Seattle. Credit for this big enterprise, which became a civic carnival, must go to L. O. Lukan, manager of the Seattle branch office of First National. Twenty-three theatres in the city having been booked for First National Week, Lukan saw an opportunity of stimulating business not only for his own clients, but for theatres in general. He got the managers of vaudeville, grand opera, stock and picture houses to join in "Go to Theatre Week," which was in reality First National Week. A fund of $2,500 was raised to advertise it, and a huge theatre parade organized. Fourteen floats representing as many theatres appeared in this parade, which was led by a band of ninety pieces.

The "Penrod" float, built by Mr. Steffy of the Coliseum was the first in the line. Other First National floats were "Hail the Woman" (Strand theatre), "Polly of the Follies" (Liberty theatre), "Peck's Bad Boy" (Winter Garden), and the First National Exchange float.

Advance teasers on "Penrod" and a puzzle contest.

One week before the engagement he posted forty twenty-four sheets, twenty-five six sheets, forty three sheets and eighty one sheets, 300 window cards.

Advance trailers on First National Week showing scenes from "Penrod" and close-ups of First National stars.

Special window displays on "Penrod"

(*Continued on page* 2056)

Publicity Director Analyzes Press Books

NAT L. ROYSTER, publicity director of the Knickerbocker theatre, Nashville, replies to William A. Johnston's editorial, "The Million Dollar Press Book," which appeared in the March 25th issue of MOTION PICTURE NEWS. Mr. Royster designs the display advertising and writes the publicity stories of the Knickerbocker theatre, and handles all of the exploitation of the Empress Amusement Company, which controls the Knickerbocker. After establishing his qualifications, Mr. Royster continues:

"We will first take an expensive press book from one of the larger producing companies, and from which I am at this moment trying to cull something that I can use in advertising their picture which we are playing a whole week. We note in the first column this time-worn statement, 'The cast is one that will attract a great deal of attention, and the members named below have proven their entertainment ability by their past work on stage and screen.'

"Then comes the famous and well-known postcard stunt, showing what a wonderfully attractive postcard can be mailed out to your patrons, which will make them want to storm the doors for admission.

"Then comes the teaser mail stunt, which is new and up-to-date, as we are all aware of. Then, a very sweet, appealing letter which you are to mail out to your patrons and which, they state, will make them fight for seats. We find these well-known words also on one page, 'A fund of useful information is given on this page and the next one.'

"It seems that the boys who get up the press books do not figure on anything but cast, director, catch lines, questions and answers and the old bunk about advertising the name of the picture and the patrons will pack the house.

"We played a wonderful little picture in this city a few days ago and one that really appealed, but when I looked for material that would assist me in putting this one over, I failed miserably to unearth anything that even looked like exploitation or publicity ideas and stunts, so, of course, had to lose practically half a night trying to think of something original.

"We have seen but few press books that really give any definite information in regard to windows, street stunts, lobby, stage, music and a dozen other means of putting the picture across, and this is where the average man who compiles a press book falls down, according to my way of thinking.

"Let's turn to some of the heads used on the press stories clipped from several press books. Of course, they are all original and no one has ever used them before. We will give just a few:

"'Has Pulsating Story;' 'A Picture That Will Please Old and Young Alike;' 'Miss Hokum Has Great Role;' 'Well Known Stage Beauty in This Picture;' 'Theatre Life Shown in All Its Entirety in This Picture;' 'Risks Life to Film the Picture,' and so on through the entire original list.

"The big city man can and will use the press book, as will the smaller cities and towns, but they can never use them to success until the publicity departments of the various film companies give the matter some thought and get right down to brass tacks. Perhaps it is because these boys, or a part of them, have never had any practical experience from the end where they have to put them across, or it may be because they do not sit in the projection room and make the proper notes on a picture. This we do not know.

"It seems to us that the plan, or press book man should receive some excellent information in regard to the picture and its possibilities and exploitation advantages; did he go to the author, the director who made it, and the scenario editor, all of whom could give some excellent advice and pointers on the picture in question, thus getting away from the old press book ideas and stereotyped stuff that they often put out for the exhibitor to work with.

"Instead of making of the publicity men regular machines to turn out this publicity, why don't the larger producers give the publicity men more time, let them originate, let them get in actual touch with the exhibitor, and in this manner find out just what is necessary and best for them?

"Sure, let them make press books for the eighty percenters, let them produce something that the small town man can use to advantage in advertising his picture, and you can bet your last dollar that the big city man will find plenty of material in the press book also that he can use to advantage, with the aid of his own original ideas and increased advantages for putting over a publicity campaign.

"In the final analysis, there should be a real dyed-in-the-wool showman to supervise the press book, a man who can look at a picture a few times and immediately pick out the advertising possibilities which it contains."

Says Mr. Royster in conclusion: "So if the 'Big Houses don't use them and the small houses can't, why the million-dollar printing bill?'"

Cleveland Exchange Board Issues Trade Rules

The newly organized Board of Motion Picture Exchange Managers of Cleveland has issued a set of Trade Rules to be observed by theatre owners. The Board also announces the formation of a Grievance Committee, before which exhibitors will have the right to appear in person for the purpose of presenting any complaints and adjusting differences. In issuing the following Trade Rules, the Board announces that on its side it will give special attention to the details of the exchange activities so that exhibitors will receive as nearly perfect service as possible. The Trade Rules follow:

"TRANSPORTATION CHARGES—All transportation charges to and from the exchanges must invariably be paid by the exhibitor.

"PAYMENTS—Remittance covering film and advertising charges must positively be in the office of the exchange prior to the time the film is to be shipped, otherwise film will be shipped C. O. D.

"CONTRACTS — Exhibitors must carry out all terms as specified in contracts made with the exchanges. No verbal agreements will be recognized. Exhibitors are cautioned to read carefully all terms of all contracts signed, as they will be expected to live up to the letter of their contract.

"CHANGES IN BOOKINGS—No change in booking will be granted unless the request is made fourteen days prior to the original play date, OR SERVICE IS TO BE PAID FOR AT THE TIME THE BOOKING IS CHANGED.

"HOLDING FILM—No film shall be held by the exhibitor beyond playing date as per contract. Any and all damages accruing to an exchange through disregard to this rule shall be borne by the exhibitor responsible."

"Nation Hell-Bound in Its Reform Laws"—Dixon

THOMAS DIXON, author and playwright, replying to a communication from Samuel L. Adams, of South Boston, Va., regarding the motion picture censorship bill recently passed in Virginia, expresses the belief that "the country is hell-bent and hell-bound in its futile reform legislation." He also expresses himself as "deeply grieved to see a Southern state follow the vicious example of the North in passing a censorship bill." Mr. Adams, who represented the county of Halifax in the house of delegates, was a schoolmate and is a life-long friend of Mr. Dixon.

The letter from Mr. Dixon to Mr. Adams reads, in full, as follows:

"Your letter with enclosure received. I am deeply grieved to see a Southern state follow the vicious example of the North in passing a censorship bill. The country is hell-bent and hell-bound in its futile reform legislation. A day of grim reaction is on the way. It may be a revolution in your day and mine. It may be put off until the next generation, but it's coming."

"Virginians rebelled against George III. and put Sic Semper Tyrannis in their crest for less than your bill has done to the authors of Virginia."

"Industry an Inverted Pyramid"—Hodkinson

Distributor Urges Exhibitors to Organize to Utilize Buying Power and Credit

THAT the motion picture theatre owners of the country organize to utilize their buying power and credit if they would escape "producer domination" was the recommendation made by W. W. Hodkinson, president of the W. W. Hodkinson Corporation, in an address before the Northern California division of the Motion Picture Theatre Owners of America at a luncheon at the Hotel St. Francis, San Francisco. Referring to what he described as the "present faulty structure" of the motion picture industry, which he likened to an "inverted pyramid," Mr. Hodkinson, in the course of his statement, declared:

"In this illogical pyramid we see the producers in the upper third, the distributors in the middle, and the exhibitors in the lower third. Logically, the exhibitors, who are numerically greatest, should form the base of the pyramid — now right side up. The producers, who, by their very nature, are few and transient, should be at the peak. In the middle we should have a body of neutral distributors who will act as a buffer between the producers and the exhibitors, and who will make their slogan, 'Fair play to pictures and public alike.'

"My opinion is that the industry has gone as far as it can under the protection of an indulgent public. The people are no longer so willing to put up with poor pictures. When they go to the 'movies' now they go 'shopping'—they pick the best. The motion picture business is just as good today as it ever was—for quality pictures.

"Three alternatives are before the motion picture industry. First, it may become a trust. This is the present tendency, but I do not think it will continue. Second, the industry, like a great machine built without regard for the laws of mechanics, may burst and throw flywheels all over the 'lot.' This, again, is something which I do not think will take place. The third alternative, and the one which I believe will win out, will see the exhibitors of the industry properly organized and exerting their enormous buying power. When this comes about they, and not the producers, will dictate the rules of the game—and the public will have a better brand of pictures."

Mr. Hodkinson was introduced by C. C. Griffin, president of the Northern California division of the Motion Picture Theatre Owners of America, as the "most far-sighted man today in the picture industry." It was he, Mr. Griffin reminded his hearers, who in 1911 started the movement of ridding Market street of the nickelodeon type of motion picture theatres, and demonstrated to their managers that they would profit by following his advice and improving their productions.

At the close of his address Mr. Hodkinson was tendered a unanimous vote of thanks and good will by those present. He expects to leave here today for Hollywood, where his activities are centered at present. He is at the Hotel St. Francis.

Officials of the Northern California division, Motion Picture Theatre Owners of America, who were present at the luncheon, in addition to President Griffin, were: Aaron Goldberg, vice president and member of the Executive Committee of the national organization; Allen E. King, chairman of the Executive Board; Thomas D. Van Osten, managing director, and John Di Stasio of Sacramento, second vice president.

In addition to Mr. Hodkinson, other guests at the luncheon were: Sol J. Vogel of Vogel & Meehan, Northern California distributors for the W. W. Hodkinson Corporation; George A. Mann, manager Federated Film Exchange, Inc.; R. A. Walsh and George A. Mann, manager and assistant manager, respectively, of the Federated Film Exchange, Inc., and Timothy Healey, attorney.

San Francisco exhibitors and theatre owners present were: Sol Lesser, New Lyceum; Joseph Bauer, Wigwam; W. S. Godfrey and Harry Sack, Haight; Abe Karski, Royal; A. Nasser, Palace; R. A. McNeil, Panama (and New Broadway, Oakland); N. K. Herzog, Silver Palace; Frank McCaulley, Irving and E. Eschelbach.

Out-of-town exhibitors included Samuel Perlin, Strand, Oakland; John Peters, Oakland; H. Herond, Oakland; Samuel Levin, San Mateo; Sam Gordon, Napa; William Howell, Porterville; Mrs. C. W. Miller and R. A. Ford.

Capacity R-C Production Soon, States Powers

Effective, Though Economic, Production Keynote of New R-C Picture Regime

CAPACITY operation of the R-C studio on the coast within two weeks' time is the announcement of P. A. Bowers, who recently acquired a controlling interest in R-C Pictures Corporation. Mr. Powers has been on the coast for the past few weeks, and during that time has been active in effecting a reorganization of R-C production forces. A dollar's worth of results from every dollar invested will be the slogan at the R-C studio under the new production plan. "The 'bonanza' days of picture production are over," stated Mr. Powers, in announcing his plans and policies to the trade. "It will be the same in the industry as it was in the Klondike after the gold fever died. The gold itself remained, to be mined by saner methods and with law and order superseding recklessness and 'wild catting.'

"We've started with a clean slate. A new idea of operation will be inaugurated at the Robertson Cole studios. Actual co-operation is to be our modus operandi henceforth. This applies to both financial and technical phases of pitcure making. Our cash in actual dollars will be pooled with the cash value to us as producers, of an artist, a writer, a director. Our cash being actual hard coin of the realm, naturally we will not permit any inflated valuations to be placed on the brains or beauty to be pitted against that cash. In a word, no counterfeit, or 'wild cat' money is being invested, nor will counterfeit talent or exaggerated egos find a place on the roster of our institution.

"No established star of really stellar repute will suffer under this revised order of things, the first application of the cooperative theory in picture production. The time for the solidification and perpetuation of the motion picture industry is here, as I predicted it would be when the hysteria of much money forced top admission fees to two dollars and generally settled on the picture industry a burden of over-capitalization, with all its attendant wastefulness and warping of real values, the consequences of which are now so acutely apparent.

"We will be down to bedrock in thirty days," Mr. Powers concluded. "Effective, though economic, production will then begin at this plant, and the personnel of our staff and our various producing units will reflect the prudence and foresight of those present factors in the field who have at heart the future welfare of the industry."

Mr. Powers has been active in reorganizing since his arrival on the coast. The first big announcement of R-C pictures since Mr. Powers acquired control was the signing of a contract with Harry Carey, by which that star will produce for R-C release.

"Dollar-a-Week" Men Are Chosen

(Continued from page 2053)

and "Penrod" ice cream. Had large ice cream manufacturer donate 3,500 special confections bearing the "Penrod" imprint on the wrappers.

Presentation: He opened the show with a special march dedicated to First National Week and played by forty-piece orchestra at each afternoon performance. Special prologue with "Penrod" and two little negro boys, Penrod singing song. The usheretts wore silk ribbons reading "Penrod and First National Week." This prologue was reproduced on the float Mr. Steffy entered in "Go to Theatre Week" parade.

Lobby: A beautiful shell was built for the front of the house, showing cut-outs of "Penrod" in elaborate colors which were brilliantly illuminated at night.

In Class 2 Arthur Stolte, managing director of the Des Moines theatre was held to have devised the best campaign. It had twelve distinct units. As follows:

Reproduction of First National Week banner in form of a sticker, eight inches long, which was placed on 40,000 newspapers, announcing First National Week. Special newspaper stories on First National Week and "Penrod" which was the attraction. Five different puzzle contests involving First National stars. Freckle contest. First National parade. Book displays on "Penrod." Twenty First National Week twenty-four sheets and twenty Penrod twenty-four sheets. Special illuminated twenty-four sheet with painted side panels announcing First National Week and "Penrod." Specially built lobby display on "Penrod." Extra newspaper advertising. First National one sheets displayed in store windows as part of window displays.

Willard C. Patterson of the Metropolitan theatre and Criterion theatre, one of the most active exploiters in the south or anywhere else, used "Hail the Woman" as the center of his campaign in Atlanta. His work was notable for the skillful manner in which he obtained newspaper cooperation.

He got columns of advance publicity on First National week and added to this when he took out a rain insurance policy in the Hartford Insurance Company, guaranteeing the Metropolitan against loss during the picture's engagement.

He gave a special show to 700 school teachers and a special show to the Better Film Committee.

Introduced a two for one ticket scheme, whereby a free admission was given for performances during First National Week with each paid adult admission. Sixty thousand of these were distributed by boys in all parts of the city and he also had them inserted in packages sent out by the city's largest department store during the week preceding First National Week.

He used a special First National Week banner, 50 feet long and 15 feet deep, stretched across the front of the Metropolitan above the marquee. Had 1,200 special car cards announcing First National Week and the picture in 600 street cars. Also hired a special street car for ballyhoo having First National banners along sides and ends.

Special show for Atlanta's Women's Club.

Used specially drawn newspaper ads.

Stanley Chambers, managing director of the Palace, Regent and Princess theatres in Wichita, Kansas, let O. K. Mason, manager of the Regent, have free rein during First National Week and the result is Mr. Mason was easily adjudged one of the winners in Class 2.

"My Boy" was the attraction at the Regent during the week and Mason not only put out smashing newspaper ads on the picture itself, but got a splendid two-page cooperative ad out with local merchants, in addition to huge reading space in the newspaper. One angle of this latter was the Jackie Coogan puzzle contest conducted by the Wichita Beacon in which approximately 500 persons participated.

In addition to his newspaper tie-ups he put over some bully window displays showing cut outs of little Jackie, First National banners, and scenes from the picture. He got these over in a big clothing store where Jackie Coogan clothes, hats and caps were sold. In a shoe store where Jackie Coogan shoes were shown. In a drug store, hardware store and other places.

The outdoor display included fifteen special sheets and 200 special one sheets.

Close on the heels of John Paxton, whose campaign was detailed above, came Alfred Gottesman, of the Strand theatre, Shenandoah, Pa., in the third class. Like Paxton, there was very little in the way of exploitation that could have been done that Gottesman did not do.

Three weeks before First National Week he started a teaser campaign in the newspapers which covered a radius of 50 miles.

Two weeks prior to February 18 he ran a trailer campaign and one week prior to the opening a series of small ads backed up by news copy announcing the coming of First National Week. The lobby of his theatre was decorated in advance with streamers, pennants, flags and pictures of First National stars, cut from a 24 sheet poster, smaller decorations were placed in front of the theatre while special lighting was provided to bring out prominent features.

On the opening day of First National Week he chartered a trolley car decorated with banners and flags, and had a band inside and ran it as a special for 30 miles on track operated by the trolley company. Stops were made at every town in the territory.

At 2 o'clock on the opening day, 1,000 toy balloons filled with gas were released in front of the theatre in the presence of an army of kids and grown-ups. Each balloon carried a First National pennant which acted as a pass to the theatre, while ten of the balloons contained promissory notes for one dollar. Sixty-two of the balloons were returned, some having traveled 28 miles. Newspapers of the region played up the First National air fleet, the dollar notes, etc.

"Serenade" was the attraction the first three days and he had a special flashlight picture of his capacity opening, a copy of which will be sent to the Independent Screen Artists' Guild. A special children's matinee was given.

"Sowing the Wind" was used the last three days and Gottesman had used up so much space in advertising that the newspaper limited him to one full page, denying him a double page spread.

In all his exploitation Gottesman made liberal use of the free accessories given by First National, distributing thousands of heralds, etc.

Joe Burton, of the Star theatre, Toccoa, Ga., winner of the third place in the third class, opened up his First National campaign on February 15, mailing 3,500 postal cards, announcing the coming of First National Week.

Following this he had Mrs. Burton call every number in the telephone directory (number not given, but Toccoa has a population of 3,500) announcing the opening of First National Week, but keeping her identity a secret.

Obtained permission from the city government to put First National banners across main prominent streets.

Had a boy, mounted on a Shetland pony, ride through town announcing the picture playing and also display First National Week posters.

On Sunday morning, February 19, Joe had his friend the Baptist Minister announce from his pulpit of the Baptist church that it was First National's birthday, and that he would show First National pictures exclusively for the week. The clergyman, in addition, recommended each and every one of them to be clean and good pictures. He also gave the titles of each day's program.

Painted First National Week slogans on sidewalks and center of town.

Posted five 24 sheets on the best spots in town with the slogan "First National Pictures will be shown at the Star theatre not only this week but every week as long as we are in the business because they are the best pictures."

Erected his lobby display one week in advance, having for the message, "First National Pictures are the best pictures because they are made by Independent stars in independent studios for independent exhibitors."

Posted one sheets in the most conspicuous places in the business section.

Had a man with megaphone announcing from the top of the theatre, opening day and the pictures to be shown during First National Week.

Ran First National Week slides and trailer for two weeks in advance. Used liberal posters of all pictures booked. Made special banners announcing First National Week and drove all over the country with a bass drum ballyhoo. Tied up with local order of Woodmen, using the drill team on the street in front of the theatre.

The inducement offered these and all other exhibitors who participated in the First National Week contest are trips to California with expenses paid and a salary of one dollar a week. During the trips the nine job winners will visit Los Angeles and note the products that are in the making for First National release.

Details of the trip have not been arranged but it is expected the exhibitors will go some time during the summer. Arrangements are already being made to entertain them on their arrival.

Famous Players - Lasky Elect Directors For Year

The annual meeting of the stockholders of the Famous Players-Lasky Corporation was held at the corporation's office, Tuesday, March 28, and the following directors were re-elected: Jules E. Brulatour, Cecil B. DeMille, Daniel Frohman, Albert A. Kaufman, Sidney R. Kent.

The following were elected to the Finance Committee: Frederic G. Lee, Gayer B. Dominick, Maurice Wertheim, Theodore F. Whitmarsh, Adolph Zukor.

Indianapolis Organization to Promote Good Films

To "co-operate with and support the National Board of Review and to promote good pictures," the National Indorsers of Photoplays were incorporated at Indianapolis last week. The organization will attempt to nationalize the idea which has been developed by the Indiana Indorsers of Photoplays during the past two years, namely, that the way to get good pictures is not to censor bad ones but to indorse and patronize only the good ones.

Mrs. David Ross, head of the Indiana indorsers, was named head of the national body with other officers as follows:

Vice presidents, Dr. M. C. Pearson, Detroit; Mrs. Robbins Gilman, Minneapolis; Mrs. M. K. Merriman, New York; Mrs. M. E. Robbins, Mrs. S. E. Perkins, Indianapolis; Mrs. Grant C. Markle, Winchester, Ind.

Directors, Mrs. Fred Lucas, Greencastle; E. U. Graff, Indianapolis; Dr. Edna Hatfield Edmondson, Bloomington.

Select Again Handles Independent Product

An announcement of more than ordinary interest to the trade was made from the fourteenth floor of 729 Seventh Avenue a day or two ago when the immediate return of Select Pictures Corporation to active participation in the business of distributing independently made motion pictures was promised. A complete reorganization of the Select company, with newly elected officers has been effected and a new policy, more aggressive than any which has yet been followed by the organization, has been decided upon.

In the recent reorganization of Select the following officers have taken charge: President, Lewis J. Selznick; Treasurer, Morris Kohn and General Manager, John S. Woody.

It is made clear in the announcement of the new Select plans that Select Pictures Corporation and Selznick Pictures Corporation have been completely divorced, the one from the other, and that Selznick Pictures handled through Select will be handled in identically the same manner that the product of other producers is handled.

Wire Briefs from Coast

THE Los Angeles papers announce the merger of the Louis B. Mayer and B. P. Schulberg film interests. Reports of the merger remain unconfirmed by Mayer. B. P. Schulberg and Preferred Pictures Corporation will produce Katherine MacDonald and Louis J. Gasnier productions at the Mayer studio. These producing companies will move to the Mayer lot this week.

Benjamin B. Hampton has moved his headquarters and producing equipment to the Cosmosart studio where he will conduct his future producing activities.

Eliot Dexter will play opposite Clara Kimball Young in her new production titled "The Hands of Nara." The producing company has just returned from Truckee where snow-storm scenes were filmed.

Thos. Ince Berates "Pirates" of Film Industry

Warns Against "Leech Pictures" and Declares Public Confidence Will Wane if Proper Steps Not Taken

THE danger of a serious loss of public confidence in motion pictures and the motion picture theatre, and resultant damage to patronage, is pointed out by Thomas H. Ince in a statement issued in New York in which he warns against "leech pictures" and declares that the remedy rests with the industry itself.

"The motion picture industry, smarting under criticisms from without, is confronted with a serious peril from within, asserts Ince.

"It is not a new evil but it has assumed such proportions, its perpetrators have become so brazen and it has grown so offensive that it is a real menace to the whole industry.

"It is the 'leech-picture' the shabby imitique, the inferior importation and the cheaply produced imitation, put out in competition with and exploited on the success of, a legitimate production.

"The remedy rests with the industry, primarily with the exhibitor. It seems to me that the time has come for the honest exhibitor, the honest distributor and the honest producer to stop, for all time, this obnoxious practice and save the motion picture from another black eye.

"It is unfortunate that no effective means have been established at law to curb this practice and also that people within the industry will stoop to methods of this sort. I am amazed at the reports I receive of the manner in which the practice has been encouraged in some sections of the country.

"The subject was called forcefully to my attention again by news from London that an old picture which I produced under the title "D'Artigan" had been revived there as it was here, and was being presented in a big theatre with Douglas Fairbanks in an old release called 'The Americano' and the presentation advertised as 'DOUGLAS FAIRBANKS' in 'The Americano' and 'THE THREE MUSKETEERS.' Of course the words 'The Americano,' are so small in the lights and the advertising that a gullible public is led to believe that the show is Douglas Fairbanks in 'The Three Musketeers.'

"When the success of the Fairbanks picture was established by its New York premier, and a picture made some years ago by me for a distributing company and exploited in competition to the new release, I issued an immediate statement to the trade repudiating the old picture and setting forth the fact that it was antiquated and inferior to Fairbanks' new production.

"The producer who permits the issuance of old features for competition with new pictures, the distributor who encourages the practice and the exhibitor who plays such pictures all contribute to a most serious undermining of the very pillars of the industry, public confidence.

"The motion picture has grown into an institution. Millions of dollars have been invested in theatres and in productions and we can ill afford to permit the industry to besmirch its reputation with an obnoxious form of piracy.

"The practice has been stimulated by the production of increasingly finer motion pictures and the picturization of the classics of English literature. Many of the best stories in our libraries were written so long ago that copyrights have expired, and this itself is an encouragement to pirates. The resumption of production on a large scale in Europe has tended to encourage this form of exploitation because, either here or abroad, almost every famous story has been, in some fashion or another, made into a picture.

"I don't believe that any American producer of standing has any fear of legitimate competition from abroad, but when obviously inferior productions made abroad, pictures which could not hope for a play date in American theatres on their merits, are imported for the sole purpose of being exploited by title alone on the success of a big American picture, it is time that some barrier was raised.

"Existing copyright laws and existing regulations of the Federal Trade commission seem to offer no protection to the legitimate producer who undertakes, in a serious way, the presentation of a classic story and the motion picture industry nor the advertising profession seems to have developed no effective or universal means of combating such conditions.

"I believe, very firmly, that the great majority of the people in our industry are honest and conscientious, and it is most discouraging to know that, for a few easily gotten dollars, an infinitely small minority can keep alive such an obnoxious practice."

John E. Storey Is Back in Service with Pathe

PATHE has recalled John E. Storey to its service with the title and duties of General Representative. The call follows Mr. Storey's expiration of a year's leave of absence which he was granted in order that he might ally himself with Associated Exhibitors as sales-manager.

On taking active charge as the newly elected President of Association Exhibitors, Arthur S. Kane paid a warm tribute to Mr. Storey. "Under the sales direction of Mr. Storey," he said, "the company has in its first year made a most creditable showing. I believe it to have more potential possibilities than any other distributing organization. Mr. Storey and his men have established the company in the good graces of exhibitors by fair treatment and clean dealing."

Southern Conference Will Discuss Better Films

A SOUTHEASTERN Conference on Motion Pictures has been called by the Better Films Committee of Atlanta for April 28th, "to consider constructive means of bettering motion pictures through promotion of better films and co-operation with exhibitors." As delegates there will be more than two hundred representative men and women from Kentucky, Tennessee, North and South Carolina, Georgia, Alabama, Florida, Louisiana and Mississippi.

On the conference program are several nationally known figures. Among them are: Burdette G. Lewis, Commissioner Institutions and Agencies of New Jersey, and former assistant to John Purroy Mitchell; Orrin G. Cocks, Secretary of the National Committee for Better Flms; Mrs. Fred Lucas, Chairman of the Motion Picture Committee of the National Congress of Mothers and Parent Teacher Associations; Mrs. W. S. Jennings, First Vice-President of the National Federation of Women's Clubs; Mrs. David Ross, President National Photoplay Indorsers; and others.

Delegates to the conference will represent Woman's Clubs, Parent Teacher Associations, Business and Professional Women's Clubs, ministers, civic organizations, such as Rotary, Kiwanis and Civitan Clubs.

All-Canadian Movie Week Inaugurated in Toronto

THE Allen Theatre of Toronto is inaugurating the first all-Canadian Motion Picture Week in Canadian Film history by presenting Ralph Connors' "Cameron of the Royal Mounted" and other Canadian features.

W. E. Drummond, late manager of First National Exchange conceived the idea and brought Ernest Shipman, producer of the picture, on from New York, as an added attraction. Mr. Shipman has been enthusing large audiences over possibilities of future Canadian film activities and has been tendered a proposition by Toronto capitalists, which may result in a one million dollar holding company, formed for the purpose of solidifying the various independent Canadian producing units under one management.

The only difficulty in reaching a settlement, is the American and Italian interests of Shipman. If a deal is consummated, Canadian laboratories, schools of film art and the reclaiming of Canadian talent now working for American producers in different parts of the states, will follow as a matter of course.

In the Film Centers

Activities of Exchange Managers, Exhibitors, Salesmen and Other

Canada

JIMMY FINCH, one of the best known film salesmen in Canada and for many months the assistant general manager of Canadian Universal, has been handling "Before the White Man Came" throughout Western Canada as a road attraction, having Chief White Elk, a principal in the cast of the picture, make personal appearances at theatres where the film is presented. After many bookings in the Canadian West, Finch has returned to Toronto to open the eastern run of the feature. Just before he left Winnipeg, Finch was unfortunate in having a trunk containing personal effects valued at $500 stolen from the back of a theatre.

Fred Crosbie of Winnipeg, Manitoba, a long experienced exchange man, has launched upon a new venture, having leased Mac's theatre, Winnipeg. Crosbie was with Stephenson Attractions, Limited, of Toronto, which handles independent releases.

Bud Lennon, formerly of Canadian Universal, is general sales manager of Stephenson Attractions, Limited, and Harry Decker, formerly with Regal Films, Limited, Montreal, has been appointed Montreal manager for Stephenson.

Basil Horsfall, formerly of Horsfall Productions, Montreal, has quit the film exchange business in order to conduct musical attractions at the St. Denis theatre, Montreal, and elsewhere.

The Canadian Theatre Supply Company has been organized at Toronto, Ontario, to handle the Canadian distribution of Simplex projection machines and other moving picture theatre equipment.

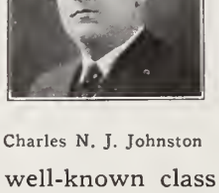
Len Roos of Toronto, a veteran cameraman, has joined the staff of the Trans-Canada Press Services, Limited, as a photographer. The head office of this new company is at Vancouver, B. C. Roos made a number of fine scenes for the Chester-Outing series in the recent past.

Buffalo

WALTER Price, who has been manager of the Buffalo A. P. and Niagara Pictures Corporation, has been engaged as salesman by A. W. Moses of R-C Pictures. Mr. Moses has returned from a conference with home office officials. Business is picking up at the Buffalo

(Continued in last column)

Pen Sketches



Charles N. J. Johnston

GENTLEMEN, meet Charles N. Johnston, who here for the first time in his long and varied career, finds his name spelled right in the public prints. Mr. Johnston, by the way, is the new manager of the Buffalo Fox exchange, a position to which he has been promoted by District Manager Clayton P. Sheehan following two record breaking years as city salesman. Mr. Johnston is a member of that well-known class called pioneers of the "fillum" industry. He left the position of treasurer of the Teck theatre, a post which he held for five years to accept a sales job with the old Mutual exchange when the Rt. Hon. Bill Mack was manager. This was way back in 1914. He remained at this post some four years when he resigned to accept the city salesmanship for Universal. He left Universal to join up with Fox. It is interesting to note that Mr. Johnston was also manager at one time of the old Bijou Dream on Main street, where he succeeded the famous George W. Erdmann. He also opened the Ellen Terry, which he managed for the Grant Theatre corporation. Mr. Johnston is known to every exhibitor in Buffalo and the wilds outside the city.

* * *

Harry Graham

EQUIPPED with several years of experience as an exhibitor, Harry Graham, manager of the Kansas City Pathe office, in less than a year has made a host of warm friends in the Kansas City territory. He not only has a thorough understanding of the distributing end of the industry, but possesses a keen insight to the trials and tribulations that confront the exhibitor. In no other exchange office in the Middle West is there more harmony and co-operation than in the Pathe office at Kansas City. If you desire to know who "the best fellow in the world" is, just ask any Pathe salesman out of Kansas City.

Mr. Graham started in the film business eleven years ago, handling "Roosevelt in Africa" for the states of Illinois and Indiana. Later he became house manager of the Atlas and Climax theatres in Milwaukee. Then he was made manager of the Butterfly theatre, Milwaukee, later building the Merrill theatre in that city. He started in the distribution end of the industry six years ago as a salesman for George Kleine, later being transferred to Dallas, Tex. Then he was made a special representative of Mr. Klein's, covering offices in Cleveland, Pittsburgh and Boston. Three years ago he was made branch manager of Pathe's Omaha office, being transferred to Kansas City last year.

* * *

ONE of the most hackneyed expressions in any industry today is that of "square deal." Yet, to find a man who adheres to that policy to such an extent that he "digs down into his own pocket" to make right something which unintentionally has gone wrong, is somewhat of a novelty. That is the principal upon which Johnny Waters, manager of the Kansas City office of Peacock Productions, Inc., has built a wide and enviable reputation in the Middle West territory.

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exchange, many exhibitors bookir the R-C product 100 per cent.

Richard C. Fox, manager of tl Select office, has returned fro Gotham whence he journeyed to b bon voyage to Samuel E. Morr and to greet his new chief, Jac Woody. Mr. Fox is preparing fo a big drive on Select's new speci "Reported Missing."

Ernest Williams, who has bee assistant booker at Paramount, ha resigned to accept a position wit Grand & Warner. He is succeede at Paramount by Ralph Mau, wh has been in the accessories depar ment.

Howard Riehl has resigned as member of the Metro sales forc Branch Manager Henry W. Kah has signed "Fascination" for pre sentation at the new Loew Stat Mr. Kahn wishes to announce tha in order to encourage business h will give features free during th warm months to all exhibitors wh convince him that they are deserv ing. All applicants must appear i person with a copy of their incom tax report.

J. C. Shea has been in town ex ploiting "Over the Hill," which wa shown the past week at some 2 local theatres day and night.

C. W. Anthony, Vitagraph mar ager, visited exhibitors in Syra cuse last week. He spent the wee end in Pittsburg greeting ol friends. Harry Dixon, city sales man for Vitagraph, is knocking 'er for a goal with "The Sheik's Wife.

M. A. Chase was a Gotham vis itor last week. The Universal di trict manager stopped off in Alban on the way home. The Ecke Syracuse, and all the Nate Robbin houses have booked "Foolis Wives." Izzy Cobe has been trans ferred from the Syracuse to th Rochester territory.

Paul N. Lazarus, assistant ger eral sales manager, visited the loca United Artists' exchange last wee and complimented Branch Mar ager M. H. Markowitz on the fin showing of the Buffalo exchange.

Barney Frank, former manage of the Weiting Opera House i Syracuse, is now representing Edu cational in that city. J. H. Lyon formerly at the Boston office, vis ited his old pal, E. G. Dodds, loc manager, a few days ago. Arthu Whyte, former local Education manager, and Henry Ginsberg, do mestic sales manager, were in Buf falo over the week end.

J. H. Roth is a new salesman a the Goldwyn exchange. Ott

(Continued on page 2074)

THE RATING SYSTEM

A new Department planned to function as a real percentage table on both the entertainment and the box office value of pictures. A perfect Box Office Report Department.

IN 1917 MOTION PICTURE NEWS began publishing exhibitors' reports on pictures. The style was very much the same as that competitors are now featuring. Later the idea was somewhat amended and became a weekly service under the title of "Index to the Complete Plan Book and Exhibitors' Box Office Reports."

As time went on certain defects in the system became apparent. These defects were:

The refusal of the average representative exhibitor to make reports for publication.

The practise of some exhibitors to make reports in apparent contradiction to the facts. Viz.: Managers of some producer-controlled thatres reporting favorably on all pictures, no matter how poor they were. Others, quite evidently prejudiced, never reporting favorably on any feature, regardless of its merit.

The fact that for the most part, all reports available were from exhibitors in small towns and on pictures so old that few playing dates remained on them.

The "Index to the Complete Plan Book and Exhibitors' Box Office Reports" were discontinued some months ago after a system of covering the week run theatres of the key cities had been put into effect, and proven to be unbiased and reliable.

To this last named service, we now add what we have termed "Exhibitor Reports in Percentages," the result of inaugurating the most expensive to maintain, comprehensive and reliable method of determining through the experience of others, the box office and entertainment value of a picture. This idea has had months of study and taken weeks of preliminary effort. To a selected list of exhibitors, whom we know to be independent in both affiliation and views, blanks are sent with spaces for the classification of features played according to percentages equivalent to "poor," "fair," "average," "good" and "big." A poor picture is rated at 20, a fair picture at 40, an average feature at 50, a good production at 70 and a big picture at 100.

This rating is applied separately to the box office and entertainment value. To arrive at the rating of a picture, the number of reports at each individual rating are multiplied, the whole totaled and the sum obtained divided by the total number of reports received.

Thus the exhibitor gets the average opinion and the average box office result on an attraction, and it is the average rather than the individual report that is valuable.

The card index system inaugurated in order to begin this service at this time, disclosed the fact that 75 per cent of the reports on a picture agree. Twenty-five per cent vary from this general consensus, usually one or two "votes" to each classification.

We recommend that the exhibitor go to the slight trouble involved in proving to his own satisfaction that "figures do not lie." Once convinced of this fact the "Exhibitors' Reports in Percentages" will become the most useful department in MOTION PICTURE NEWS.

The circle of contributors to this service will be enlarged as rapidly as is possible and still preserve the reliability of the reports.

No picture which does not receive at least five reports will be included in the list, except on pictures just released. These new releases will be indicated by an asterisk following the title.

The service will run once each month only. The amount of clerical work involved in the matter of preparation of copy forbids a weekly service.

On the following pages will be found the first installment of "Exhibitor Reports in Percentages."

Exhibitor Reports in Percentages

Individual Opinions on Features Averaged by Use of Key Ratings

	Number of Reports	Entertainment Value	Box Office Value
ASSOCIATED EXHIBITORS			
Rider of the King Log, The	5	60	38
Sailor Made Man, A	27	89	89
FAMOUS PLAYERS-LASKY			
Affairs of Anatol, The	50	75	72
After the Show	14	62	62
At the End of the World	18	69	64
Back Pay	6	65	75
Beau Revel	12	63	56
Behold My Wife	39	73	75
Beyond	14	61	52
Bonnie Brier Bush	7	53	36
Boomerang Bill	8	74	58
Brewster's Millions	12	80	83
Bride's Play	6	65	60
Bronze Bell, The	11	43	42
Buried Treasure	8	54	38
Call of the North	24	77	74
Cappy Ricks	20	71	64
Charm School	18	62	67
Chickens	9	52	55
City of Silent Men	26	77	71
Civilian Clothes	14	74	74
Conquest of Canaan, The	18	61	62
Cradle of Courage	16	61	67
Dangerous Lies	10	37	35
Deception	20	68	68
Dollar a Year Man	12	63	57
Don't Tell Everything	29	64	67
Double Speed	20	73	76
Enchantment	14	68	62
Everywoman	6	75	75
Exit the Vamp	15	60	65
Experience	22	62	59
Faith Healer, The	12	47	44
Footlights	19	71	64
Forbidden Fruit	31	73	73
Get Rich Quick Wallingford	26	68	63
Gilded Lily, The	22	75	75
Golem, The	8	71	75
Great Impersonation, The	17	63	60
Great Moment, The	23	66	63
Hell Diggers, The	21	60	64
Heliotrope	21	67	64
Home Stretch, The	8	67	67
Idol of the North, The	19	54	56
Inside of the Cup, The	34	70	64
Just Around the Corner	21	73	70
Kentuckians	9	45	41
King Queen, Joker	6	31	28
Ladies Must Live	20	51	60
Lane That Had No Turning	8	63	63
Last Payment, The	6	61	56
Law and the Woman, The	14	75	68
Life of the Party, The	11	65	60
Little Minister, The	48	71	66
Lost Romance, The	16	65	53
Love Special, The	21	69	72
Midsummer Madness	25	66	55
Miss Lulu Bett	14	75	67
Moran of the Lady Letty	12	85	87
O'Malley of the Mounted	11	70	67
One a Minute	16	63	61
Passionate Pilgrim	13	55	54
Peter Ibbetson	22	79	72
Price of Possession, The	7	45	47
Prince Chap, The	5	70	72
Princess of New York, The	5	30	20
Prince There Was, A	20	65	67
Proxies	12	55	56
Rent Free	29	66	66
Restless Sex, The	20	71	64
Right to Love, The	13	60	53
Rookie's Return, The	10	61	66
Sacred and Profane Love	19	50	52
Saturday Night	29	79	73
Sentimental Tommy	23	64	53
Sham	12	62	56

Ratings on Features Explained

Exhibitor Reports in Percentages is the result of giving figure ratings to word box office and entertainment value reports from exhibitors, and by arithmetic reducing the total number of reports to percentages.

The key ratings accepted for use are:

Poor	Fair	Average	Good	Big
20%	40%	50%	70%	100%

To arrive at the rating of a picture, the number of reports at each individual rating are multiplied by the key rating percentage, the whole is totaled and the sum obtained divided by the total number of reports received.

The rating is applied separately to the box office and entertainment value related by each report.

No picture will be included in the list which does not receive at least five reports except on features just released.

	Number of Reports	Entertainment Value	Box Office Value
Sheik, The	86	83	84
Silk Hosiery	12	47	50
Straight Is the Way	11	54	46
Testing Block, The	15	65	70
Three Live Ghosts	10	70	73
Three Word Brand	21	67	67
Too Much Speed	13	67	63
To Please One Woman	14	57	56
Traveling Salesman	9	56	58
23½ Hours to Leave	7	70	70
Two Wise Wives	7	51	50
Under the Lash	23	69	63
Village Sleuth, The	8	50	53
Wealth	9	55	46
What Every Woman Knows	17	61	54
What's Worth While	7	55	67
Whistle, The	22	60	57
White and Unmarried	20	65	63
White Oak, The	15	64	61
Wild Goose, The	7	52	44
Wise Fool, A	9	48	45
Witching Hour, The	12	50	47
Woman God Changed, The	26	69	68
FIRST NATIONAL			
All For a Woman	7	57	47
Beautiful Liar, The	12	54	54
Bits of Life	25	54	56
Bob Hampton of Placer	24	68	68
Branded Woman, The	18	54	65
Broken Doll, A	6	65	56
Child Thou Gavest Me, The	35	71	66
Courage	22	63	66
Cup of Life, The	10	69	66
Dangerous Business	14	70	74
Don't Ever Marry	9	64	53
Fighting Shepherdess, The	6	71	56
Foolish Matrons	10	67	61
Girl in the Taxi, The	19	65	63
Go and Get It	15	72	69
Golden Snare, The	21	64	61
Great Adventure, The	19	47	51
Greater Than Love	10	60	62
Gypsy Blood	12	45	45

	Number of Reports	Entertainment Value	Box Office Value
Habit	17	66	57
Hail the Woman	21	75	73
Her Mad Bargain	12	54	50
Her Social Value	17	44	44
I Am Guilty	13	63	60
Invisible Fear, The	25	56	56
Jim the Penman	11	55	51
Kid, The	45	81	83
Lessons in Love	17	68	70
Lotus Eater, The	26	57	60
Love Never Dies	8	66	61
Love's Redemption	25	66	74
Lying Lips	27	74	65
Mamma's Affair	25	62	65
Man, Woman, Marriage	27	72	72
Married Life	7	55	55
Midnight Bell, A	25	55	62
Molly O	49	81	81
Mother O' Mine	24	70	70
My Boy	23	83	75
My Lady Friends	14	55	55
19 and Phyllis	15	51	54
Nobody	13	63	55
Not Guilty	17	63	54
Notorious Miss Lisle	7	50	55
Oath, The	14	68	60
Old Swimmin' Hole	30	76	63
One Arabian Night	19	59	63
Passion Flower, The	18	67	70
Peck's Bad Boy	45	72	72
Penrod	18	78	81
Perfect Woman, The	6	56	56
Pilgrims of the Night	10	67	64
Playthings of Destiny	20	69	63
R. S. V. P.	20	62	60
Salvation Nell	13	48	49
Scrambled Wives	21	67	65
Scrap Iron	25	70	63
Sea Lion, The	5	60	60
Serenade	9	39	42
Silent Call, The	26	80	78
Sky Pilot, The	41	71	69
Small Town Idol, A	31	74	75
Sowing the Wind	25	62	61
Star Dust	19	67	66
Stranger Than Fiction	21	67	73
Ten Dollar Raise, The	13	65	60
Thousand To One, A	11	62	50
Tol'able David	41	84	82
Truth About Husbands	11	64	48
Two Minutes to Go	35	60	60
Wedding Bells	24	63	57
Wife Against Wife	5	70	70
Woman's Place	30	69	63
Wonderful Thing, The	35	72	71
FOX			
After Your Own Heart	17	67	68
Any Wife	10	63	58
Bar Nothing	10	70	63
Beyond Price	6	65	51
Big Town Round Up	11	64	59
Blind Wives	9	54	52
Bucking the Line	8	66	70
Children of the Night	5	58	58
Cinderella of the Hills	8	66	62
Colorado Pluck	6	65	70
Conn. Yankee, A	32	88	88
Desert Blossoms	8	56	50
Devil Within, The	10	53	56
Ever Since Eve	7	58	58
Flame of Youth, The	5	64	42
Get Your Man	5	70	64
Hands Off	9	70	70
His Greatest Sacrifice	7	65	50
Jackie	5	64	64
Lady from Longacre	5	42	42
Lamplighter, The	5	70	70
Last Trail, The	12	80	73
Little Miss Hawkshaw	6	51	51
Live Wires	5	70	70
Mother Heart	6	65	61

	Number of Reports	Entertainment Value	Box Office Value
Mountain Woman, The	7	58	55
Night Horsemen, The	18	66	67
Over the Hill	47	84	81
Perjury	7	58	57
Play Square	7	67	62
Prairie Trails	7	70	62
Primal Law, The	12	67	51
Queenie	15	63	51
Queen of Sheba, The	35	85	86
Riding With Death	14	62	60
Ridin' Romeo, A	20	70	68
Road Demon, The	17	70	77
Rough Diamond, The	20	70	69
Shame	11	65	68
Singing River	6	60	60
Skirts	5	50	56
Sky High	13	66	69
Straight from the Shoulder	10	67	65
Thunderclap	19	73	70
To a Finish	13	70	65
Trailin'	20	75	72
Virgin Paradise, A	6	56	50
Whatever She Wants	5	60	54
GOLDWYN			
Ace of Hearts, The	12	48	47
All's Fair in Love	5	48	42
An Unwilling Hero	12	65	60
Beating the Game	14	68	62
Be My Wife	5	60	60
Boys Will Be Boys	15	66	64
Bunty Pulls the Strings	13	60	46
Cabinet of Dr. Caligari	10	59	70
Concert, The	5	54	42
Dangerous Curve Ahead	28	70	70
Don't Neglect Your Wife	8	73	61
Doubling for Romeo	14	80	84
Earthbound	25	67	58
For Those We Love	14	58	55
From the Ground Up	6	70	65
Glorious Fool, The	10	68	66
Grand Larceny	8	62	60
Grim Comedian, The	10	56	47
Guile of Women, The	15	56	61
Hold Your Horses	16	61	60
Invisible Power, The	13	58	46
Just Out of College	7	54	47
Made in Heaven	13	60	62
Man From Lost River, The	9	66	55
Night Rose, The	12	75	73
Old Nest, The	77	82	83
Penalty, The	9	67	64
Poor Relation, The	8	66	67
Poverty of Riches, The	12	62	63
Prisoners of Love	13	66	63
Roads of Destiny	9	43	52
Snowblind	12	51	56
Song of the Soul, The	8	63	67
Tale of Two Worlds	10	56	52
Theodora	24	78	74
Wet Gold	18	62	60
What Happened to Rosa	12	36	41
HODKINSON			
Certain Rich Man, A	13	63	60
Jane Eyre	11	67	60
Journey's End, The	16	47	51
Keeping Up With Lizzie	7	62	61
King Spruce	5	70	70
Light in the Clearing	7	58	52
Man of the Forest, The	23	66	64
Mysterious Rider, The	22	67	69
Riders of the Dawn	5	76	76
Rip Van Winkle	24	72	69
Spenders, The	7	70	65
METRO			
Alias Ladyfingers	15	60	66
Billions	14	46	47
Camille	25	64	70
Cinderella's Twin	12	56	55
Conquering Power, The	29	73	69
Extravagance	8	53	62
Fightin' Mad	19	70	60
Fine Feathers	7	52	55
Four Horsemen of the Apocalypse	43	84	79
Fourteenth Lover, The	8	67	63
Garments of Truth	14	49	43
Greater Claim, The	5	66	60
Hearts Are Trumps	5	60	56
Hole in the Wall	7	60	62
Home Stuff	10	47	50
Hunch, The	10	57	57
Idle Rich, The	8	60	62
Infamous Miss Revell, The	9	58	62
Last Card, The	6	65	53
Life's Darn Funny	15	53	57
Man Who, The	11	64	62
Marriage of William Ashe	5	64	54
Match Breaker, The	11	60	54
Misleading Lady, The	9	61	61
Off Shore Pirate, The	8	63	71
Over the Wire	8	62	48
Peacock Alley	20	85	85
Polly With a Past	13	63	60
Puppets of Fate	6	61	61
Right of Way, The	5	50	50
Silver Lining, The	8	61	73
There Are No Villains	9	53	47
Trip to Paradise	10	54	54
Uncharted Seas	14	64	57
Without Limit	11	70	61
PATHE			
Broadway Cowboy, A	7	65	65
Killer, The	13	72	70
Sage Hen, The	7	74	65
Without Benefit of Clergy	8	60	42
REALART			
All Soul's Eve	10	58	49
Case of Becky, The	7	38	32
Dawn of the East	11	67	63
Don't Call Me Little Girl	12	63	68
Ducks and Drakes	13	70	70
Everything for Sale	9	63	60
First Love	9	61	57
Her Face Value	13	65	64
Her Sturdy Oak	11	52	52
Her Winning Way	5	58	64
House That Jazz Built, The	12	67	62
Hush Money	9	46	44
Kiss in Time	9	64	61
Land of Hope, The	10	57	52
Little Clown, The	15	62	66
Little Italy	8	60	55
Love Charm, The	7	67	67
Magic Cup, The	10	61	56
March Hare, The	13	65	56
Moonlight and Honeysuckle	11	68	59
Morals	18	68	50
Nancy from Nowhere	8	60	68
One Wild Week	21	69	67
Out of the Chorus	7	58	67
Outside Woman, The	8	52	53
Private Scandal, A	14	68	65
Room and Board	13	60	57
Sheltered Daughters	10	51	56
Snob, The	11	59	59
Speed Girl, The	20	61	68
Such a Little Queen	8	41	38
39 East	5	70	64
Tillie	10	73	73
Too Much Wife	5	40	40
Two Weeks With Pay	17	70	63
Virginia Courtship, A	8	60	56
ROBERTSON-COLE			
At the Stage Door	10	73	76
Barricade, The	13	63	49
Black Roses	11	64	55
Duke of Chimney Butte, The	8	60	60
Foolish Age, The	18	67	63
Good Women	7	55	44
Live and Let Live	5	70	54
Lure of Jade, The	7	70	70
Mistress of Shenstone	10	70	60
Nobody's Kid	5	54	48
One Man in a Million	13	74	74
Possession	6	45	40
Salvage	15	62	62
Seven Years' Bad Luck	14	70	65
Shams of Society	7	65	70
Sting of the Lash, The	17	74	65
Swamp, The	13	73	71
What's a Wife Worth?	16	63	61
Where Lights Are Low	9	70	64
Wife's Awakening, A	7	57	44
SELZNICK			
Bucking the Tiger	8	53	53
Chivalrous Charley	11	55	50
Clay Dollars	17	64	58
Divorce of Convenience	8	59	56
Fighter, The	12	67	55
Ghosts of Yesterday	6	70	60
Gilded Lies	11	66	55
Girl From Nowhere, The	8	63	60
Greatest Love, The	7	74	67
Handcuffs or Kisses	14	62	64
Man of Stone, The	6	70	70
Man's Home, A	26	65	67
Man Who Lost Himself, The	5	70	64
Pleasure Seekers, The	16	65	61
Poor Dear Margaret Kirby	9	61	51
Remorseless Love	10	67	62
Way of a Maid, The	9	58	57
Worlds Apart	7	44	45
STATES RIGHTS			
Better Man	5	70	70
Black Panther's Cub	8	67	67
Burn 'Em Up Barnes	20	73	76
Call From the Wild	10	67	70
Charge It	13	58	60
Dempsey-Carpentier Fight	7	79	64
Heart of the North	7	65	64
Mask, The	9	66	50
School Days	6	85	90
Sheriff of Eternal Hope	5	70	70
Straight From Paris	15	64	66
Struggle	8	68	68
Ten Nights in a Barroom	5	80	80
What No Man Knows	11	65	62
Why Girls Leave Home	26	79	80
UNITED ARTISTS			
Carnival	7	59	77
Disraeli	11	74	62
Doll's House	3	85	85
Dream Street	29	75	71
I Accuse	6	34	43
Iron Trail	13	61	48
Little Lord Fauntleroy	25	83	79
Love Light, The	12	53	58
Mark of Zorro, The	25	76	79
Nut, The	21	69	71
Orphans of the Storm	5	70	70
Three Musketeers	35	82	81
Through the Back Door	24	70	77
Way Down East	34	89	88
UNIVERSAL			
Across the Dead Line	16	63	63
Action	16	64	62
All Dolled Up	17	62	60
Beautiful Gambler, The	5	70	64
Big Adventure, The	9	67	64
Cheated Hearts	10	65	59
Cheated Love	7	54	65
Colorado	8	57	57
Conflict	52	73	71
Danger Ahead	8	66	50
Dangerous Moment	5	58	60
Daughter of the Law	6	70	60
Desperate Trails	8	67	66
Desperate Youth	8	66	57
Dr. Jim	16	60	56
Don't Get Personal	10	67	67
False Kisses	9	48	57
Fighting Lover	6	43	51
Fire Cat, The	5	52	64
Fire Eater, The	14	65	68
Foolish Wives	14	70	64
Fox, The	40	73	73
Freeze Out, The	5	70	70
Go Straight	7	61	65
Guttersnipe, The	7	62	58
Headin' West	7	70	65
High Heels	7	54	44
If Only Jim	5	64	60
Luring Lips	16	66	61
Magnificent Brute, The	5	52	58
Man Tamer, The	10	60	65
Man Trackers, The	11	65	62
Millionaire, The	19	66	61
Moonlight Follies	20	67	62
Nobody's Fool	14	66	60
No Woman Knows	27	75	60
Outside the Law	31	75	74
Parisian Scandal, A	14	64	67
Playing With Fire	26	66	64
Rage of Paris, The	5	54	64
Red Courage	19	70	60
Reputation	34	70	60
Rich Girl, Poor Girl	13	61	56
Rowdy, The	11	60	60
Scrapper, The	7	70	70
Shark Master, The	10	62	90
Shattered Dreams	10	67	67
Short Skirts	10	62	56
Society Secrets	13	62	63
Sure Fire	10	70	54
Thunder Island	7	70	70
Tiger True	8	67	65
Unknown Wife, The	6	65	43
Wallop, The	10	60	53
VITAGRAPH			
Black Beauty	28	71	64
Bring Him In	5	64	64
Charming Deceiver	2	70	70
Courage of Marge O'Doone	5	82	54
Heart of Maryland	10	73	62
Little Minister	18	77	71
No Defense	7	70	66
Son of Wallingford	17	63	48
Steelheart	11	75	65
What Men Are Worth	9	73	70
What's Your Reputation Worth?	5	64	54
WID GUNNING CORP.			
Blot, The	15	59	65
Girl From God's Country	10	54	50
Old Oaken Bucket, The	9	77	80
Quo Vadis	6	70	71
What Do Men Want?	17	64	69
White Hands	5	70	55

The entrance of Barbee's Loop theatre, Chicago, was transformed into the deck of a ship during the run of "A Sailor Made Man"

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
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A New Service

Attention is directed to "Exhibitor Reports in Percentages," a new department and a carefully planned new service which appears in Motion Picture News this week, on pages 2060-2061.

The service is presented as the best system of reporting on pictures as yet devised and one which has stood all tests for fairness and reliability to which it has as yet been subjected.

Comment either pro or con is invited on these pages. We want to know what you think of the idea and whether it meets with your approval or disapproval.

Sidney Grauman, Grauman's theatre, Los Angeles.
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Herbert J. Thatcher, Strand theatre, Salina, Kan.
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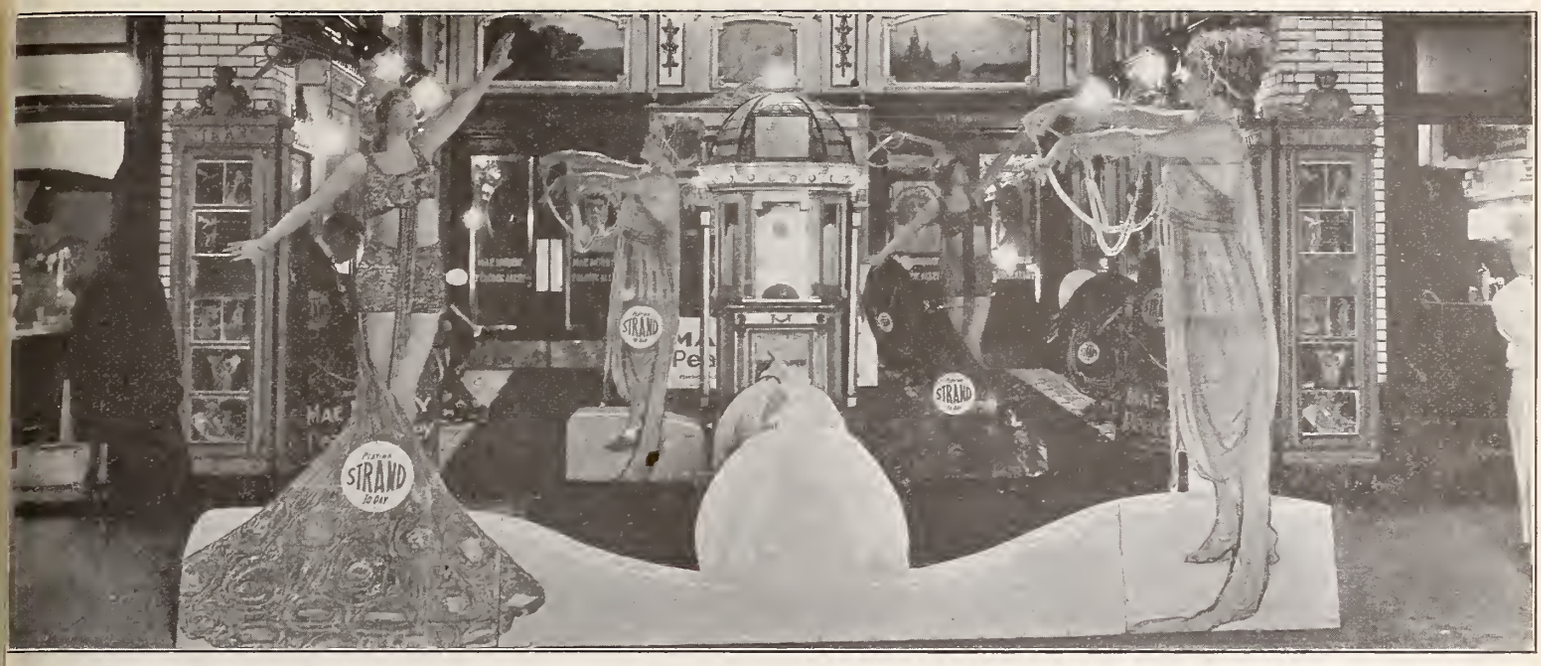
J. L. Johnston, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
C. C. Perry, Manager, Astor, Strand and Liberty theatres, St. Paul, Minn.
Nelson R. Bell, Publicity Director, Crandall's theatres, Washington, D. C.
L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.
Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
Samuel Sivitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.
Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
George Tooker, Manager, Regent theatre, Elmira, N. Y.
Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.
Phil Gersdorf, Supervisor, Southern Enterprises theatres, Macon, Ga.



Lobby decorations on "Peacock Alley" which the Strand theatre, Lexington, Ky., recently used to exploit this picture

Gypsy Wagon Exploits "Gypsy Blood" Nicely

Nonplussed because of his failure to find a good method for exploiting "Gypsy Blood," Manager Metzger, of the Strand Theatre, Creston, Ia., entered his six cylinder car and sped over the country roads. He came upon a road building crew, part of whose equipment consisted of a big covered wagon to carry tents and other necessities.

Presto—the idea was born!

The day before the picture started its run a large gypsy wagon toured the streets of Creston. It was conspicuous because of the ferocious looking, black bearded man who drove it, because of the gypsy woman with several ill clad, unkempt children inside it. On the side of the wagon was the sign: "We Answered the Call of GYPSY BLOOD."

Inasmuch as exploitation consists in doing the unusual to attract attention, the sight of such a queer caravan in a town of automobiles won interest. The newspaper notices had played up in advance, the coming arrival of these gypsy roamers and their actual presence created interest that insured the success of the picture's run.

"Sky Pilot" ballyhoo which Harry Schoupp, manager of the Mall theatre, Sidney, O., used recently

Spark's "Peacock Alley" Lobby Artistic and Pleasing

FROM S. B. Sparks enterprising publicity director of the Phoenix Amusement Company, Lexington, Ky., comes a photograph of another fine lobby display on "Peacock Alley," as shown by the accompanying cut. To enhance the setting purple lamps were used around the marquee and the box office, and small flashers of red lamps were dropped in front of the big cut outs. The rest of the lamps in front of the theatre and in the lobby were white, which gave a very pretty effect at night. All of the cut outs shown in the lobby were made from one, three, six and twenty-four sheets.

"Sailor Made Man" Lobby Intrigues Loop Passersby

Manager Barbee, of Barbee's Loop theatre, made his lobby "ship shape" during the run of "A Sailor Made Man," and attracted unusual attention.

The ticket booth was transformed into a wheel house of a liner, and above it was a ship's bridge, ventilators, searchlight, and other nautical equipment.

On this bridge a naval bugler was stationed and his calls helped attract attention to the house.

The ticket seller and ushers also were in navy uniform.

This attractive display helped put over "A Sailor Made Man" to big business for two weeks.

Effective Truck Ballyhoo for "Fool's Paradise"

A large board ten feet long and seven feet high mounted on an International truck was a simple and effective ballyhoo for the Richmond Theatre, Richmond, Ind., when Manager F. E. Mills played "Fool's Paradise."

The local International agency donated the truck figuring on the advertising that comes from getting their product on the street and making people look at it.

Libson Gets Cooperation from His Honor

Because he interested Mayor P. Carrol, of Cincinnati, O., in a "Homeless Boy" drive and gave his own time and co-operation to it, Manager Libson, of the Strand Theatre, obtained a lot of publicity for his showing of "My Boy." A special performance of the Jackie Coogan picture was given at the Boys' Opportunity Farm, a city institution for dependent boys and the newspapers played it up, establishing the connection with the showing of "My Boy" at the Strand Theatre in their stories.

In addition a tie up on Jackie Coogan hats and caps with the Mabley & Carew department store provided additional exploitation for the picture.

Ballyhoo Sells "Why Girls Leave Home"

As a ballyhoo for "Why Girls Leave Home," when this picture played the Lucas theatre, Savannah, Ga. Exploitation Director A. L. Selig hired a truck on which he mounted a uniphone. Then with two pretty girls and signs telling why girls leave home added, the truck was sent about the city.

This "Saturday Night" window display was secured by S. P. Cohn, manager of the Rialto theatre, Brooklyn, during the recent run of this picture

Lobby decorations on "What Do Men Want?" arranged by the Palace theatre, McAlester, Ark.

Drumbar's Stunts for "Peacock Alley"

Elaborate Lobby Display and Artistic Presentation Feature of Knoxville Run

ONE week in advance of the showing of "Peacock Alley" at the Riviera theatre, Knoxville, Tenn., Manager W. E. Drumbar considered himself very fortunate in securing a window tie-up with one of the largest jewelers of that city. The location of this jewelry store was in the heart of town and possibly the most coveted spot that any theatre manager could wish to obtain for a window display.

A miniature stage annunciator, which had been used at the Riviera theatre, was transformed into a beautiful and elaborate setting of this Mae Murray picture. With rich peacock colors of satin and silks for a background and a contrast of colors of an apricot hue for the side draperies, augmented by the lighting effect, this little stage dressed and embellished with diamonds, pearls and other trinkets made a wonderfully attractive window display. Miniature hand painted peacocks, swinging from diamond bracelets, added to the tone of the entire display.

Manager Drumbar tried to bring out the refined and rich effect with draperies, which he considered made the most elaborate front ever displayed by the Riviera theatre. Two large archways were covered with feathers, which encircled the entire front, together with a 4-foot cut-out of a peacock, carrying its natural feathers. This was backed by an eight-foot fan-shaped affair, of beautifully colored feathers, which covered the entire box office. A spot light was placed in such a position as to bring out the beautiful colors which are usually found in the feathers of a peacock. The entire effect of this lobby was one rich with colors and dazzling with its finery.

The city commissioners of Knoxville permitted Mr. Drumbar to make use of all the trash cans on the most prominent corners of the business section to advertise this attraction. These cans were painted in different colors, announcing Mae Murray in "Peacock Alley." A large peacock was also painted on each can.

As a result of this splendid campaign business was unusually good, despite the cold weather and rain, which continued throughout the engagement.

"Travelin' On" from Yonkers to New York

YONKERS, N. Y., is a big city but most of the working population catch the New York Central to and from New York twice a day.

Taking this into consideration, Manager Nicholas Christmas of the Hamilton Theater, got out a herald for Bill Hart's "Travelin' On," one side of which contained a complete schedule of the departure and arrivals of these commuters trains to and from the city. The other side printed the sales arguments which got everybody into the theatre. This was a herald that few people threw away.

Lobby Front Sells "Theodor" to Tampa Fans

FOR the showing of "Theodora" the Victory Theatre, Tampa, Flo ida, the exploitation was focuss upon the lobby which is a spacious or The main display was an illuminat mosque, or temple-like effect, gained l the use of compo board and mount figures from the one and six-sheets. the background was the figure of The dora, standing by her throne; in the for ground were three cut-out lions. Re chains ran from Theodora's hands to tl lions. The compo board was so arrang that the display looked like parted cu tains, or a small mosque with the Em press and the lion in the mosque. Th was illuminated so that it stood o sharply.

Posters, paintings, and framed phot were used freely in the rest of the lobb which was so attractive that it drew spe tators all day long, even when no show ing was on.

Dillon Adopts New Method n Exploiting "School Days"

An altogether different method of exploi g "School Days" was used by William Dil n, manager of the Strand Theatre, Ithaca, N. Y., and originator of the Dillon Memory System of Phonograph Records, a by-product of his s g writing days.

In this instance the Strand advertised e film with Tiny Tot Educator song records, d published the music sheet in the local dail s. The records were placed on sale in all the e and ten-cent stores and music shops, and the coupled with newspaper spreads and stu t ballyhoos laid the foundation for record-bre - ing business, it is said.

Another "Silent Call" Dra - ing Competition

All records were smashed in the drawing c - test engineered by Robert Worl, manager of e Rialto theatre, Boone, Ia., as an exploitat n stunt for "The Silent Call."

Mr. Worl went over the top by appealing o children in the countryside for miles arou d with the co-operation of the Boone Cou y Pioneer, which fell in line with the campai . When the smoke had blown over it was c - covered that 985 children had competed r the drawing prize.

"Theodora" lobby decorations which W. R. Ferguson, Goldwyn exploiteer and Jack Frost, manager of the Victory theatre, Tampa, Fla., arranged

This cut illustrates the prologue number of "Penrod" presented by Saxe's Strand theatre, Milwaukee

Pickwick Theatre Designs Mechanical Lobby Front

Richard A. Addison, who handles the publicity for the Pickwick Theatre, San Diego, Cal., Dwight Hill, manager, has been putting over some novel lobby displays recently, one of which was in connection with the showing of "The Call of the North." For this feature Mr. Addison designed an aurora borealis, the mechanism having several concentric sets of flame-colored paper-board discs, the larger about five feet in diameter. Electrically operated, the device, as the discs revolved, gave an excellent representation of the aurora, and especially at night was the effect very pleasing and attractive. The device was declared by all who saw it to be a most appropriate lobby feature for the advertising of the week's picture. Another avenue of publicity used by the Pickwick for the Holt picture was a big issue of postal cards sent out, bearing announcement of the attraction.

Another publicity stunt recently used by Mr. Addison was a little four-page folder, bearing on the front the words "How to Become Famous." Inside appeared the names of various famous men, from Nero to Volstead, with a brief statement as to the source of their fame, and the third page carried announcement of "The Man Who—," with the statement that Bert Lytell is the "most famous of them all."

For the showing of "Exit—The Vamp!" the Pickwick used as a publicity getter a small dodger which was put under office and residence doors, carrying announcement of the film, with the statement that "We Are Tearing the Paper Off the Wall to Make Room for the Crowds Who Want to See Ethel Clayton." This idea was made more realistic by the use of wallpaper stock for the dodgers.

This cut illustrates the accompanying story concerning the mechanical lobby display on "The Call of the North" devised by the Pickwick theatre, San Diego, Cal.

Juvenile Home Talent Quartette Used for "Penrod"

WHEN the Saenger Amusement Company gave "PENROD" its all-southern premiere of New Orleans, at their Liberty Theater, Elmore Ryan, manager of the Liberty, introduced a juvenile quartette, singing the name-sake song, originally published by Frank Eagan of the Little Theater, Los Angeles.

The kids were used in a prologue, where "Penrod" was featured as the soloist. His pals were grouped about him in a pen-fire on a street-corner lot of the "den." It was the first time pickaninnies were used on a Southern stage since Frank Dazey's stage production of "OLD KENTUCKY."

Wes. Barry's prototype was a red-headed, freckled newsboy; Georgie was a sedate youngster from the Liberty's usher staff; and two negro boot-blacks from a nearby 'shine parlor, known as the 'singing midgets' let loose a quartette that nearly drew as much interest as the picture itself.

Maurice Barr, head of the Saenger theaters at New Orleans forwards the accompanying photograph of the quartette.

Jazz Carnival Number Serves as Prologue at Brooklyn Mark Strand

As a special exploitation factor in connection with the showing of Constance Talmadge in "Polly of the Follies," the Brooklyn Mark Strand theatre put on a *Jazz Band Carnival.*

Mr. Eyman obtained a group of jazz instrumentalists and when the curtains lifted they were shown in a glittery cafe scenic set such as are seen often in "Polly of the Follies." They were in the midst of the jazzy melody. After they had played a group of jazz numbers, Grace Eastman and Paul Oscard, dancers, appeared in evening dress in a number of the new fast and furious ballroom figures. Miss Eastman was garbed and made up to imitate Miss Talmadge in her film role of "Poly."

Inasmuch as Mr. Hyman rarely introduces much of the simon-pure so-called jazz into his musical novelties, the idea hit the audiences with a bang and was given considerable applause at every performance.

Seattle Prologue Adapts Cut-In Film Idea

A decided innovation in the way of prologues was staged by Manager Leroy V. Johnson of the Liberty Theatre, Seattle, a few weeks ago for the showing of "Moran of the Lady Letty."

The prologue opened with a scene on the deck of a ship, with red, green and white marine lights displayed about the sides and top of the stage. A character representing Moran stood at a large wheel in the center of the stage. At one side sat a seaman coiling rope and on the other side stood a character representing Valentino as the mate.

Instead of regular scenery behind the characters, the curtain was raised and a length of film showing nothing but seething, raging water and waves was shown while the mate sang "The Song of the Restless Sea." The appearance was actually that of looking over the side of the ship onto the water beyond.

The film showed up perfectly, due to the absolute darkness of the stage. The characters were each lighted by a very dim baby spot, which merely set them off against the background of constantly moving water, and did not detract from the effect in any way.

A sympathetic organ accompaniment was furnished by Albert Hay Malotte. The prologue was very well received by the audiences and caused not a little lobby and outside comment.

Here is the "Penrod" quartette used by Saenger's Liberty theatre, New Orleans

This attractive window display on "Peacock Alley" is by Frank Maffioli, manager of the Strand theatre, Rockford, Ill.

Franklin's "School Days" Campaign

Buffalo Exploitation Makes Hit With Hippodrome Patrons

ONE of the biggest exploitation campaigns in the history of Shea's Hippodrome, Buffalo, was put on by Harold B. Franklin when he presented "School Days."

In preparing for the campaign, Mr. Franklin placed one of the largest accessory orders ever recorded at a Buffalo exchange. Among other things he used 5,000 rubber tacks, 500 dunce caps and about 1,000 cut out slate novelties.

The slates were held by a cardboard figure of Wesley Barry. These cut outs were placed in all the principal downtown and neighborhood store windows. The cut out carried the Hippodrome ad pasted along the bottom, while the stores advertised their products on the slates.

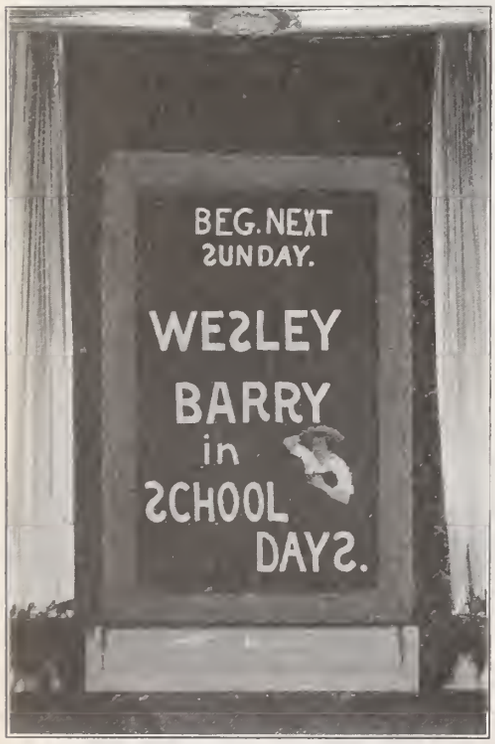
Merchants were glad to use these novel signs in their window, because they killed two birds with one stone. The store and the Hippodrome both benefitted.

A big feature of the campaign was the distribution of the rubber tacks, loly-pops in special "School Days" wrappers, and dunce caps among the children of the various schools.

Mr. Franklin also arranged with the Evening Times to run Dwig's "School Days" cartoons during the week. Under each cartoon a line was run announcing the showing of the feature at the Hippodrome and North Park.

A week in advance of the showing, Eldora Stanford, soprano soloist, was presented in a novel stage setting. A huge slate was erected in the center arch of the Hipp stage. The announcement of the coming of "School Days" was written in large letters on the slate. Through a hole in one corner of it, Miss Stanford, dressed in gingham gown and sun bonnet, stuck her head and sang the chorus of Gus Edwards' popular song.

The advertising on the picture was also eye-catching. The slate idea was carried out in all the newspaper ads. In the Hippodrome lobby Mr. Franklin had an illuminated shadow box frame, as well as the posters in the big mahogany frames. Miss Stanford put on a special "School Days" number and the Hippodrome symphony orchestra played Victor Herbert's "Babes in Toyland."



This cut shows a view of the stage setting for the prologue number for "School Days" which Harold B. Franklin, managing director of Shea's Hippodrome, Buffalo, recently presented

Novelty Stunt Used to Remind Fans of "Conquering Power" Showing

A PIECE of string, symbol of reminder, was used in an unusual and highly successful exploitation stunt by Toohey Brothers, managers of the Jewel Theatre, Sioux City, S. D., in selling "The Conquering Power" to their patrons. The string was enclosed in a letter, which the enterprising managers sent to their patrons, informing them of their booking the attraction.

Inclosed was a paragraph explaining that the bit of string was to remind the recipient of the letter of "The Conquering Power."

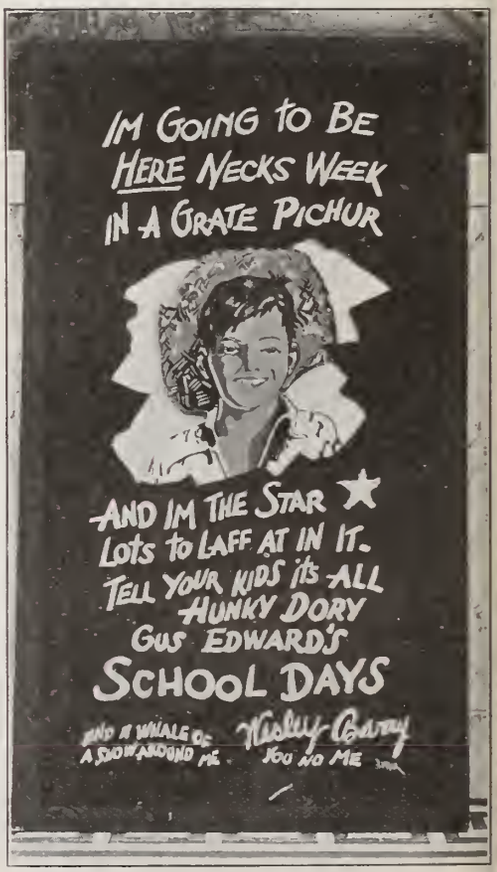
The Messrs. Toohey were not forgotten by their host of patrons when the picture began its run of a week. To build up their afternoon patronage, a photograph of Rudolph Valentino was given to each lady attending a matinee performance.

Maffioli Gets Local Cooperation on "Peacock Alley"

In exploiting "Peacock Alley" for the recent showing at the Strand theatre, Rockford, Ill., Manager Frank Maffioli grabbed off three attractive windows for co-operative displays.

One of the number, located in the best window of the leading drug store, is reproduced on this page. The center cutout was from a one sheet mounted on beaver board and colored ribbons were placed in the tail of the peacock and run to the articles in the window in the shape of a fan. The two side uprights are made of cardboard with 8 x 10 photos, as shown in the picture. The two large frames of Mae Murray are from the Metro Corp.

Another display was in a prominent dry goods store window, and a local jeweler co-operated by placing a 22 x 28 photo of Miss Murray, draped in gold and silver cloth, and with other artistic trimmings, in his display window.



Shadow box on "School Days" as described in the accompanying story concerning the exploitation on this picture put over by Harold B. Franklin of Shea's Hippodrome, Buffalo

Lobby of the Arcade theatre, Jacksonville, Fla., during the recent run of "A Game Chicken"

Grading System Costs Nothing, Furnishes Exploitation

Starting with "Bob Hampton of Placer," and following with other productions, Manager Elmer Ramsay, of the Central theatre, Fairbury, Ill., has instituted a grading system which has not only won favor with his patrons, but has gained newspaper publicity for his house. Patrons are asked, on leaving the theatre, to place a grading (A, B or C) on the picture they have just seen and to specify productions that they would care to see on a return booking. The idea has worked well as a fad. After the craze has died down Manager Ramsay will devise another means of interesting his patrons in the Central.

Austin Autoists Get Passes to Crescent Theatre

The Crescent theatre at Austin, Texas, is inaugurating a profitable stunt by inserting in its daily paper advertisements an auto license number selected at random from among the cars parked along Congress Street, the main thoroughfare of the city. Owners recognizing their auto numbers in the ad are presented with two complimentary tickets to the Crescent theatre by calling at the newspaper office. The stunt has made hundreds of readers for the papers and new patrons for the theatre.

Chartot ballyhoo on "The Queen of Sheba" used by the Alhambra theatre, Toledo, O.

Chariot Ballyhoo Still Draws Them for "Sheba"

THE Alhambra Theatre, Toledo, O., utilized the old reliable street chariot method for the exploitation of a week's engagement of "Queen of Sheba."

The chariot was outfitted with an armored driver and three white horses. The outer steeds carried canvas signs naming the production and the theatre at which it was shown. The chariot was home-made and constructed at small expense.

This Stunt Drew Like the New York Subways

If the good Lord made you as high as Conrad Nagel or Dorothy Dalton you were among the blessed of the earth. Manager G. E. Maussert, of the Rialto Theatre, Jamaica, L. I., admitted any one the heights of these two stars free to see "Fool's Paradise."

On one wall of his lobby he installed two height registering machines. These were made of wood and consisted of an upright rising as high as one of the stars and a horizontal bar to top the head. There was a 5 by 4 machine for Dorothy Dalton and a 5 by 9 machine for Conrad Nagel.

All the patrons had to do was step under the horizontal bar. Either he or she did not register the same size as one of the two players.

The lobby was cleverly arranged following the world-famous scheme of the busy stations of the New York subway. Just above the box office were two signs asking "Gentlemen follow the red line," and "Ladies follow the green line." These two lines were indicated by colord ribbon stretched across the lobby each of which lead to the proper height registering machine.

Just above each machine were stills from the picture, an autographed photograph and an alleged telegram from one of the players to Mr. Maussert, complimenting him on showing "Fool's Paradise."

Strand Theatre, Syracuse, Decorates for "School Days"

A good old fashioned slate blackboard was used as a background for the announcement of "School Days" at the Strand Theatre, Syracuse, N. Y. At least it looked like a slate with figures, a teacher pointing to the crooked words on the blackboard, "Six reels of good clean comedy" and mispelled words an' everything. Over in the corner flamed a picture of the head of Wes Barry, done in scarlet chalk.

At each side was swung the grinning head of Barry in the same vivid sacrlet chalked on smaller blackboards, in the side panels.

The advertisements for the play carried out the same idea—with the display of a slate announcement of the play in a boy's handwriting and below listed the favorable comments from the New York papers.

Attractive Lobby Aids "Great White Trail" Showing

Manager E. J. Barnette of the Victory theatre at Waco, Texas, built an attractive lobby to advertise "The Great White Trail," which he played recently, securing a number of furs and hides from several local fur merchants and gaining their co-operation by placing small cards on the furs urging people to take advantage of unusually low prices during the hot months to prepare for the cold weather now.

"School Days" lobby decorations by the Strand theatre, Syracuse, N. Y.

"Theodora" window display for the run of this picture at the Academy, Charleston, S. C.

White's "Don't Tell Everything" Campaign

Manager Oscar White, of the Rex Theatre, Sumter, S. C., uses kisses, a pretty girl and telephone booth to sell "DON'T TELL EVERYTHING." The kisses were only candy kisses. The pretty girl was his cashier and the telephone booths were loaned to him by the local Telephone Company and placed in his lobby, suggesting the idea of a telephone pay station. These three stunts went a long ways towards helping put over this picture in Sumter.

Two thousand small cards were printed reading, "Take a kiss, but DON'T TELL EVERYTHING." These cards were tied around the candy kisses by means of a rubber band and then distributed throughout the business section of town. Needless to say, no one turned the kisses down, also very few could resist the temptation of asking what "DON'T TELL EVERYTHING" meant.

The lobby display shows that Manager White did a good deal of work in getting it up. He had four telephone poles, miniature in size, erected in the lobby. These telephone poles carried the regular wiring and cross-beams at the top the same as the telephone poles erected by the Telephone Companies. In the center of the lobby were two desk phones sitting on tables, with chairs for people to sit in while they phoned. During the performance, these phones were kept busy by this young lady, calling patrons of the theatre, asking them what they thought of the picture.

Large signs extended across the front of the theatre with the title of the picture and the stars.

Electric Train Used in "Iron Trail" Lobby Display

MANAGER Warren Irwin of the Imperial theatre, Columbia, S. C., used a complete miniature electric train in the lobby as exploitation for his engagement of "The Iron Trail."

A small tunnel was built for the train to pass through and the entire display was covered with cotton and fake snow.

The electrical train was loaned to the Imperial by a local store and the cost of the whole display was very small.

Regent Theatre, Calgary, Exploits "School Days"

FULL page newspaper spreads and a word contest based on the "School Days Puzzle Cartoon" was a part of the exploitation campaign on "School Days" put over by the Regent theatre, Calgary, Canada.

This in addition to a generous billing on the boards of the city, heralds, etc., brought results far beyond expectations.

"Fool's Paradise" Cartoons Take Place of Display Ads

Bill Goldman of the Missouri theatre, St. Louis, said the public was tired of reading ads and wanted something new. So his artist got up a set of cartoons which filled Goldman's usual newspaper space.

One showed a man running into a hock shop calling for money on his watch, so he could see "Fool's Paradise" at the Missouri theatre.

Another showed a man repairing his flivver for "that trip to 'Fool's Paradise.'"

Those Missourians aren't the only folks who like to be shown. It'll work in your town, too.

Monster Clock Face Advertises "Midnight"

IN exploiting "Midnight" Manager Phil Gersdorf of the Capitol theatre, Macon, Ga., devised a unique still-photo frame that helped materially in putting over the picture.

From beaver board Manager Gersdorf constructed a large "clock face." Just under each numeral was a still showing scenes in the picture. The different scenes were selected so as to represent the various emotions of the human race—love, pathos, etc.—and each still was captioned to explain the idea.

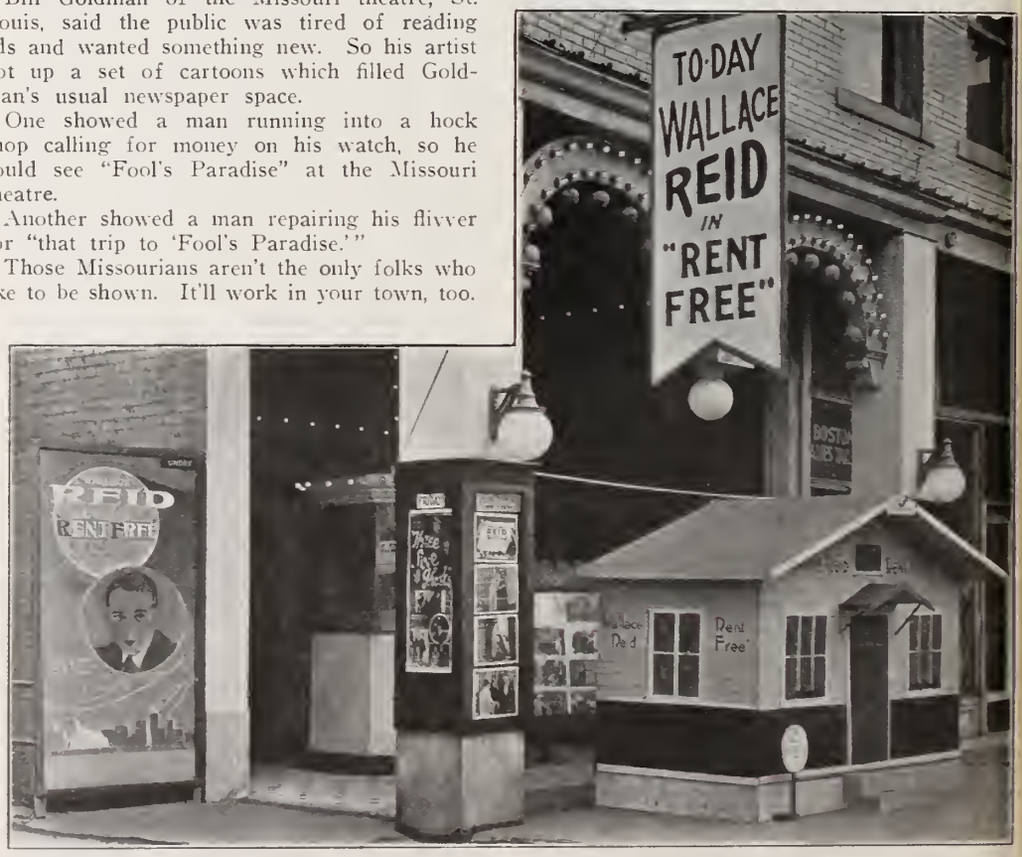
The stunt went over in fine shape.

Builds Attractive Lobby for "Red Peacock"

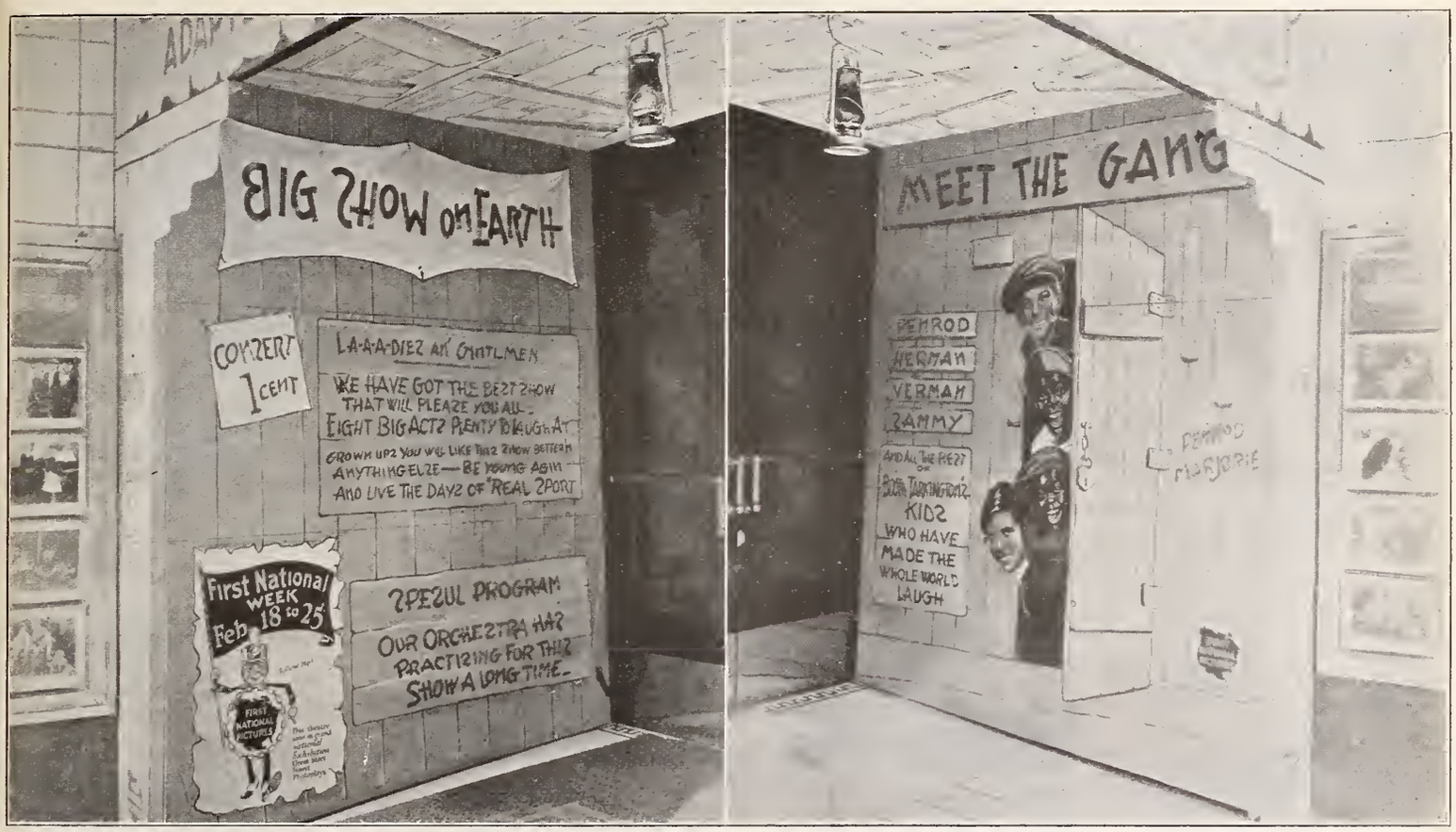
For the small sum of $15.00 Phil Gersdorf, manager of the Rialto theatre, Macon, Ga., built a most attractive lobby display for "The Red Peacock," one of his recent attractions.

About ten miles from Macon, Ga., there are plenty of tropical palms, so Manager Gersdorf got busy and got together large numbers of these palms to carry out the tropical setting for his Hawaiian lobby. The entire entrance to the theatre was filled with palmettos. Then over all was stretched a beautiful painted picture of scenes from Hawaii. Directly in front of these paintings were miniature palm trees. The box office was completely surrounded with beaver-board, which was painted to represent an Hawaiian hut.

To complete the general effect, bunch lights covered with gelatine of a moonlight color, were concealed and arranged so as to illuminate the lobby. All the remainder of the lobby lights were extinguished. The color effect given by these lights was most attractive and although it was a departure from the usual plan of exploiting the feature picture, it was found very gratifying and profitable in this case.



Lobby display on "Rent Free" which the Royal theatre, Sioux City, Ia., recently used to exploit the picture


BIG 2HOW on EARTH
COMZERT
1 CENT
LA-A-A-DIEZ AN' GNTLMEN
WE HAVE GOT THE BEZT 2HOW THAT WILL PLEAZE YOU ALL.
EIGHT BIG ACT2 PLENTY TO LAUGH AT
GROWN UP2 YOU WIL LIKE THIZ 2HOW BETTER ANYTHING ELZE— BE YOUNG AGIN AND LIVE THE DAYZ OF REAL 2PORT
First National WEEK Feb 18 to 25
2PEZUL PROGRAM
OUR ORCHE2TRA HAZ PRACTIZING FOR THIZ SHOW A LONG TIME
MEET THE GANG
PENROD
HERMAN
VERMAN
SAMMY
AND ALL THE BEZT OF THOZE RAMPAGIN' KIDZ WHO HAVE MADE THE WHOLE WORLD LAUGH
PENROD MARJORIE

This cut shows the two sides of a lobby display on "Penrod," which Arthur G. Stolte, manager of the Des Moines theatre, Des Moines, Iowa, used on his recent showing of this picture

Schade Uses Double for Buster Keaton

Melancholy War Veteran Poses in Sandusky Store Window as Exploitation for "The Boat"

GEORGE J. SCHADE, owner and manager of the Schade Theatre, Sandusky, O., had a wonderful idea on "The Wonderful Thing" but didn't know of any way in which he could exploit its running mate "The Boat." At the psychological moment, as the dramatists have it, there emerged a weary soled individual who announced himself as LaBell, a veteran of the Spanish-American and World wars who needed some funds to reach Pittsburgh where he was due to enter a hospital.

Mr. Schade looked at his forlorn face and said:

"Don't you ever smile?"

The man shook a forlorn negative and Schade, impelled by a newborn inspiration, grabbed him by the collar.

Two days later Sandusky street pedestrians were amazed to look in the window of Ralph C. Seitz' clothing store and see a stoical faced individual seated in the space with the sign before him:

"Make LaBell smile. If you do the Schade Theatre will give you two season tickets each good for one year. Ralph Seitz will give you a suit of clothes. Buster Keaton in 'The Boat' will give you laughitis. Norma Talmadge in 'The Wonderful Thing' will give you an hour and a half of genuine enjoyment. You can claim the last two prizes whether you make LaBell laugh or not."

Another card read: :

"Bet 'The Boat' with Buster Keaton would make LaBell laugh."

It took two policemen to handle the crowds that surged around the window the five days LaBell stayed there. Men, women and children talked, laughed, made faces and gibbered at an unbelievable rate trying to win the wager with the veteran, but all to no purpose.

At frequent intervals LaBell emerged from his cage.

"Like Buster Keaton in 'The Boat' I never smile," he would tell them and defy them to disprove his statement. Then he would saunter up and down the street, winding up in front of the Schade just before the time for the feature to go on. The crowd followed and a large percentage always found their way past the box office into the house.

The Sandusky Elks were holding a carnival at the time and their street ballyhoo artist, a Miss Cody, boosted the Schade's game by making frequent trips to the store window attempting to make LaBell smile. The two fed situations to each other that helped exploit both shows, created good will and attracted additional interest to the duel entertainment.

Fashion Show Serves as Prologue Number

MANAGER William Friese of the Rivoli Theater, La Crosse, Wis., got a prologue that not only enchanced his presentation prologue for 'Fool's Paradise" more attractive but acted as a definite business getter too. It didn't cost him a dime.

Muchow Brothers and Preuss, an important department store, gave a fashion show and assumed all the liability. Instead of hiring mannikins they allowed local society debutantes, matrons, and spinsters to serve as models. This brought a lot of free publicity and served to bring a retinue of friends and admirers of the participants into the theatre.

"Queen of Sheba" lobby display put over by Jack Greenman, manager of the opera house, Mansfield, O.

This lobby display on "Her Husband's Trademark" is by the Alamo theatre, Griffin, Ga.

PROGRAMS FOR THE WEEK OF MARCH 18TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK

Mark Strand Theatre—
Overture—Nahan Franko, violin soloist assisted by the Strand orchestra in classical selections.
Novelty—the Skunk—Bob and Bill series—Pathe.
Current Events — Mark Strand Topical Review.
Feature—Gypsy Passion — Vitagraph. Presented with a vocal prologue in which the Mark Strand quartette renders selections before a rural drop costumed as gypsys.
Comedy—Step Forward—First National.
Next Week—Pay Day.

Rivoli Theatre—
Overture—Poet and Peasant.
Current Events—Rivoli Pictorial, including "Vesuvius Conquered" Fox special strip.
Vocal—A Hindu Prayer. Presented by Edoardo Albano, baritone and Adele Burns and Janette Campbell, dancers with special setting designed by Joseph Urban. The number serves as a prologue to the feature picture.
Feature—Beauty's Worth—Marion Davies.
Instrumental — "The Drummer's Escapade" by the Rivoli orchestra with effects by Drummer Max H. Manne.
Comedy—Step Forward—First National.

Capitol Theatre—
Overture—Orpheus — With violin solo by Fred Fradkin.
Current Events—Capitol's News.
Special—The Voice of Spring—Special number presented by Caroline Andrews, soloist and a company of dancers.
Feature—Turn to the Right—Metro.
Instrumental — Medley of popular airs of 20 years ago played by the orchestra.

Display used by the Superba, Los Angeles, for "Wild Honey."

This is the way Grauman's, Los Angeles, advertised Betty Compson in "The Green Temptation."

Novelty—Flying Over Mt. Vesuvius—Fox.
Next Week—A Poor Relation.

Rialto Theatre—
Features—(Daily Changes)—Carmen—On With the Dance—La Tosca—Don't Change Your Husband—Behold My Wife—Male and Female.

Criterion Theatre—
"Loves of Pharoah" continued.

Apollo Theatre—
"Orphans of the Storm" continued.

Central Theatre—
Overture—Bits From Broadway Hits.
Current Events — International News.
Novelty — Ranch Life — With "Texas Jack" Sullivan.
Extra—Leather Pushers No. 2.
Ballet—Moonlight in Tihati—Prologue dance number rendered by Lilletta.
Feature—Man to Man—Harry Carey.
Novelty—Reissue of Mary Pickford Imp picture, with comedy titles.

LOS ANGELES

Grauman's Theatre—
Overture—Medley.
Current Events—Fathe News.
Organ—On the Gin Gin Ginny Shore—Presented with slides.
Cartoon—Out of the Inkwell—Hypnotism.
Special—May Burch, yodeler in selections.
Educational—Irvin's Movie Chats.
Special—Stanford University Band of fifty pieces in a five number concert.
Feature—The Cradle.

Hill Street Theatre—
Current Events—Kinograms.
Educational—Kineto Review.
Comedy—Country Chickens.
Feature—Jane Ayre.
Five acts of vaudeville.

Symphony Theatre—
Current Events—Fox News.
Novelty—The Oppossum—Bob and Bill Series—Pathe.
Comedy—Down and Out.
Musical—Orchestra and mirimbaphone rendering "On the Gin Gin Ginny Shore."
Feature—Chasing the Moon.
Next Week—Woman, Wake Up.

Clune's Broadway Theatre—
Added Feature—The White Mouse—Selig Rork.
Current Events—Kinograms.
Organ—If You Will Play Fair.
Feature—A Homespun Vamp.
Next Week—The Heart Specialist.

California Theatre—
Current Events—Fox News and Kinograms.
Novelty—Topics of the Day—Pathe.
Concert — Orchestra selections, among which are "Slavische Rhapsody," "Liebersfreud" and "The Los Angeles Limited."
Feature—Her Social Value.
Comedy—Oh Promise Me.
Next Week—Be My Wife and Ballad of the Fishers Boarding House.

Kinema Theatre—
Novelty—Topics of the Day—Pathe.
Burr Novelty Review.
Vocal—Lolita—Rendered as tenor solo.
Novelty—Screen Snap Shots.
Organ—Rustle of Spring, Gypsy Love, etc.
Feature—School Days.

Superba Theatre—
Comedy—Two of a Kind.
Vocal—Just Like a Rainbow in the Sky.
Novelty—The Leather Pushers, No. 4.
Feature—The Wise Kid.
Next Week—A Dangerous Little Demon.

Miller's Theatre—
Eighth Week of "The Silent Call."

Mission Theatre—
Sixth and last week of "Foolish Wives."

Rialto Theatre—
Fourth week of "Fool's Paradise."

Loew's State Theatre—
Current Events — International News.
Feature—A Stage Romance.
Five acts of vaudeville.

New Pantages Theatre—
Feature—Fifty Candles.
Five acts of vaudeville.

SEATTLE

Coliseum Theatre—
Overture—"Medley of old favorites"—Rendered with vocal accompaniment by quartette in colonial costumes.
Current Events—Pathe News and Kinograms.
Cartoon—Seeing Greenwich Village—Sketchograf.
Comedy—Hot Off the Press.
Feature—The Red Peacock.
Next Week—Boomerang Bill.

Columbia Theatre—
Second week of Wild Honey.
Next Week—Man to Man.

Strand Theatre—
Second week of Fool's Paradise.
Next Week—Life's Greatest Question.

Blue Mouse Theatre—
Overture—"Tomorrow Land."
Current Events—Fox News.
Novelty—The Four Seasons—Kineto.
Feature—Burn 'Em Up Barnes.
Next Week—The Flower of the North.

Liberty Theatre—
Overture—"Popular Medley."
Current Events—Liberty and Selznick News.
Educational—Pathe Review.
Comedy—Love and Doughnuts.
Feature—The World's Champion.

A four-column layout featuring Wesley Barry in "Penrod" as used by Loew's State, Cleveland.

TODAY ALL WEEK
Strand
DIRECTION A. H. BLANK
SHOWS 11-1-3-5 7 and 9
Only One Artiste Could Bring "Smilin' Through" Majestically to the Screen
You'll Love Her
The Incomparable Achievement
NORMA TALMADGE
Smilin' Through
Miss Beryl Burton
Strand Orchestra
Dorothy Chenoweth
Prices—Nights, 700 Balc. Seats 60c, Main Floor 50c, Boxes 60c.
Matinee (Except Today), Until 6:15, All Seats 35c.

An attractive ad display used by the Strand Theatre, Omaha, for Norma Talmadge in "Smilin' Through."

Next Week—Traveling On.

Winter Garden Theatre—
Current Events—International News.
Novelty—Screen Snap Shots.
Feature—The Ruling Passion.
Next Week—The Isle of Zorda.

CLEVELAND

State—
Overture—"A Musical Melange," arranged by Musical Director Alfred Metzdorf. Rendered with the assistance of the Gale Sherwood singing and playing band.
Current Events—Pathe News, Pathe Review.
Cartoon—Mutt & Jeff in "Any Ice Today."
Comedy—A Dog's Life—Charles Chaplin.
Prologue—The Last Day of School—A typical last day at school with recitations, songs, a stunt by the pupils, arranged and presented by George H. Dumond, managing director.
Personal Appearance — Wesley Barry in person.
Feature—Penrod.
Next Week—Norma Talmadge in "The Passion Flower."

Allen—
Overture—"The Jewels of the Madonna," conducted by Philip Spitalny.
Current Events—Allenette.
Comedy — Birthday Guests and Jungle Pests.
Prelude — Fairyland — A fantasy with a cast of 25 people, arranged by S. Barrett McCormick.
Feature — My Boy — Featuring Jackie Coogan.
Next Week—

Stillman—
Feature—The Four Horsemen of the Apocalypse—Second week.
Next Week—Hail the Woman!

Euclid—
Overture — "Merry Wives of Winsor."
Feature—Mistress of the World—Third installment.
Next Week—"Frivolous Wives," with Rudolph Valentino.

Park—
Overture — Tantalizing Popular Melodies, arranged by Maurice J. Spitalny.
Current Events—Fox News.
Comedy—Step Forward—Ben Turpin.
Feature—A Game Chicken—Bebe Daniels.
Next Week—A Point of Honor—Anita Stewart.

Standard—
Current Events — International News.
Comedy—Mutts—Century comedy.
Feature—Man to Man—Second consecutive week — Harry Carey.
Next Week — Conflict — Priscilla Dean.

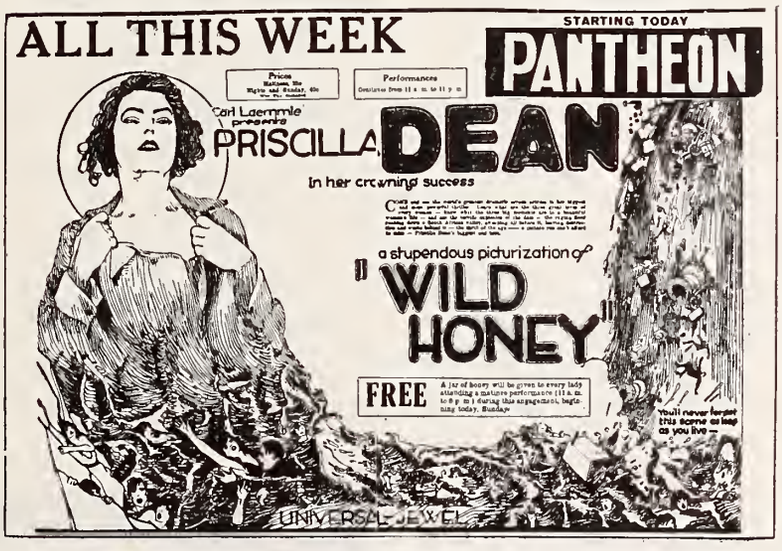
WASHINGTON

Crandall's Metropolitan—
Overture—"Maritana."
Current News — Pathe News, Topics of the Day.
Scenic—The Song of Arrowhead Lake—Sunset-Burrud.
Comedy—The Show—Vitagraph.
Feature—Her Mad Bargain—First National.
Next Week — Penrod — First National.

Organ Solo—"Stealing," with Jesse Crawford at the organ.
Literary Digest.
Scenic.
Comic Cartoon.
News Weekly.
Prologue.
Feature — Norma Talmadge in "Smilin' Through."
Coming Feature—Betty Compson in "The Green Temptation."

Tivoli Theatre—
Overture—"The Fortune Teller."
Scenic—Evening Stars.
Specialty—King of Vikings.
Literary Digest.
Organ Solo—"In Blue Bird Land," Milton Charles at the organ.
News Weekly.
Specialty—To My Valentine.
Feature—Her Husband's Trade Mark, featuring Gloria Swanson.
Coming Feature—Wesley Barry in "School Days."

Roosevelt Theatre—
Overture—"My Heart at Your Sweet Voice," with violin solo by George Bass.
News and views of the world.
Prologue—"The Magic Carpet," F. H. Jones, tenor.
Feature—A Fool's Paradise, 2nd week.
Coming Feature—The Four Horsemen of the Apocalypse.



A striking display employed by the Pantheon, Toledo, to advertise Priscilla Dean in "Wild Honey."

Loew's Palace—
Overture—"Singing Girl."
Current Events — Pathe News, Topics of the Day.
Comedy—The Anvil Chorus—Pathe.
Feature—At the Stage Door—Robertson-Cole.

Loew's Columbia—
Overture—"From Italy."
Current Events — International News.
Comedy—On Patrol—Mack Sennett.
Feature—The Sign of the Rose—Beban.
Next Week—Moran of the Lady Letty—Paramount.

Moore's Rialto—
Feature—Orphans of the Storm—Griffith.

CHICAGO

Chicago Theatre—
Overture—Selections from "The Music Box."
Specialty—Tyrolean Pastoral.

Great Northern—
Feature—Orphans of the Storm, starring the Gish sisters—9th week.

Woodlawn Theatre—
Organ Solo—Selection by A. J. Gutow, organist.
Pictorial Review.
Comedy—Too Much Sap—Mutt and Jeff.
Woodlawn Novelty—The Leather Pushers.
Overture—"A Woodlawn Tribute" to Peter Tchaikowsky in the form of a potpourri compiled and arranged by Woodlawn's musical director, Paul Sternberg.
Feature—Mae Murray in "Peacock Alley."
Coming Feature—Wallace Reid in "The World's Champion."

Pantheon Theatre—
Pantheon Topics of the Day.
Overture—Opera selections by Warren Johnson.
Literary Digest.
Specialty—Violin solo.
Comedy—Up and Down.
Specialty—Stanley Beacon, baritone, singing special numbers.
Prologue.
Feature—Mae Murray in "Peacock Alley."
Coming Feature—Wesley Barry in "School Days."

Randolph Theatre—
Feature—A Connecticut Yankee—3rd week.
News Weekly.
Comedy—Laughing Gas.
Coming Feature—Where Is My Wandering Boy Tonight?

Ziegfeld Theatre—
Feature—The Ruling Passion, featuring George Arliss.
News Weekly.
Aesops Fables.
Literary Digest.
Coming Feature—Cardigan.

Barbee's Theatre—
Feature—Wesley Barry in "School Days."
Pathe Topics.
Pathe News.
Pictorial Review.
Coming Feature—The Splendid Lie.

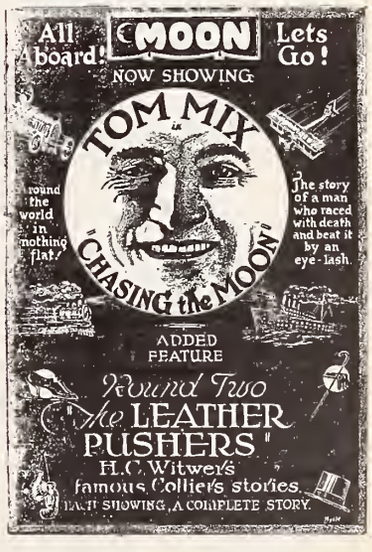
MILWAUKEE

Alhambra Theatre—
Overture — 20-piece orchestra — "Morning, Noon and Night."
Literary Digest Topics of the Day.
Educational Topics on Science.
New Inventions.
Public Service Items.
Household Hints.
Pathe Latest World News.
Stage Prologue — Henry Taylor, tenor.
Feature—The Last Trail.
Comedy—Lloyd Hamilton—"Rolling Stones."
Organ Solo—Elwyn Owen.

Strand Theatre—
Special—How to Grow Thin.
Feature—The Lotus Eater.
Weekly—Kinograms.

Butterfly Theatre—
Overture—Butterfly Orchestra.
Weekly—Fox News.
Comedy—Anvil Chorus.
Feature—The Prodigal Judge.

Merrill Theatre—
Weekly—International News.
Feature One—The Wall Flower.
Feature Two—His Back Against the Wall.



A striking design for Tom Mix's "Chasing the Moon," used by the Moon Theatre, Omaha.

Something smart to show his friends!
Gloria Swanson
—IN—
"Her Husband's Trademark"
A shimmering advertisement of her husband's prosperity! That's all she meant to him!
And for her woman's heart—didn't he give her gowns and jewels and pleasures?
But when a better man offered love—?
See this vivid romance of modern married life! The great love scene in the lost forest!
Even more dash and beauty than in Glittering Gloria's other sensations.
Programme
1—Overture, Selection from "Carmen," by Bizet
2—Pathe News
3—"Please Be Careful" Pat your laugh chains on for this one.
4—Jack Hoxie singing "Swanee River Moon"
5—"Her Husband's Trademark."
Starts Sunday for Seven Happy Days
EMPIRE
PARAMOUNT AND REALART PICTURES

Display for "Her Husband's Trademark" employed by the Empire, San Antonio.

DES MOINES

Des Moines Theatre—
Overture — "Oberon," by Des Moines Theatre Orchestra.
News — Local film of Tinsel, Drake coed musical comedy.
Comedy—How to Grow Thin—Educational.
Scenic Drama — The Mountain Lions, with Bill and Bob.
Feature—Pay Day, with Charlie Chaplin.
Comedy Drama—A Game Chicken, with Bebe Daniels.
Next Week—The Quest of Honor, with Anita Stewart.

Strand Theatre—
News—Educational Kinograms.
Special Music—"Don't Leave Me Mammy," by F. Donald Miller, organist.
Comedy—Studio Rube, with Al St. John.
Feature—Her Husband's Trademark, with Gloria Swanson.
Next Week—Polly of the Follies, with Constance Talmadge.

Garden Theatre—
Overture—"Raymond Overture," by Thomas, with augmented Garden theatre orchestra.
Feature—Why Girls Leave Home, with Anna Q. Nilsson.
Next Week—Exit the Vamp, with Ethel Clayton.

Palace Theatre—
Fightin' Mad, with William Desmond.
Comedy—The Designing Husband.

Sherman Theatre—
Feature—When Lights Are Low, with Sessue Haykawa.
Next Week—Eva Ascends, with Gareth Hughes.

Walnut—
Current Events—Pathe 25.
Topics of the Day.
Comedy — School Day Love — Campbell.
Feature—Polly of the Follies.
Next Week—Bought and Paid For.

Strand—
The Four Horsemen of the Apocalypse (popular prices).
Next Week—Not decided.

Palace—
Current Events — International News.
Topics of the Day.
Feature—Tillie.
Next Week—Too Much Wife.

Lyric—
Current Events—Fox News.
Comedy—By Heck—Sennett.
Feature—Love Never Dies.
Next Week—Shame.

Capitol—
Overture—"Zampa."
Current Events — Capitol News Reel.
Short Reel—Washington Irving—Famous American authors' series.
Musical Number—"Ave Marie"—Mario Carboni, barytone.
Feature—Wild Honey.
Comedy — Oh, Promise Me — Christie.
Next Week—A Stage Romance.

PHILADELPHIA

Stanley—
News—Pathe.
Scenic—"Away Dull Care"—Prizma.
Fashions—Spring Fashion Parade, with living models.
Feature — "Love's Redemption"—First National.
Next Week—"The Green Temptation"—Paramount.

Stanton—
Feature—"The Prodigal Judge"—Edward Jose Prod.

Aldine—
Scenic—Pathe Review.
Comedy Cartoon—"The Lion and the Mouse."
News—Aldine Interstate News.
Feature—"Molly O"—Mack Sennett.
Next Week—Same.

Karlton—
Feature—"Bought and Paid For"—Paramount.

Arcadia—
News—Pathe.
Feature—"Poverty of Riches"—Goldwyn.
Next Week—"Love's Boomerang"—Paramount.

Regent—
Comedy—"The Rainmaker" — Elec.
Cartoon—"Any Ice Today"—M. & J.—Fox.
Feature—"Little Eva Ascends"—Metro.
Next Week—"Boys Will Be boys" Goldwyn.

Palace—
News and Topics of the Day—Pathe.
Feature—"Tol'able David"—Peerless.
Next Week—"World's Champion"—Paramount.

Victoria—
News—Pathe.
Feature—"R. S. V. P."—Peerless.
Next Week—"Any Wife"—Fox.

Capitol—
Comedy—"The Rainmaker"—Elec.
News—Kinograms—Elec.
Scenic Beautyland—Masterpiece.
Feature—"The Man From Lost River"—Goldwyn.
Next Week—"De Luxe Annie"—Select.

KANSAS CITY

Liberty Theatre—
Overture—"Creme De La Creme"—Tobani.
News—Pathe.
Comedy—Aesop's Fables.
Short Subject—The Leather Pushers—Serial.
Organ Selections—Miss Susie Goff Bush and Miss Golden Evis-ton, organists.
Feature—One Glorious Day—Will Rogers.
Next Week—Wild Honey—Priscilla Dean.

Doric Theatre—
News—International.
Comedy—Pathe comedy.
Organ Selections—P. E. Stevens, organist.
Feature—The Call of Home—Special cast.
Next Week—Find the Woman.

Newman Theatre—
Overture—Special selections in conjunction with the prologue.
Prologue — Connie's Home Made Follies—Original musical revue including cast of thirty Kansas City dancing pupils.
News—Newman News and Views.
Organ Selections—Gerald F. Baker and Q. Landwehr, organists.
Feature—Polly of the Follies—Constance Talmadge.
Next Week—The World's Champion—Wallace Reid.

Royal Theatre—
Overture—Selections.
News—Royal Screen Magazine.
Organists—Harry Frank and Miss Ella McGorty, organists.
Feature—Theodora—Rita Jolivet.
Next Week—A Game Chicken—Bebe Daniels.

Twelfth Street Theatre—
Overture—Popular selections.
News—Screen Magazine.
Comedy—The Beauty Contest.
Organ Selections — Miss Hazel Webb and Miss Fay Shepherd, organists.
Feature—Perjury — William Farnum.
Next Week—A Question of Honor—Anita Stewart.

ST. LOUIS

Missouri Theatre—
Overture—Missouri symphony orchestra.
Missouri News.
Vocal Solo—Miss Sherry Louise Marshall.
Comedy—Cracked Ice.
The Mistress of the World, No. 2—"The Race for Life."
Feature Film — The Conquering Power.

How the Capitol and the Madison, Detroit, advertised "My Boy" and "Bought and Paid For."

New Grand Central—
Overture.
News and Views.
Musical presentation—The Honeymoon Express.
Comedy—Buster Keaton in "The Boat."
Feature Film—Ladies Must Live.

West End Lyric—
Overture—David Silverman's symphony orchestra.
News and Views.
Aesop Fable.
Personal appearance of William Desmond.
Comedy—Ben Turpin in "Love and Doughnuts."
Feature—Florence Lawrence in "The Unfoldment."

William Fox Liberty—
Overture—Liberty concert orchestra.
Fox News.
Mutt and Jeff Cartoon.
Sunshine Comedy.
Feature—Beyond the Rainbow.

Delmar, Criterion and Congress Theatres—
Overture.
Current News.
Vocal Selections.
Comedy.
Feature—Irene Castle in "French Heels."

Capitol—
Overture.
News Weekly.
Aesop Fable.
Organ Solo.
Comedy—Johnny Hines in "Battling Torchy."
Feature—Moran of the Lady Letty.

PITTSBURGH

Olympic Theatre—
Current Events—Pathe News.
Feature—Second week of "Fool's Paradise."
Comedy—Educational.
Novelty—Pathe Review.
Next Week—Her Husband's Trade Mark.

Grand Theatre—
Current Events — Grand News Weekly.
Feature—A Doll's House.
Comedy—Cops.
Next Week—The Woman's Side.

Liberty—
Current Events — International News.
Feature—A Dolls House.
Comedy—Cops.
Next Week—The World's Champion.

Regent—
Current Events—Kinograms.
Feature—The Last Trail.
Comedy—Assorted Heroes.
Next Week—The Womans Side.

Savoy—
Current Events—Fox News.
Feature—The Last Trail.
Comedy—Assorted Heroes.
Next Week—Sky High.

State—
Current Events—Kinograms.
Feature—Queen of Sheba—Second week.
Next Week—Not Announced.

Blackstone—
Current Events — International News.
Feature—The Grim Comedian.
Specialty—Leather Pushers—No. 2.
Cartoon—Aesop's Fables.
Next Week—The World's Champion.

Cameraphone Theatre—
Current Events—Selznick News.
Feature, First Three Days—Love's Boomerang — Second Three Days—Midnight.
Next Week — Dempsey-Carpentier Pictures.

Loew's Lyceum Theatre—
Current Events — Loew's News Weekly.
Feature—Midnight.
Comedy—Century.
Next Week—Glass Houses.

Garden Theatre—
Current Events—Pathe News.
Feature—Feacock Alley.
Next Week—Not Announced.

Gayety—
Current Events — International News.
Feature—Hills of Missing Men.
Comedy—Universal.
Next Week—Not Announced.

Duquesne Theatre—
First week of return engagement on "Theodora."

Aldine Theatre—
Current Events—Selznick News.

BALTIMORE

Rivoli—
Overture—"The Mill on the Cliff"—M. C. Reissiger.
Current Events—Rivoli News.
Vocal—Adele Cornay, soloist; (a) "Valse De Musette"; (b) "Sunrise and You."
Specialty—Topical Review, accompanied on organ by Ernie Cooper and Henry Boehme.
Feature—A Question of Honor—Anita Stewart.
Comedy—One Stormy Knight—Christie.
Next Week—Schooldays—Freckles Barry.

Century—
Overture—"Stradella"—Flotow.
Current Events—Century News.
Specialty—Vaudeville and dancing from Century Roof.
Feature—Theodora—Rita Jolivet.
Comedy.

New Wizard—
Overture—Classical Airs.
Feature—Ten Nights in a Barroom—John Lowell.
Comedy—It Pays to Exercise—Mack Sennett's.

New—
Feature—Wild Honey — Priscilla Dean.

Parkway—
Feature—Come on Over—Coleen Moore.
Vocal—John L. Wilbourn, tenor.

Academy—
Feature—Foolish Wives—Eric Von Stroheim's (second week).

Garden—
Feature—Iron to Gold — Dustin Farnum.

Loew's Hippodrome—
Feature—Travelin' On—William S. Hart.

Picture Garden—
Feature — Whispering Shadows — Lucy Cotton.

INDIANAPOLIS

Circle Theatre—
Current Events—Kinograms.
Novelty—Topics.
Magazine—Pathe Review.
Comedy — The Rainmaker—Lloyd Hamilton.
Feature—The Silent Call.
Musical Novelty—Illustrated songs.
Next Week—School Days.

Colonial Theatre—
Current Events—Selznick News.
Novelty—Movie Chats.
Comedy—High Tide—Hal Roach.
Feature—Eden and Return.
Special Music — American Harmonists and Liberty Entertainers.
Next Week—The Prophet's Paradise.

Ohio Theatre—
Current Events — International News.
Novelty—School Day Love—Campbell's animals.
Feature—Just Around the Corner.
Next Week—Turn to the Right.

Loew's State Theatre—
Current Events—Pathe News.
Comedy—Bottle Baby—Boland.
Prologue "In the Land of the Cherry Blossom."
Feature—Perjury.
Next Week—Bought and Paid For.

BUFFALO

Shea's Hippodrome—
Overture—"William Tell."
Vocal—"Sally, Won't You Come Back," sung by Warren Proctor.
Feature—My Boy—Jackie Coogan.
Comedy—On Patrol—Mack Sennett.
Special—Prizma's "So This is London."
Current Events—Hippodrome Review.
Next Week—What No Man Knows—Clara Kimball Young.

Loew's State—
Overture—"Light Cavalry."
Current Events—Pathe News.
Feature—The Broadway Peacock—Pearl White.
Comedy—Pure and Simple—Bobby Vernon.
Next Week—Moran of the Lady Letty—Dorothy Dalton.

Mark-Strand—
Overture—"The Blue Kitten."
Current Events—Kinograms.
Feature—A Connecticut Yankee.
Next Week—A Game Chicken—Bebe Daniels.

Lafayette Square—
Overture—Selections by C. Sharpe Minor on organ.
Current Events—Selznick News.
Feature—The Sheik's Wife.

Shea's North Park—
Feature—My Boy—Jackie Coogan.
Comedy — On Patrol — Jackie Coogan.

Academy—
Feature—The Heart Line—Leah Baird.

Empire—
Feature—Cappy Ricks — Thomas Meighan.

BROOKLYN

Mark Strand Theatre—
Overture—"Pique Dame —Suppe.
Dance—Caprice Viennois—Kreisler. Blue cyke. Dancers in dress of 1830 period. Principals were Mme. Talma and Michael Nicholoff.
Short Subject—The Enchanted City—Film fantasy.
Solo—"Martha" (Like a Dream) by Flotow; sung by Frederick Jagel, tenor.
Short Subject—Mark Strand Topical Review.
Short Subject—Vesuvius Conquered—Fox News subject.
Solo—"The Garden of Your Heart" (Dorel) Eldora Stanford, soprano.
The Original Piano Trio.
Feature—Richard Barthelmess in "The Seventh Day."
Comedy—Johnny Hines in "Torchy Takes a Chance."
Organ Solo—"Sunset and Evening Bells" (Federlein) by John Hammond and George Crook.
Next Week—Betty Blythe in "Fair Lady."

MINNEAPOLIS

State Theatre—
Overture—Prelude in C minor by Rachmaninoff.
State Digest—Composed of Pathe and International News strips.
Musical—Bendix Male Quartette singing "The Rosary."
Comedy—Buster Keaton in "Cops."
Feature—"The Rosary."
Organ Solo—Played by E. J. Dunstedter.
Noon day Organ Recital—Played by Richard Hix.

New Garrick—
"Foolish Wives" in second week with same program as first week.

OMAHA

Strand Theatre—
Overture—Selected.
Special—Miss Dorothy Chenoweth, harpist, and Miss Beryl Burton, soloist.
Current Events—Pathe News.
Scenic—Missing Men.
Feature—Smilin' Through.

Sun Theatre—
Overture—Selected.
Current Events—Kinograms.
Special—Prizma Pictures.
Feature—Turn to the Right.

Rialto Theatre—
Overture—Kamenoi-Ostrow.
Current Events — International Weekly.
Comedy—Hokus Pokus.
Feature—Moran of the Lady Letty.

Moon Theatre—
Overture—Selected.
Current Events—Universal Weekly.
Special—The Leather Pushers, No. 2.
Feature—Chasing the Moon.

MONTREAL

Allen Theatre—
Current Events—From all releases.
Overture—Samson and Delilah.
Novelty—Cain and Abel—Bible series.
Comedy—Fresh From the Farm—Bobby Vernon. Orchestra attired in rural costumes for the number.
Vocal—Selections from "Maid of the Mountains."
Feature — Love's Redemption — Norma Talmadge.
Next Week—Polly of the Follies and Question of Honor.

ST. PAUL

Capitol Theatre—
Overture—"Marche Slave," Tschaikowsky.
Capitol Digest—Pathe and International News.
Feature—Gloria Swanson in "Her Husband's Trade Mark."

In The Film Centers

(*Continued from page* 2058)

Siegel, city salesman, is working 24 hours a day signing contracts. Manager George A. Hickey continues his well-known plugging throughout the territory. The only way to get business is to go after it, is George's idea.

Fred Myers, Jr., has resigned as manager of the Fox exchange. He has been succeeded by Charles N. Johnston, former city salesman. Mr. Myers has not as yet announced his plans for the future.

John Kimberly, executive manager of Nu-Art Pictures Corporation, reports the signing of "Where Is My Wandering Boy Tonight," for showing at Fay's theatre, Rochester. Shea's Hippodrome will present Clara Kimball Young's "What No Man Knows," commencing Sunday, April 1. Art Young, booker, is getting to work at 7 A. M. these days to get them all in the books.

J. Lazarus, exploitation man at First National, put on a fine campaign in connection with "My Boy," at Shea's Hippodrome. He arranged a special showing with the *Evening News* for the orphans of the city, and put over a "My Boy" week at Kleinhans' clothing store, which included two big window displays.

Seattle

MARSHALL E. TAYLOR, formerly in charge of the Jensen and von Herberg circuit theatres in Bremerton, Washington, was recently promoted to the new theatres recently acquired by that circuit in Wenatchee.

The Liberty theatre, one of the newest and most attractive playhouses in that locality, was included in the deal, along with two lesser houses. Taylor will be in charge of all three houses.

Seattle was recently designated as the Western headquarters for Associated First National Pictures Corporation, according to Chicago reports.

L. O. Lukan, formerly manager of First National's Northwest exchange, has been appointed Western manager. G. G. Maxey, sales manager in the Northwest, succeeds Lukan as Northwest manager.

The Western district, as announced, includes Washington, Oregon, California, Idaho, Montana, Wyoming, Utah, Nevada, Colorado, Arizona and New Mexico. This is the first time Western headquarters for any large exchange have gone outside of California.

Kansas City

A LIVELY meeting of district sales managers of the W. W. Hodkinson Corporation was held in Kansas City last week. Policies of Hodkinson were outlined at the meeting, which was presided over by Phil Ryan, Middle West district manager. Much enthusiasm was displayed over the recent Hodkinson release, "Cameron of the Royal Mounted." A prize, derived by a "collection" from the managers in attendance, will be awarded to the office showing the greatest increase in new business and collections for four weeks, beginning March 19. The cash prize will be divided among the sales force. The managers present were:

E. E. Reynolds, Minneapolis; G. L. Bradford, St. Louis; R. Elliott, St. Louis, and C. M. Parkhurst, Kansas City.

Truly B. Wildman, manager of the Enterprise Distributing Corporation, Kansas City, has offered a reward of $100 for the arrest and conviction of person or persons who are spreading a rumor in the Middle West territory that the Franklyn Farnum western series being distributed by Enterprise, are re-issues.

"I cannot understand why such damaging and false information is being circulated," said Mr. Wildman. "We will release six Franklyn Farnum pictures in this territory, but three of them still are in the process of manufacture."

Praise from the home office was heaped upon the worthy crown of Henry Taylor, Universal salesman out of the Kansas City office, last week. "Hennery" accomplished an enviable feat when he succeeded in lining up a solid Century week at the Regent, Mainstreet, Globe and Empress theatres in Kansas City. And, in addition, he closed with the Liberty theatre, Kansas City, for a week's run on "Peggy Behave" and "Mutts."

G. L. Stiles, formerly connected with Paramount, now is with the Kansas City office of R.-C. Pictures Corporation, covering Northern Kansas, where he has a wide acquaintance. Charles Rogers, general manager of distribution for R-C Pictures, incidentally "dropped into" the Kansas City office last week for a visit with Roy E. Churchill, branch manager.

"Rube" Melchor has been placed in charge of the Northern Kansas territory for Pathe, while Jack Springer, who has been covering Northern Kansas, has been transferred to Northern Missouri, succeeding Larry Dunn, who resigned.

The M. P. T. O. Missouri liberally has offered co-operation with the Missouri Sunday School Association in making a success of Sunday School Week next month. Various films, dealing with outdoor life and Sunday school organization, will be shown by exhibitors, in addition to several special films of the Sunday school organization.

Lawrence E. Goldman, counsel and secretary of the M. P. T. O. Missouri, has been appointed counsel of the Managers and Performers Consolidated Circuit, a large small time vaudeville circuit. This work will in no way interfere with the praiseworthy work he is doing for the Missouri exhibitors.

That business in the Kansas City territory is picking up more than at any time since the war was unanimously voiced at a meeting of Metro salesmen last week. Exhibitors are responding freely to Metro-Haldeman week, March 26, while Sid Haldeman, manager of the Kansas City Metro branch, returned Wednesday from Wichita with some mighty gratifying contracts.

Entering the film business in September, 1918, Mr. Waters first was employed by the S. A. Lynch Enterprises, who at that time controlled the Triangle Distributing Corporation. He was branch manager at Buffalo, N. Y., following a short stay in the same capacity at Boston, later being transferred as manager of the Triangle office at Kansas City. In Mr. Waters' own terms, he "left Triangle for greater responsibilities in a broader field." To an exhibitor in Missouri or Kansas, Mr. Waters' promise is as good as his signature.

* * *

SUPPLYING the theatres in the vicinity of Tampa, Fla., is the Florida Film Service. This company is operated by R. M. Busler and has been quite successful. They have no regular releases, but buy prints from time to time, as business warrants.

Speed is their middle name, and Oakley Busler, who has charge of the shipping department, says, "The Exhibitor just naturally seems to think that we deliver our films to the depot by Airplane, I guess. About 'steen minutes to five we will get a call on the 'phone for a show, with the instructions to "get it out on the evening train."

"But; says I, "It's a quarter to five now and the rattler rolls out at five twenty."

"Well, Gee!" comes back the answer. "Whatdaya want, you got thirty-five minutes to make it, ain't yer?"

"Of course we make it," says Oakley, "but I've just about worn off my eyebrows doin' it. However, that is what we are here for, to get 'em a show when they need it, and you will notice that our last and biggest name is Service."

* * *

First National Exchanges

Charles Ramage has been appointed temporary manager of the Associated First National exchange at St. John, N. B., succeeding J. A. Kraker, resigned. Mr. Ramage was transferred from the Toronto office, where he was a member of the sales force.

Lewis Carter, who has been unable to shake his boyhood nickname of "Nick," has joined the sales staff of the Associated First National exchange at Atlanta.

Salesman George W. Blackman has closed one of the biggest contracts on record at the Buffalo Associated First National Exchange. He has signed up 105 pictures for presentation in the new recreation hall opened by the Woolen Mills in Fulton, N. Y.

Eddie Brunner, shipping clerk of the Buffalo Associated First National exchange, jumped into the breach recently when a print failed to arrive at the Haven Theatre in Olean, N. Y., and volunteered to take another to that point in an automobile. He started out at ten o'clock in the morning and after shattering all speed records made Olean at two o'clock, just in time for the show.

"It's only a sample of the kind of service we render," was Eddie's only comment on his deed.

Baltimore

AFTER having managed the Leader for 10 years, Joseph B. Fields has broken away and now is handling Universal locally. Short subjects. Joe's talking 'em in his sleep.

"Affairs of the World" is being screened by the State censors preparatory to a run at C. E. Whitehurst's Century. The exhibitors here consider this a knockout.

Palmore and Homand, Inc., have purchased state rights on "Ten Nights in a Barroom," and are putting their several shoulders behind it. Negotiations are said to be under way for another big deal.

Booking, instead of operating, is what one finds Harry H. Bauer, now of the Clifton, doing. Harry says it's good to get away from the grind.

Maurive Lesnar, with Foster A. Downes and Samuel Tabor, is organizing a new film distribution service. Local newspaper men are to judge a contest started by the three men for a name for the concern. They offer $25 to the exhibitor sending in the winning name and all exhibitors in Maryland, Virginia, Delaware and the District are being asked by them to send suggestions to 228 North Gay street.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

Bob Funk, of Universal, who reeently broke his leg, is making unexpectedly rapid recovery and is expected to get back on the job by April 8th.

Publication in Chicago daily press that the Motion Pieture Operator's Union had granted the privilege of handling advertising service slides, used in motion picture theatres, to Big Tim Murphy, has aroused considerable indignation among exhibitors, who declare that they own their theatre screens and will not allow anyone, outside of themselves, to dictate what slides shall be run in their houses. It was also reported that Murphy has started a new union as rival to the Musician's Union of Chicago, and that Ralph O'Hara, recently ousted business agent of the Musician's Union, is president of the new union, which is known as The Chicago Musician's Club. Associated with Mr. Murphy in the enterprise, is Tommy Malloy, business agent of the Motion Picture Operator's Union. The activities of this new organization will be watched with considerable interest by theatre men, owing to the activity of Tom Malloy in its promotion.

Fred Bartholomae, of the Crown Point theatre, Crown Point, Indiana, accompanied by Mrs. Bartholomae, has left for a three month's visit to Europe, during which he will visit relatives and tour the principal continental countries.

C. John Predari is now proprietor of the Meridian theatre at Anderson, Indiana, having taken over the lease of that house from the Meyer Brothers Drug Company, of Fort Wayne, Indiana. The Meridian has been run for some time past, by Manager Heller of the Victory Theatre Company, of Kokomo, Indiana. It is the intention of Mr. Predari to reconstruct and redecorate the Meridian, including the installation of a well equipped stage, which will be used for presentations, prologues, etc. This house has a splendid location and with the improvements eontemplated should be one of the most popular theatres in that section of Indiana. Mr. Predari is well known and popular in Chicago territory, where for some time he was conneeted with Realart and other exchanges as a salesman.

Henry E. Wilkinson, personal representataive of Julius Stern, of Sunshine Comedies, is making his headquarters in Chicago for the present and will get in close touch with exhibitors and Universal exchanges throughout the eentral west, with the aim of stimulating interest in the Sunshine Comedies.

Manager Leserman, of Universal Chicago exchange, has added Billy Weiss, who, by the way, is a brother of Harry Weiss, of Superior Screen Service, to Universal's sales staff. Mr. Weiss will cover northern Illinois territory. J. E. Armgardt hereafter will make the key cities for Universal's Chicago exchange, specializing on feature pictures.

Collins Van Gelder is now traveling northern Indiana for the Wid Gunning organization and reports that business is on the up grade in that territory, and that rural districts are showing a special improvement.

Percy Barr, formerly connected with Goldwyn's Chicago exchange, is now covering city territory for Educational.

The Illinois Motion Picture Theatre Owners, at their last meeting at Peoria, appointed a committee to prepare a plan for the organization of the state into districts, and it is understood that the committee has been at work and will present a concrete plan at the convention to be held at the Sherman Hotel, Chicago, on April 4th and 5th. The election of a new board of directors for the ensuing year and of delegates to the national convention, whieh will be held in Washington, D. C., May 8-12th, are other important matters on the program. Attention also will be given to the movement to obtain uniform contracts, reductions of film rentals, and the combating of objectionable legislation.

Dan Roche, Paramount publicity director, has returned to Chicago after several days spent in Rock Island, where he helped put over "A Fool's Paradise" to record business at the Fort Armstrong theatre. Mr. Roche reports that theatre attendance in Rock Island, which has been one of the bad spots, owing to industrial conditions there, is looking up, and that the Fort Armstrong, which opened in January, 1921, did the biggest week's business in its history with "A Fool's Paradise" as its feature attraction.

March 20th was the anniversary of the start of Superior Sereen Service, Inc., of Chicago, and as its third year got under way, Manager Harry Weiss deelared that the way business has improved the last thirty days, he is encouraged to believe that things will soon be baek to normal and the film business in as prosperous a state as it ever was. Wallaee Mayer has been made manager of Superior's Chicago office and Mr. Weiss will, in the future, give all his time to the direction of sales. Mr. Mayer has been associated with Mr. Weiss for the last six years. Among the new plans of Superior are the release of a feature a week in the near future, and this concern now is in the market for a few western and society dramas.

Benny Edelman, who has been on the road for Goldwyn's Chicago exchange for some time, has been transferred to city territory and will travel the south side for this organization.

Among those circulating around film row this week were Special Representative Curran, of the Arrow Film Corporation of New York; G. H. Hines, formerly of South Bend, Indiana, but who has been in California for the past two years; J. A. Dauntler, of the Dreamland theatre, Prophetstown, Illinois; and G. H. Hornbeck, of the Lyric, La Fayette, Indiana.

W. H. Cadoret, who operates three houses in Kankakee, Illinois, is planning to go east for an indefinite visit and will put his theatres in charge of an assistant manager until his return.

R. Alberts, formerly connected with Goldwyn, has joined the Associated First National sales staff and will cover country territory, speeializing on comedies. Chicago Manager Harry Lorsch has appointed Joseph M. Hickey, Milwaukee representative for Goldwyn organization. Mr. Hickey has a long and successful record as a salesman in the Wisconsin territory and has a very wide acquaintance among exhibitors.

Several Paramount home office officials were in Chieago last week, including Fred Creswell, special representative, who presided at a sales conference during his stay; Charles G. Epperson, formerly Boston branch manager, who is now special sales representative in the interests of "The Mistress of the World"; and Joe Levee, special representative.

"Yellow Men and Gold," one of the important Goldwyn features, has been booked into the Roosevelt, where it will open for an indefinite run on April 16th. "Theodora," another of the big Goldwyn specials, will be released for the outlying runs in the Chicago territory on May 7th, and bookings are so heavy for this production that twenty prints will be used day and date for two weeks.

Joe Roderiek, Famous Players-Lasky salesman, has been transferred from Milwaukee to Chicago, where he will cover city territory.

The new Lorraine theatre, at Hoopeston, Ill., which opened its doors last week, is getting away to good business. The house has a seating capacity of one thousand and is a splendid example of an up-to-date, high-grade, small town motion picture palace. R. Boord is manager, and will pursue a policy of three changes a week. The opening feature was "The Great Moment," starring Gloria Swanson.

The Opera House at Hoopeston, which has been operated as a motion picture theatre, has been closed by Manager Smith, who has left for Munice, Indiana, to look after his hotel business. Film men regret to see Mr. Smith retire, even temporarily, from the business, as he has made himself very popular and they hope to see him again operating a theatre.

Burr's Novelty Review Approved in South

Raymond S. Harris, manager of Burr's Novelty Review, just returned from a trip to Atlanta and the south, where he placed the distribution of the Review with Federated Films of Atlanta at 146 Marietta street. The Review was screened for Enrico Leide, managing director of the beautiful Howard theatre there, and received his enthusiastie commendation.

In the course of his trip, Harris found that conditions in the south were gradually becoming bettter, especially in North Carolina, where the cotton mills have resumed work in full force.

Clark-Cornelius Offers New Single-Reeler

A NEW single reel subjeet is being put on the market by the Clark-Cornelius Corporation under the eaption of "The Laughograph." This pieture was originated by Don Meaney and is being edited by him.

In classifying this subjeet, the Clark-Cornelius Corporation elaims that they are at a loss to put it in its proper sphere as it has the elements of some of the big sueeessful things on the market already and at the same time has several new elements that establishes it as an absolute novelty in the single reel elass.

There will be twenty-six of these released during the year, one every other week. First runs and eircuits have been booked all over the eountry on this release, according to Mr. S. J. Rollo, general manager of the Clark-Cornelius Corporation.

Jessen's Studio News by Wire

UNITED STUDIOS

Sidney Franklin is back from New York preparing for the next Constance Talmadge vehicle, "East Is West."

Chester Bennett Productions Company is back from securing snow stuff for "The Snowshoe Trail" at Truckee.

Allan Holubar is now filming interiors for "Hurricane's Gal."

The Ruth Roland serial, "The Riddle of the Range," begins production on April 3rd.

E. H. Allen, former general manager for Ince and later for Wm. S. Hart, is now general manager of Hamilton White comedies.

GOLDWYN

Earl Metcalfe has been selected as the heavy for "The Bitterness of Sweets."

Francis McDonald will play the Italian baker in the Rupert Hughes story.

Alice D. G. Miller, author of "The Fourteenth Lover," is a new member of the scenario staff.

ROACH

Harold Lloyd's new comedy, under the direction of Fred Newmeyer, is as yet untitled. The company is using an interior hotel set, which completely fills the stage.

Director Charles Parrott is completing the Snub Pollard comedy temporarily titled "Grandpa's Will."

Paul Parrott is completing a sport comedy, as yet untitled. James Davis is directing.

Subjects shipped this week include "Strictly Modern," a Snub Pollard hotel comedy; "Hale and Hearty," a Pollard futurist comedy, both one-reelers, and "Our Gang," an animal-kiddie comedy in two reels.

FIRST NAT'L

The John Stahl production, "One Clear Call," will be edited in one week. It is in seven reels. This is referred to as the most pretentious subject coming from the Mayer studio.

Two weeks more are required for the completion of the filming of "Suzanna," the next Mabel Normand production.

UNIVERSAL

The cast for "Under Two Flags," starring Priscilla Dean, under the direction of Tod Browning, includes James Kirkwood, John Davidson, Sidney Franklin and Stuart Holmes.

Von Stroheim is preparing the continuity for his next production.

A scene from "Gas, Oil and Water," starring Charles Ray and distributed by First National

Director William Worthington and the Frank Mayo company have returned from Truckee, where exteriors were made for "Out of the Silent North."

Reginald Denny, of "Leather Pushers" fame, will play opposite Gladys Walton in "The Trooper," under the direction of Harry B. Harris.

King Baggott is preparing for the next all-star Jewel special, which, it is reported, will be an adaptation of Charles Dazey's "The Suburban."

"Buffalo Bill" will be completed within two weeks.

Twelve episodes of "Stanley in Africa" have been finished.

The sixth episode of "Robinson Crusoe" has been finished.

William Watson is filming "Easy to Cop," featuring Neely Edwards.

Tom Santschi is beginning "The Promise," under the direction of Robert Bradbury.

The following subjects are being cut: "The Storm," "Human Hearts," "That Lass o'Lowrie."

FAMOUS PLAYERS

Philip Rosen has been assigned to direct Betty Compson in an untitled original story by John Fleming Wilson. The continuity is by Joseph Levino. The cast includes John Bowers, Richard Dix, J. Farrell McDonald, Ethel Wales.

Beulah Marie Dix has written an original play which will be the next vehicle for Agnes Ayres, under the direction of Paul Powell.

The production of "The Man Unconquerable," by Hamilton Smith and Julien Josephson, has been started by Joseph Henaberry. Jack Holt is starred. In the cast are Sylvia Breamer, Clarence Burton, Ann Schaefer, Jean Debriac, Edwin Stevens and Willard Louis.

In production are "The Gilded Cage," starring Gloria Swanson, under the direction of Sam Woods; "Blood and Sand," starring Valentino, under the direction of Fred Niblo.

Stanlaws will direct Constance Binney in "Pink Gods and Blue Demons," from Cynthia Stockley's book, adapted by Sonya Levien.

Alfred Green is completing "Our Leading Citizen."

FOX

"A Splendid Outcast," starring Jake Gilbert in a dual role, was put into production this week. Jerome Storm is directing. The story is by George Gibbs and the scenario by Joseph Franklin Poland.

"The Men of Zanzibar," starring William Russell, under the direction of Rowland Lee, from the Richard Harding Davis story, was put into production last week.

The Dustin Farnum company is at San Francisco making the exteriors for "Vows Made and Broken."

Lynn Reynolds has finished "High Stakes," starring Tom Mix.

Harry Beaumont has completed the Shirley Mason subject, "Very Truly Yours."

Jack Ford, who recently returned from a four months' tour of Europe, is making the riding scenes for "Nero," filmed in Italy by J. Gordon Edwards. Costumes were shipped from Italy.

INDEPENDENT

Jess Robins Productions, whose first subject, "Too Much Business," was bought by Vitagraph, has begun producing their second comedy feature, "The Ladder Jinx," suggested by a story by Edgar Franklin. The continuity is by David Kirkland and Jess Robins. The cast includes Edward Horton, Margaret Landis, Tully Marshall, Otis Harlan, Arthur Hoyt, Carl Stockdale and others.

Harry Cohen, of Wilnat Productions, announces that the Billy West comedies will be directed by Gilbert Pratt. Production has started.

On April first an all-star feature entitled "More to Be Pitied Than Scorned," will be put into production. Edward LeSaint will direct.

Doubleday Productions has leased space at the Fine Art Studio for the making of the next Lester Cuneo subject.

Exceptional big sets are being erected for Fairbanks' "Robin Hood." Production starts this week.

Mary Pickford is making preparations for the filming of "Tess of the Storm Country."

R-C PICTURES

A new Doris May picture was put into production this week. It is titled "The Unexpected Honeymoon," and is by Ethel Hayden, with scenario by Beautrice Van. William Seiter will direct. It is described as a French farce without bedroom scenes. The cast includes Wallace McDonald, Otis Harlan, Christeen Mayo, Adele Farrington and Arthur Hoyt.

"Determination" Has Big Force Hustling

Having just completed a very successful two weeks' run at B. S. Moss' Cameo theatre, Broadway and 42nd Street, New York City, "Determination," the super feature distributed by the Lee-Bradford Corporation through the independent market, now starts its engagement in the B. F. Keith theatres throughout New York, Brooklyn and the Bronx.

The Pittsburgh premiere took place at the Blackstone theatre on March 20th, for a six weeks' run, then follows week showings at the Arcadia theatre, Reading, Pa., Atlantic City, N. J., and many other cities in the eastern territory.

The Sales and Exploitation Departments are out in the field arranging presentations in the larger cities. F. G. Bradford is on the Pacific coast, Frank Whittle is taking care of the bookings in New York State, including the showings at the Proctor houses in Troy, Schenectady, Albany and Amsterdam. Clinton M. White is in the middle west covering Chicago, Milwaukee, St. Louis, Indianapolis and Cleveland. Sam Lee is out doing exploitation work in the various cities playing the picture, while Arthur Lee divides his time between the headquarters in New York and nearby eastern cities.

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

"Jungle Goddess" Is Purchased by Lesser

Louis Auerbach of the Export & Import Film Co., Inc., now offering Col. Selig's new serial, "The Jungle Goddess," on the independent market, has announced another sale on the big wild animal chapter picture this week.

Sol Lesser's company, All Star Feature Distributors, has purchased the rights for California, Arizona and Nevada. This organization plans an immediate release of the serial and will give it a widespread advance publicity campaign on the coast.

Auerbach declares that at the present time he holds on his desk bonafide offers on the serial from all but two small territories.

"Although North's New York Federated Exchange and Lesser's organization will release 'The Jungle Goddess' immediately," he said, "the majority of the companies who have bought or are buying it will release it about September 1st. Bob Lynch of Philadelphia plans an August 15th release.

"We have sold 'The Jungle Goddess' on its merits alone. We have insisted on showing prospective buyers at least ten episodes. That is the only way we can prove our contention that the serial grows stronger in each episode."

Hallroom Boys Comedies Plan New Series

Sid Smith, who is featured as Percy, and Jimmie Adams, who is Ferdie, in the two-reel Percy and Ferdie Hallroom Boys' Comedies, have just been placed under contract to continue in these characterizations in the series to follow the present one. The new series, for 1922-23 comprises twenty-six pictures and has been purchased by the Coast Film Sales Corporation, headed by D. J. Chatkin, for States Right distribution.

Harry Cohn, producer of the Hallroom Boys Comedies, and Chatkin announce the completion of several scenarios to form the basis of the first few releases on the new series. Noel Smith has been placed under contract to continue the direction of the hallroom boys comedies.

D. J. Chatkin, who is busy rounding out distribution plans for the comedies is making his headquarters while in New York, at the offices of Hallroom Boys Photoplays, Inc.

"Your Best Friend" Lauded

Trade Papers Unanimously Endorse Latest Vera Gordon Picture

"YOUR BEST FRIEND," the Warner Brothers production starring Vera Gordon, will be given its New York premiere at the Astor Hotel on April 3, according to an announcement. Harry Rapf, the producer, is arranging an elaborate prologue for the presentation. A dance will follow the showing, admission to which will be by invitation only.

Following the premiere presentation of the film at Stanley's Stanton theatre, Phila., on March 19, under the joint auspices of Warner Brothers and Lou Berman, of the Independent Film Company, the trade press has hailed the feature as another Warner box-office winner.

Moving Picture World said: "Score another box-office winner for the Warner Brothers-Harry Rapf combination, for in 'Your Best Friend' the independent market is offering state right exchanges and independent exhibitors in general a production that compares favorably with 'Why Girls Leave Home' and 'School Days.' 'Your Best Friend' is a human document and another achievement for Warner Brothers."

Exhibitors Trade Review said: "'Your Best Friend' is another great Vera Gordon mother picture! And it has all the pulls and heart-tugs and real human interest that have made her earlier pictures such favorites."

Motion Picture News said: "'Your Best Friend,' produced by Harry Rapf, is a delightfully human story with a rich vein of laughter and pathos. It serves to reveal anew the ability of Miss Gordon as an emotional actress. The response of the audience as the last reel was unfolded was a hearty tribute to the picture."

The cast in support of Miss Gordon includes Belle Bennett, as the misguided daughter-in-law; Beth Mason, as the society crazed mother; Harry Benham, in the role of the faithful son; Stanley Price, as the black sheep of the family, and Dore Davidson, portraying the role of a kindly old bookkeeper. The story was written and directed by Will Nigh, who was assisted by James Chapin.

"Worldly Madonna" Ready

Latest Clara Kimball Young Picture Is All Set for Bookings

CLARA KIMBALL YOUNG'S latest production, "The Worldly Madonna," is now being booked by Equity franchise holders, announces Equity Pictures Corporation, which has distributed this series on the independent market. "The Worldly Madonna" is announced as a worthy successor of "Straight from Paris" and "What No Man Knows." As in her previous pictures, Miss Young is directed by Harry Garson, who has given this feature the lavish production for which he has become noted.

The star is afforded a dual role in "The Worldly Madonna," playing the part of a nun, serving her noviate in a convent, and her twin sister, a cabaret dancer and singer. While almost identical in appearance, the two sisters are entirely different in character, and the sacrifice of the first to save her worldly sister brings about a climax of unusual dramatic strength. The story develops rapidly and a well-made continuity keeps the suspense until the final fade out.

As in previous Clara Kimball Young pictures distributed by Equity, an effort has been made to surround the star with a thoroughly capable cast. William P. Carleton plays opposite Miss Young, taking the part of the politician who fell in love with the wrong sister, but realized his mistake in time to find happiness with the girl who had always loved him. Richard Tucker plays the "heavy" in the picture. His screen experience has been long and varied, and he will be especially remembered for his work in "The Old Nest." Others in the cast include George Hackathorne, who appeared with Miss Young in "What Do Men Want," Milla Davenport and William Marion.

"The Worldly Madonna," announces Equity, has been passed by the New York Motion Picture Commission. It is expected that many first run bookings on the picture will be announced in the near future.

Three Chapters Filmed in "Cap'n Kidd" Serial

In announcing the completion this week of the filming of the first three chapters of Eddie Polo's initial independently-produced serial, "Cap'n Kidd," in which Polo makes his debut as an independent star, Joe Brandt, president of the Star Serial Corporation, distributors of the Polo serial productions, waxes enthusiastic.

"If the first three chapters are any basis of judgment as to what may be expected in the forthcoming chapters then I have no hesitancy in saying that it will be a great serial," says Brandt.

Pacific Company Plans Intensive Campaign

The Pacific Film Company is all "set" for an intensive sales campaign of the "Billy" Armstrong two-reel comedies, which are now being produced for Pacific distribution by the Reaguer Productions, Inc., a new producing concern.

The first release prints of "Slow and Easy," Armstrong's maiden comedy of this series, will be ready for publication June first, but Pacific Film Company's sales force and the New York representative of Pacific, Julius Singer, will have copies for showing at least three weeks earlier, states John J. Hayes, president of Pacific.

A large number of inquiries on this series, which will be released one comedy every three weeks, have already been received, says Hayes.

"Billy" Armstrong will have excellent support, chief among the players who will assist him in his fun-making antics being Hap H. Hard, formerly with Gale Henry and the Chester Comedies and Patricia McGill, recently a vaudeville headliner. Rea Hunt is directing.

Ward Heads Support In Billy Armstrong Cast

Hap H. Ward, well known on stage and screen, formerly one of the principal supports of Gale Henry, but more recently with Chester comedies, heads the supporting cast of "Billy" Armstrong, who is being featured in a series of comedies, produced by Reaguer Productions, Inc., for release on the independent market by the Pacific Film Company of Culver City. The feminine contingent is headed by Patricia McGill.

Four Kineto Pictures Show World Tour

The entire motion picture program at the Travel Show Exposition this week at Grand Central Palace is being held under the direction of the Kineto Company of America. Four motion picture shows are in continuous operation; one being devoted to America, another to Europe, a third to Africa and a fourth to Asia. Thus one can take a trip around the world in an hour.

A daily program of more than eighty reels is being shown in the four theatres which have been erected and more than 3,000 persons a day are being accommodated at the shows. The theatres are at all times filled to capacity.

Many of the pictures that are being shown are from the Urban Popular Classics, produced and edited by Charles Urban, president of the Kineto Company of America. Others are made by the various exhibitors in the Travel Show; steamship lines, governmental agencies, and the like. All of them, however, are being shown under the auspices of Kineto.

In the Urban Popular Classics are to be found the greatest collection of travel motion pictures that have ever been collected and edited. Every country in the world, every community, the costumes and customs of all peoples are shown in the Urban series of reels on travel.

Interview with Judge Gary Figures on Screen

Several members of the Kineto Company's producing staff engaged on the "Official Urban Movie Chats of the Motion Picture Theatre Owners of America" paid a call this week to the offices of Judge Elbert H. Gary at 71 Broadway, New York, where the United States Steel Corporation has its executive quarters and they secured some interesting scenes for a forthcoming issue.

On behalf of the M.P.T.O.A. they interviewed the man who is probably the ranking authority on trade and business conditions in all of the United States.

The interview is interestingly dramatized, with Judge Gary talking to the reporter. At the end of the interview there is an especially nice bit where the Judge turns to a motto on the wall. It reads:

"It can be done,
Can't must be overcome."

Claims Critics Follow Trade Paper Reviews

That newspaper photoplay critics take their cues from reviews published in the motion picture trade journals is the opinion of John J. Hayes, head of the Pacific Film Company, producers and distributors of Culver City, Cal. Hayes states he noted that clippings of newspaper reviews of "The Girl from Rocky Point," featuring Ora Carew, also recently reviewed in the principal trade papers, were the same in effect, if not in text, though sometimes the text was identically the same, leading him to believe that the latter reviews are carefully read and filed away by newspaper critics for future use.

Arrow Closes Big Contract

Foreign Department Concludes Sale for Thirty-Six Features

D. J. Mountain, manager of Arrow's foreign department, this week announces one of the largest sales reported in the foreign field for some time.

He states he has just closed a contract with the Argentine Foreign Film Company of Buenos Aires, Argentine, for thirty-six 5 and 6 reel features among which will be Arrow's big new special "The Innocent Cheat" starring Roy Stewart and Kathleen Kirkham; "Chain Lightning" Arrow-Ben Wilson special starring Ann Little, two Peter B. Kyne productions, "A Motion to Adjourn," with Marjorie Daw and Roy Stewart and "Back to Yellow Jacket" with Roy Stewart and Kathleen Kirkham; "The Unconquered Woman" starring Rubye de Remer and many other big features.

Also included in this deal are fifty-two 2-reel comedies comprising the entire series of Eddie Lyons Comedies, Arrow Speed Comedies, Mirthquake Comedies, and Cruelywed Comedies, a series of eleven Sport Pictorials, a big Arrow serial "Man of the North" starring Ann Little and L. Case Russell's sensational screen version of "Ten Nights in a Barroom." All of these productions were sold for Argentine, Uruguay, Paraguay, Chile, Bolivia and Peru.

Another important sale reported by Mountain is that of eighteen Spotlight Comedies and eleven Sport Pictorials for Scandanavia to the Himalaya Film Company. A series of eleven Sport Pictorials were sold to the Inter-Ocean Film Corporation for the United Kingdom of Great Britain and Ireland.

Mountain further states that many other large deals are pending and he points to the fact that his statement a short time ago regarding the optimistic outlook in the foreign market has been more than justified by the business done by Arrow's foreign department recently. He declares that the outlook for Continental Europe is getting brighter every day and that he expects to announce many big deals closed for that territory in the very near future.

Another important statement from Arrow's foreign department is the closing of the deal whereby Arrow will handle the foreign rights to all of the Anchor productions. These will comprise about twenty-six high class features, a series of twelve 2-reel monkey comedies and a series of twenty-six 1-reel comedies. The domestic rights on these productions are now being state righted by the Anchor Film Distributors, Inc.

Mountain states that the foreign department of Arrow will be very glad to hear from any independent distributors relative to handling the foreign rights on all productions of merit. Arrow, he points out, has been tremendously successful in the foreign field and he believes they are in a position to offer better distribution in the foreign field than ever before.

"I Am the Law" Due Soon

Burr Announces Northwest Mounted Police Story for April Release

Latest reports from Bernie Zeidman on the coast to C. C. Burr, president of Affiliated Distributors, indicate that Eddie Carewe's latest picture, "I am the Law," will be one of the biggest money makers in the independent field this year. Zeidman writes that the all-star cast, including Alice Lake, Kenneth Harlan, Gaston Glass, Rosemary Theby, Noah Beery, Wallace Beery and Hector Sarno are all enthusiastic about their work in this royal northwest mounted police production, for they have given their best efforts to it for the past ten weeks.

"This all-star cast has been in the limelight ever since production started, not only because of the tremendous box office power of the players," commented Zeidman, "but primarily because of the wonderful spirit, which characterized the work of the all-star aggregation."

With Eddie Carewe, a past master at directing outdoor pictures, at the directorial helm, production on "I am the Law" went along at a rapid pace until last week, when Carewe became ill and production had to be temporarily curtailed. But Carewe soon recovered, with the result that this week should mark the picture's completion.

The director, after looking at most of the completed laboratory product, immediately wired Burr that "I am the Law" would unquestionably prove to be his greatest effort, and that he would immediately place the finished negative in the hands of experienced cutters, in order that the print might be rushed to New York for immediate distribution.

Burr has been daily flooded with inquiries concerning the release of this all-star production, and on the strength of the coast production reports, he has already arranged for first run showings on "I am the Law" in many of the principal cities. Pending negotiations point to an early Broadway showing of this feature, following which it will be released exclusively to the independent market. Burr is consistently issuing statements that "I am the Law" has been made explicitly for the independent market, and regardless of all offers, this all-star special will positively be placed on the market for state-righters only.

Judging from the latest telegram received at the Affiliated offices this week, "I am the Law" will be ready for release about April fifteenth.

Bartlett Working on Second of Series

Production on "The Shadow Eater," the second of a series of eight pictures of the Northwest to be offered State Right buyers by the Charles E. Bartlett Productions Inc., has been started under the direction of Bert Seibel, at the Gloversville, N. Y. Studio. This is a working title.

Jerry Abrams, sales manager of the Bartlett organization, who is touring the country selling "White Hell," the first of the series which was completed recently, reports increasing interest in this first announcement of virile story of the North country.

The same strong cast which worked in "White Hell" will have roles in "The Shadow Eater," the tentative name of the second of the series. This includes Richard Travers, Muriel Kingston, Charles Grahame, Leeta Morgan Char, and Jack Baston.

The wild country adjacent to Gloversville lends itself admirably to these "he-man" stories of the Northwest. In "The Shadow Eater" Director Seibel has a story which he believes will rank with the greatest screen dramas of the North ever produced in this country.

The Charles E. Bartlett Productions Inc., have adopted the policy of "quality productions at a fair price" and has planned a wide advertising campaign on the series.

New Exploitation for "Yankee Doodle, Jr."

One of the big features of the advertising and exploitation campaign that will be used heralding "Yankee Doodle, Junior," produced by M. J. Burnside, is an illuminating night display of fireworks, including roman candles, red fire, smoke pots and red sky rockets. The red fire and smoke pots will be used in front of the larger theatres that play "Yankee Doodle, Junior."

For the benefit of exhibitors who favor a special lobby display, Paul Gray, exploitation director for M. J. Burnside, is now drawing plans that will permit of a special display that can be moved from city to city for the use of exhibitors. This will be furnished without extra cost.

"The Glorious Adventure" for Capitol

Rothafel has announced April 23rd as the opening date for the presentation of "The Glorious Adventure," the Blackton - Frizma drama with Lady Diana Manners, at the Capitol.

The picture is undergoing reassembly and titling, and it is said that no previews or screenings will be given prior to the opening at the Capitol theatre. This decision has been reached by Carrol Dunning of Prizma, Inc., and M. L. Malevinsky, representing Commodore Blackton, on the ground that ordinary projection room screening can give no adequate presentation of the color values in the film.

Exhibitors

—in Ohio—Michigan—Kentucky--W. Virginia and W. Pennsylvania Communicate with the STANDARD FILM CO. at either of the following exchanges . . . Sloan Bldg., Cleveland—Film Bldg., Detroit—Film Bldg., Pittsburg—Pioneer Film Bldg., Cincinnati for "WHERE IS MY WANDERING BOY TONIGHT" that is now cleaning up all over the country . . . get a copy of the smashing big advertising campaign book, packed with corking ideas, stunts, advertising and exploitation galore . . . biggest book of its kind ever published . . . Study the book from cover to cover . . . use the dope . . . you'll clean up the same as hundreds of others are now doing . . . See the accessories, see the advertising, don't miss a trick . . . here's the chance of the season for real dough . . . Ask Harry Charnas of Cleveland how big this picture is . . . EXHIBITORS in other territories—see the exchanges listed alongside herewith where you can book this smashing box office winner.

WASTE NO TIME . . . GET BUSY TODAY . . . IT'S YOUR BIG CHANCE . .

Equity Pictures Corporation

723 Seventh Avenue, New York

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New England States:
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48 Piedmont Street, Boston, Mass.
FEDERATED FILM EXCHANGE
134 Meadow Street, New Haven, Conn.

Wisconsin, Indiana, Northern Illinois:
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112 S. Hudson Street, Oklahoma City
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Film Bldg., Detroit, Mich.
Film Bldg., Pittsburgh, Pa.
Pioneer Film Building, Cincinnati, Ohio

Eastern Pennsylvania and Southern New Jersey:
MASTERPIECE FILM ATTRACTIONS
1329 Vine Street, Philadelphia, Pa.

No. and So. Carolina:
CONTINENTAL PICTURES CORP.
10 Graham Street, Charlotte, N. C.

Dominion of Canada:
STEPHENSON ATTRACTIONS, LTD.
28½ Adelaide Street, East—Toronto

Rapf to Produce "Brass" Charles Norris' Story

Production of "Brass," the widely read novel by Charles G. Norris, dealing with the much married and the much divorced, will be started on or about July 1, at the Warner west coast studios. Harry Rapf will leave for the coast on April 10 to produce the picture. The first two productions to be made by Rapf will be "From Rags to Riches" and "Little Heroes of the Street," both featuring Wesley Barry. Work will be started on May 1. Rapf expects to return east the early part of September. The three stories will be known as Harry Rapf productions.

Mack Sennett Greeted by Philadelphians

Mack Sennett was the recipient of an enthusiastic greeting in Philadelphia on Monday of this week when he arrived in the Quaker City to attend the opening of his picture, "Molly O," at the Aldine theatre in that city. Among those who were on hand at the Broad Street Station to welcome the comedy producer were the secretary to the Mayor, the directors of Public Works and Education, and the president of the City Council. The reception committee headed by Maurice E. Felt, owner of the Aldine theatre, escorted Mr. Sennett from the station to the Ritz-Carlton Hotel. A special detachment of police was on hand to handle the enthusiastic crowds of Philadelphians who clamored to get a close-up of the well-known producer.

"The Challenge" Title of Cassinelli Film

Star Productions, Inc., announces that the permanent title of the picture which Dolores Cassinelli is making under the direction of Tom Terriss will be "The Challenge," a name heretofore used only for a working title.

Mr. Terriss expects to conclude the photographing of this production at the Harry Levey Studio in West 38th street the latter part of this week. The company is making extensive plans for future productions.

Correction of Caption in April 1st Issue

In the April 1st issue of the News, Page 1981, a two-column photograph was incorrectly captioned "A Scene from Wildfire," featuring Frank Hayes and Babe London. "Wildfire" is on the Gunning schedule. This photograph shows a scene from "When Romance Rides," made by Benjamin Hampton and adapted from Zane Grey's story, "Wildfire." "When Romance Rides" is on the Goldwyn release schedule, not on the Gunning list.

Will Revive Old Favorites

Productions Which Developed Stars to Be Revamped for New Showings

A PLAN is under way for the revival of sixty-four motion picture productions, which originally aided to stardom such screen celebrities as Constance Talmadge, Norma Talmadge, Clara Kimball Young, Alice Brady and Elaine Hammerstein.

The undertaking is in the hands of J. L. Kempner and Louis Jacobson, who will operate under the corporate name of Kempson Pictures Corporation. The home office will be at 1457 Broadway, New York City. In the aggregate these sixty-four productions are said to have cost $6,000,000. According to announcement, an additional outlay of $1,000,000 will be made in re-editing, re-cutting, retitling and new prints. Work on the first sixteen pictures has been about half completed.

A sales force of 75 men has been organized, and arrangements for physical distribution have been made with the Hodkinson Exchanges. A publicity and exploitation campaign has been mapped which will be nation-wide.

The sixteeen pictures are: "The Way of a Woman," starring Norma Talmadge; "The Marionettes," starring Clara Kimball Young; "Red Head," starring Alice Brady; "The Argyle Case," featuring Robert Warwick and Elaine Hammerstein; "Sauce for the Goose," with Constance Talmadge in the title role; "The Claw," with Clara Kimball Young; "The Death Dance," with Alice Brady; "The Code of the Yukon," with Mitchell Lewis; "The Probation Wife," with Norma Talmadge; "The Savage Woman," with Clara Kimball Young; "The Knife," with Alice Brady; "Ruling Passions," with Edwin Arden and Julia Dean; "The Studio Girl," with Constance Talmadge; "Shirley Kaye," with Clara Kimball Young; "His Bridal Night," with Alice Brady; and "The Silent Master," with Robert Warwick.

The supporting casts in these productions include such well known screen celebrities of the present day as May McAvoy, Thomas Meighan, Conway Tearle, Thomas Santchi, Conrad Nagel, Mary Alden, the famous mother in "The Old Nest," and a number of others. It is expected that the pictures will be ready for release at the rate of four a month, beginning the middle of April.

Graphic Wants 2-Reelers

New Consolidation to Distribute Best Independent Pictures

A call for independent two reelers of diversified nature has been issued from the offices of Ivan Abramson, president of the Graphic Film Corporation. In a statement made in conjunction with the recent announcement of consolidation with twenty-seven independent exchanges throughout the country Abramson announced plans of the new Graphic Film Exchanges, Inc., will include the distribution of all the good purchased product available in the Independent State Right Market.

Two reel specialties and two reel comedies, preferably a series of twelve; issued one a month is what Graphic seeks to add to its newly organized program of distribution.

In his statement Abramson said, "The newly organized facilities of a national distributing organization are offered to the independent producer of high class two-reel comedies and short features who can supply us with such material at the rate of one release a month. I believe our offer embodies a legitimate and guaranteed distribution through the new Graphic Film Exchanges such as has never been offered to the State Right field before.

"We want to offer such producers of short stuff a more feasible arrangement than previous Independent releases have heretofore enjoyed and in return we are looking to be in a position to offer our exchanges a year's program that will spell revival and better times."

Up to the time of last week's announcement the Graphic interests had associated themselves with twenty-one exchanges for national distribution of their product. Within ten days, it was stated at the offices of the corporation, partnership agreements will be completed with the remaining seven exchanges.

Polo Starts Big Campaign

Serial Will Be Exploited for State Righters and Exhibitors

An extensive and far-reaching advertising, publicity and exploitation campaign, designed to serve the state rights buyer in the marketing of his product and the exhibitor in playing to capacity, has begun in conjunction with "Cap'n Kidd," the first of six special serials which are to be made featuring Eddie Polo, well-known serial star, and which are to be distributed on the state rights market.

A large appropriation has been set aside by the Star Serial Corporation for publicity and advertising purposes, which, according to present plans will embrace adequate representation in all of the trade and regional journals in this country and abroad.

An elaborate and unusual press book, to number thirty-two pages is being prepared in behalf of "Cap'n Kidd." A barrage of exploitation suggestions, advertising matter, press stories, feature articles and sundry printed "copy" will be embodied in this press book.

STATEMENT of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of Motion Picture News, published weekly at New York, N. Y., for April 1, 1922.

State of New York, County of New York, ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared E. Kendall Gillett, 729 Seventh avenue, N. Y. C., who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Motion Picture News, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are, Publisher, Motion Picture News, Inc., 729 Seventh avenue, New York City; Editor, Wm. A. Johnston, 729 Seventh avenue, New York City; Managing Editor, George D. Gould, 729 Seventh avenue, New York City; Business Manager, E. Kendall Gillett, 729 Seventh avenue, New York City.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent. or more of the total amount of stock). Motion Picture News, Inc., 729 Seventh avenue, N. Y. C.; Wm. A. Johnston, 729 Seventh avenue, N. Y. C.; E. Kendall Gillett, 729 Seventh avenue, N. Y. C.; Percy S. Alden, 729 Seventh avenue, N. Y. C.; Carll Tucker, 729 Seventh avenue, N. Y. C.; Isabel G. Gillett, 729 Seventh avenue, N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are (If there are none, so state): None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is, ... (This information is required from daily publications only.)

E. KENDALL GILLETT,
Treasurer and Business Manager.

Sworn to and subscribed before me this 15th day of March, 1922.

(Seal) R. G. GEORGE,
Notary Public, New York County.
Clerk No. 445, Register's No. 2405.
(Commission expires March 30, 1922.)

Third of Robert Bruce Series Is Announced

"Nights of Many Shadows" is to be the third release in the series of Wilderness Tales by Robert C. Bruce which Educational is distributing. It is a story about a group of men around a campfire, and the weird tale one of them relates about the occasion on which a ghostly old man ran away with his pack train.

WHAT ROGER FERRI SAYS OF

EDDIE POLO

in "CAP'N KIDD"

In the Independent

BY ROGER FERRI

From Moving Picture World Issue of April 1, 1922

Week in Review

CONGRATULATIONS to the independent field in general on the acquisition of Eddie Polo, one of the best box office serial stars in the business, who is now turning out an 18-episode serial, "Cap'n Kidd," at the Peerless studio in Fort Lee, N. J. Congratulations to Joe Brandt who heads the Star Serial Corporation which will State right the six Polo serials. The invasion of the independent field by Eddie Polo is one of the outstanding features of the current season.

POLO has grossed millions for exhibitors throughout the country. He will turn out serials along his own ideas—and they are practical, new and original. If the first two episodes of "Cap'n Kidd" are samples of what he will offer in the future, we have no hesitancy in saying that his serials will prove money-makers for exchanges and exhibitors alike. The first two episodes of "Cap'n Kidd" are brimful of action, thrills and adventure, sprinkled with enough romance and humor, to satisfy any audience.

OUR congratulations to those local exchangemen who were keen enough showmen to sign up the Polo serials immediately after it became known that he was to produce independently. They are on the ground floor—and will clean up. We had a long chat with Eddie Polo at his studio and are 100 per cent. sold on his serial ideas, because they are original and, according to our way of thinking, just what this market needs. He is spending carefully and considerably.

A MASTER showman, covering a period of ten years, Eddie Polo brings to the State rights market the wisdom and experience of one of the most successful serial stars this industry has known. He has surrounded himself with a capable cast, headed by Kathryne Myers, and a staff of technical experts, who constitute an organization that is working as one. Eddie Polo will deliver the goods. Of that we are certain. But to do so he must have the co-operation and support of those to whom he is catering. He is entitled to that. His success will be your success. He knows his business and is big enough a showman to realize that to succeed he must produce money-making pictures. Go to it, Eddie—and good luck!

Now Ready For Release
Wire For Territory To

STAR SERIAL CORPORATION

1600 BROADWAY NEW YORK — JOE BRANDT ~ Pres. — TELEPHONE BRYANT 6212

A scene from "Yankee Doodle, Jr.," M. J. Burnside's state right offering, which will play as a road show in the bigger cities

Warner's Exchange Is Now N. Y. Federated

Warner's Exchange this week changed its name to The N. Y. Federated Exchange. The change extends to the name only. The personnel remains the same. The policy of active co-operation in advertising and publicity for exhibitors will be enforced more strongly than ever.

With the change in name there will be an expansion of product. The biggest box-office attractions available have been procured to maintain the even excellence of its offerings. "His Nibs," the Chic Sale starring vehicle that has been advertised nationally in the Saturday Evening Post and in the trade press, was bought this week from the Hiller Syndicate. It has come to be known as the "prize picture" of New York, as almost every exchange has been after it, but none succeeded in coming to terms. Its record-breaking business in Cleveland recently, and in other cities, was a factor in its purchase.

"Your Best Friend," the latest Vera Gordon feature, is the second big production acquired at the same time that the new name was adopted.

To round out its variety of product, the latest Selig serial, "The Jungle Goddess," starring Elinor Field and Truman Van Dyke, was bought from Export and Import.

Cartoonist Plans "Felix" Poster Illustrations

Pat Sullivan, cartoonist and creator of the "Felix" carton comics, the series of which are controlled for world-wide distribution by Miss M. J. Winkler, will henceforth be responsible for the poster illustrations as well as the subject matter of the "Felix" comics. This information is revealed in the text of a statement issued this week by Miss Winkler.

That exhibitors and state rights buyers will appreciate this interesting bit of news is brought out by some of the replies which Miss Winkler has received as the result of a questionnaire which she sent out recently with respect to her proposed action. It is but another bit of evidence of the desire of Miss Winkler to make "Felix" a national figure in theatre circles.

Third of Co-Star Series Shows Increased Sales

Reports of initial bookings for the third picture of the co-star series, "The Greater Duty," starring G. M. Anderson, Carol Halloway, Frank Campeau and Melbourne MacDowell in equal prominence, and released through Amalgamated franchise-holders by East Coast Productions, Inc., are given out by Franklyn E. Backer as an interesting example of the increase in business obtained by the independent exchanges handling the series over the amount of business reported by them before the release of the first two pictures.

While the increase in the number of first run bookings scheduled for the third of the set before its release testify, according to Backer, to the popularity of the co-star idea and the quality of the productions, he does not think that the marked improvement in the business obtained by the franchise-holders can be credited to the success of the pictures entirely. He believes that the independent exchanges are growing stronger from day to day, that they have turned the corner in their fight for equal consideration, on the part of the larger theatres, with the national distributing organizations, and that their return to prosperity will be gradual but steady from now on.

Curwood Production Is Nearing Completion

Arrow is in receipt of advice from Pine Tree Pictures, Inc., that the actual shooting of the latest James Oliver Curwood production has been completed and that Dell Henderson and his technical staff are now engaged in cutting and titling the picture.

Arrow's officials are very enthusiastic over this production, the title of which has not yet been announced, and state that it is by far the strongest Curwood picture that has been filmed.

An unusually strong cast interprets the various roles, and such well known players as Zena Keefe, J. Barney Sherry, Robert Elliott, Roy Gordon, Gypsy O'Brien, Joseph Depew, Jack Hopkins and Jack Drumier indicate a splendid box-office attraction.

Latest Cartoon Comic Ready for Release

Miss M. J. Winkler, distributor of the new "Felix" cartoon comics the series of which are animated by the Pat Sullivan studios, announces this week the completion of "Felix Makes Good" third of the series of twelve subjects, the rights to which she controls for world-wide distribution.

Pat Sullivan completed last week the work of editing, titling and assembling his latest subject, and a sample print of "Felix Makes Good" was rushed to the offices of Miss Winkler for private review.

The picture it is announced, is now available for release on the independent market.

Origin of Strip Poker Portrayed on Screen

In the next "Official Urban Movie Chat of the Motion Picture Theatre Owners of America" the reel opens with a Travel section, detailing some of the ancient glories of Rome. These are especially interesting by comparison, as, for instance, the ruins of the famous Coliseum whose great amphitheatre away back in the Middle Ages was equipped to seat 87,000 persons.

The modern complexities of handling traffic are demonstrated in the section on Public Service. The example is New York's methods with its electric signal towers, colored lights, etc.

Sports and Pastimes has its locale out among the Indians who show their "stick-game," which in all probability is the innocent origin of the modern game of American strip-poker. An interesting sidelight is the "spirit song" which is chanted to dance music while the game is played.

The section on Industry is bound to interest womenfolks in the audience, inasmuch as it shows how powder-puffs are manufactured.

Thomas A. Edison is the subject of the week's sketch on Interesting Personalities. This is a brand-new pictorial study of the famous inventor.

"Torchy's Hold-Up" Is Nearing Completion

Announcement comes from C. C. Burr, producer of Johnny Hines in the "Torchy" comedies, that Hines is putting the finishing touches to his latest this week, which will be titled "Torchy's Hold-up."

The story is built around the theft of some valuable bonds, the recovery of which causes Hines to go through no end of humorous caperings and daredevil escapes before this highly amusing two-reeler comes to a finish.

Appearing opposite Johnny Hines is the popular Dorothy McCail, the Ziegfeld Follies beauty, who has been Hines' leading lady for the past year. Miss McCail is called upon to go through many difficult scenes with Hines in this comedy.

To further insure the high class calibre of this latest "Torchy," Burr arranged to have Flora Finch in the cast. Miss Finch has lost none of the art that made her so famous, and the manner of her characterization in "Torchy's Hold-up" will bring many a laugh from the younger and older generations of movie-goers.

To round out this all-star comedy cast, Gregory Lacava, who directed the Katzenjammer Kids comedies, which enjoyed special runs at the Rivoli and Rialto theatres some time ago, has been permanently retained by Burr to supply the "gags" for all of the "Torchy" comedies.

Lee-Bradford Announce Sales During Month

The Lee-Bradford Corporation announces many sales during the month to the various State Righters. Among them are the following:

Myriad Pictures Corp., New York City — "Flesh and Spirit" and "Cloudburst."

Superior Film Exchange, Philadelphia — "The Unconquered Woman."

Twentieth Century Film Co.—"The Way of a Man."

Pioneer Film Corp., Washington, D. C.—"The Unconquered Woman."

Southern States Film Co., Atlanta—"Branded," "Serving Two Masters," "The Way of a Man" and "Cloudburst."

Stephens Film Dist. Co., New Orleans—"Branded."

Webster Pictures, Inc., Syracuse—"The Way of a Man" and "Cloudburst."

United Film Service, St. Louis—"Branded," "Serving Two Masters," "The Way of a Man" and "Cloudburst."

Federated Film Exchange, Omaha—"Branded," "Serving Two Masters," "The Way of a Man," "Cloudburst" and "The Unconquered Woman."

Wisconsin Film Corp., Milwaukee—"Branded," "The Way of a Man" and "Flesh and Spirit."

In addition to the above, a number of foreign territories have been closed on "The Unconquered Woman" and "Flesh and Spirit."

Billy West Featured in Sunbeam Comedies

Harry Cohn is producing the new series of twenty-six two-reel comedies featuring Billy West, which has been announced by the C. B. C. Film Sales Corporation for States Right distribution. Four of the most important territories, including eleven states, were sold before any production work was begun.

The new series has been christened "Sunbeam Comedies."

An additional sale was made this week, when contracts were closed, whereby the R. D. Lewis Film Co. of Dallas secured rights to the territory including Texas, Oklahoma and Arkansas.

Cohn announces that the first of the comedies on this series is almost complete and, under the title "You'd Be Surprised," will soon be completely edited. It presents Billy West in the role of a newlywed, different from anything he has done before.

It is planned to pay special attention to "continuity" in the stories that comprise this series, both Harry Cohn and Billy West believing that this is an essential in the making of a good comedy, as in any type of production.

"Dangerous Adventure" Is Completed

The Warner Brothers fifteen chapter serial, "A Dangerous Adventure," starring Grace Darmond, has been completed at the Warner west coast studios, it is announced. Prints of the final episode are now enroute to the east.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Geo. Randolph Chester Engaged by Universal

GEORGE RANDOLPH CHESTER, creator of "Get-Rich-Quick Wallingford," and who is widely known as a writer for magazines, stage and screen, has been engaged by Universal to fill an important position in the scenario department at Universal City.

Chester will rank as a supervising editor, and will have immediate jurisdiction over the preparation of material for two of Universal's important producing units—those handling the pictures of Frank Mayo and Gladys Walton.

Chester's first work with Universal will be injecting his inimitable humorous touches to "Afraid to Fight," Frank Mayo's next picture, and to "Top o' the Mornin'," the new Gladys Walton production.

The new acquisition to Universal's scenario department, represents the latest move by Carl Laemmle, Universal chief, in carrying out his announced policy of giving Universal stars the best possible stories. Chester is recognized as one of America's foremost writers. Since he turned his attention to the screen, he has done much to upset the fallacy that men of literature have nothing in common with the art of the motion picture.

Arthur N. Smallwood, secretary and treasurer of American Releasing Corporation

"U" Serial Policy Changed

Arrangements Made So Houses Can Start Off With 3 or 4 Chapters

UNIVERSAL announces a new policy in the presentation of its serial, "The Adventures of Robinson Crusoe." Instead of showing this latest "historical-educational serial" in two-reel episodes, week by week, many theatres will be able to star the serial by showing the first three or four chapters at once. This plan was determined upon, according to word from the Universal headquarters, in response to a desire on the part of many high-class theatres which were hesitant about introducing serials on their programs but which want to show the "Robinson Crusoe" chapter-picture.

"The Adventures of Robinson Crusoe" also will present a further serial novelty. It will be limited to twelve episodes, or a total of 24 reels instead of the usual 36 reels of serial plot. The decision to keep the Crusoe serial to 12 episodes is due to two conditions.

The first hinges upon the story itself. In the preparation of the Defoe classic for the screen, the production experts at Universal City announced that the story would not admit of 36 reel treatment. Even with certain additions to the plot, enlarged from actual incidents in the book, and approved by the school authorities in New York City, it was found that it would not run more than 24 reels without padding. Twelve chapters therefore were set as the limit.

This shortening of the serial length also was brought about by the attitude of certain first-run theatre owners who do not think their patrons want an 18 weeks continuous film story, but who, nevertheless are eager to present the Crusoe chapter-play on their screens.

Mr. Laemmle conferred with many prominent exhibitors on these matters before actually giving the word to mould the Universal serial policy again. In six months he already had turned Universal's serial policy upside down—changing the serial out-put from the old style of serial, to a new "thrills-from-history" brand of screen entertainment that has won the warmest praise of censors, educators and parents, instead of their bitter criticism, as formerly.

"Reckless Youth" Release

Elaine Hammerstein Picture to Be Issued in April, Announces Selznick

March 30 marked the release of Elaine Hammerstein's latest screen presentation, "Reckless Youth." In this subject Niles Welch again works opposite Miss Hammerstein, with Huntley Gordon playing a "heavy" that figures almost as importantly in the proceedings as does the leading male role. The basis of "Reckless Youth" is a Cosmo Hamilton story, scenarionized by Edward Montagne.

Ralph Ince personally staged the new Selznick offering, last of the productions to be made in the East preceding the move to Hollywood, decided upon some time ago and lately announced by Myron Selznick, vice-president in charge of distribution. This is the second Elaine Hammerstein presentation that Ralph Ince has directed, his initial work with that star being "Remorseless Love," the photoplay in which Niles Welch first played Miss Hammerstein's leads.

Constance Bennett, a daughter of Richard Bennett, the sterling stage celebrity, has her first screen role in support of Miss Hammerstein, playing the part of a chorus girl in a manner that comes in the Selznick report as most impressive and indicative of inherent talents well applied. Louise Prussing is also supplied with a role of benefit to the presentation.

"Go-Get-'Em Hutch" for Release April 9

"Chained to the Anchor" is the opening episode of the new Pathe serial "Go-Get-'Em Hutch," starring Charles Hutchison, which will introduce the "stunt star's" new vehicle to exhibitors during the week of April 9th. "Go-Get-'Em Hutch" is a serial which has already won the approval of the National Board of Review because it is absolutely censorproof and because it gives an insight into one of the leading industries of the day—the shipping business.

The picture was produced by George B. Seitz and the supporting cast includes Marguerite Clayton, Richard R. Neill, Frank Hagney, Joe Cuny, Cecile Bonnel and Pearl Shepard.

Thos. H. Ince Invited to Better Films Conference

An unexpectedly long absence from his studios and the necessity for returning to Los Angeles at an early date forced Thomas H. Ince to decline an invitation to be a guest of honor and to speak with Will H. Hays at the Southeastern Better Films Conference in Atlanta on April 28.

The invitation was inspired by the high approval of Mr. Ince's latest release, "Hail the Woman" on the part of the Better Films Committee of Atlanta.

Fox News at Special Showing in Capitol

E. S. Rothapfel, manager of the Capitol theatre, New York, was so impressed with the enterprise of Fox News in securing the first complete pictures on board the French-owned liner, the S.S. *Paris*, that he entertained the officers and members of the crew at a special showing of the film Tuesday evening, following the regular performance.

The theatre was gaily decorated for the occasion, the State box being draped with flags, including the French and American emblems and the flag of the Compagnie General Transatlantique. This box and several others were occupied by the officers of the Paris. More than 200 members of the crew were present.

A scene from Marie Prevost's new Universal picture, "The Dangerous Little Demon"

Jean Scott in "The Madness of Love," a Wid Gunning release

Pauline Frederick to Return to Stage

Pauline Frederick, popular star of R-C Pictures, has left Hollywood for Chicago where she will perfect arrangements with A. H. Woods, theatrical magnate, for her return this fall to the speaking stage. Miss Frederick's abandonment of the screen for a former vocation follows an insistent demand for her return to the stage. During the eighteen months of her screen career as an R-C star, offers from foremost New York producers have come to her to return to the spoken drama. Her acceptance of the Woods offer came only a few days after her completion of a screen version of the William J. Locke novel, "The Glory of Clementina," which will soon be released by R-C Pictures.

During her five years as a screen star, her work in "Madame X," and "The Glory of Clementina," her forthcoming picture will be especially remembered. Other noteworthy successes are "The Mistress of Shenstone," "Salvage," "The Sting of the Lash," "The Lure of Jade," and "Two Kinds of Women."

Big Reception Is Given "The Fire Bride"

"The Fire Bride," the first of the Entertainment Series of features to be released by the Gunning organization, was praised by all the trade critics, without a single exception, when it was shown at the Keith-Moss Broadway theatre. The Alder and Unander picture, which was actually taken in Tahiti, with a cast including Ruth Reneck, Edward Hearn, Fred Stanton and Walt Whitman, pleased on the score of beauty, action and romance.

"It is good entertainment," said the Motion Picture News. "It provides action, combining Robert Louis Stevenson and Jack London. Audiences will like it." The Moving Picture World critic summed it up thus: "It is an unusual production—one that will entertain." Harrison's reports said: "It is beautiful to the point of enchanting—the story arouses interest and at times holds one in tense suspense."

Vitagraph Units Are Busy

Heavy Production Schedule Augmented by Three New Productions

W. S. SMITH, manager of the studios, after several days conference with Albert E. Smith, President of Vitagraph, issued the statement that the heavy production period which Vitagraph has been experiencing would be further augmented within the next few days by the opening of three new productions.

Although Earle Williams, William Duncan and Alice Calhoun have just completed pictures, this trio will start on the same day with new productions. It was announced that Mr. Williams will be starred in an O. Henry story. The direction will be by Robert Ensminger who has been associated with Earle Williams as director in the production of previous stories.

Simultaneous with Mr. Williams' opening, Alice Calhoun will begin upon her fourth picture since reaching Vitagraph's California studios. Her new story is called "Blue Blood." A notable fact is that Alice Calhoun will be directed in her forthcoming picture by David Smith who directed her in "The Little Minister." Mr. Smith is just now putting the final touches on the big special "My Wild Irish Rose," which will be finished this week so far as actual filming is concerned.

William Duncan, Vitagraph's western star, has recently finished "The Silent Vow" and is already in production on another. This latest story is strongly western in tone. Edith Johnson will appear opposite Duncan.

Larry Semon is in the midst of a mirthful comedy in which he plays two parts, that of an immigrant and that of a king. Semon was recently provided with his own separate studio for his specific production unit. This studio has now been sufficiently completed to admit of its being used by the comedy king in production of his current two-reeler.

Corinne Griffith is now at Charleston, S. C., where she will make exterior scenes for a new picture. Miss Griffith and her company returned only a short time ago from up North after filming some unusual snow scenes for a Corinne Griffith production which will follow the sensational "Island Wives" to release.

Special Juvenile Bill Staged in Chicago

Through the co-operation of Balaban & Katz, Superintendent Mortenson, of the Chicago schools, last week was given an opportunity to test out the sort of pictures children of school age appreciate most highly.

Four thousand five hundred children from six southside schools were admitted free to the Tivoli Theatre, and a diversified program of subjects, selected by the superintendent, was given, the object being to select by practical experiment the picture material which can be developed and used to wean children away from too much enthusiasm for wild west and for sex pictures.

Judging by the interest shown by the youngsters, animals are the stars they want, and according to Miss Grace Reed, principal of the Williard School, film makers can start working with dogs, monkeys, turtles, poultry, and be sure that the children will revel in such pictures.

Following the performance, Frank Mayo, principal of the Wadsworth School, said: "Animal subjects were of supreme importance to the children. Travel scenes, no matter how beautiful, fail to have the animation needed. Egyptian tombs put the children to sleep, but views of turtles in action, snapping, eating, walking, delighted the children. Princess Mary's wedding procession bored them, but views of sardine fishing and canning held them intent. They cheered more loudly for a dog and monkey picture than I have ever heard them cheer for a cowboy film.

A scene from "Hills of Missing Men," presented by Playgoers through Pathe Exchanges

A view of the new Goldwyn picture, "The Glorious Fool," adapted from Mary Roberts Rinehart's story

Paramount Exchange Divides N. Y. Territory

On account of the amount of business now flowing through the New York Paramount exchange, the exchange territory has been divided into three divisions. Under the new arrangement, Paul Swift is placed in charge of Division No. 1, comprising Manhattan, the Bronx and Staten Island. Division No. 2, embracing Brooklyn and the remainder of Long Island, will be in charge of Richard Gledhill. Division No. 3, consisting of the territory of Northern New Jersey, will be in charge of John Hammel.

All three divisions will be under the direct jurisdiction of Harry Danto and under the general supervision of Mr. Buxbaum, whose district includes the New York, Albany and Buffalo exchange territories.

Director Uses Exploitation Angles

One of the many unusual features about Robert G. Vignola's latest Cosmopolitan production, "Beauty's Worth," to be released early in April, which will appeal particularly to exhibitors is the exploitation angle which the director has injected into his production while in the making, states Cosmopolitan.

The basic method behind Mr. Vignola's idea is that where the story itself has no natural exploitation possibilities he devises them and makes them a part of the picture so that they are not obvious. In "Beauty's Worth" he has put several novel ideas.

Miss DuPont Bears Message to California

An official message from the Mayor of Boston to Mayor Cryer of Los Angeles is to be delivered by Miss DuPont, Universal star, who was chosen for this purpose after her personal appearance in Boston in connection with the showing of 'Foolish Wives."

The letter was one aimed at the establishment of better trade relations between the two coast cities.

"Dollar Devils" Finished on Coast

"DOLLAR DEVILS," the first big Victor Schertzinger Production, to be released through Wid Gunning, Inc., has just been finished at the American studios at Santa Barbara, according to a wire just received at the Gunning home offices from Wid Gunning, who is now out on the Coast.

"Dollar Devils" is considered by Gunning to have one of the strongest box-office titles of the year, which, according to report, is well backed up by an absorbing story of tenseness and human interest. Among the all-star cast of players which has been at work for months is Joe Dowling, who achieved fame in "The Miracle Man."

A scene from "The Bearcat," a Universal picture, starring Hoot Gibson

Prison Chaplain Lauds "Turn to the Right"

Coincidentally with Will H. Hays's emphasis, in a speech delivered in New York within the last few days, upon the potentialities of the motion picture as a moral influence, comes an announcement from Metro Pictures Corporation that its photoplay of the Winchell Smith success, "Turn to the Right," will be shown in the penitentiaries of the country. The first such exhibition has already taken place at the Michigan State Prison, Jackson. From the Reverend William F. Hopp, chaplain of the institution, and from hundreds of inmates, Metro has received communications of earnest appreciation of this Rex Ingram production of the John Golden stage play, written by Winchell Smith and John E. Hazzard.

Strong Cast in Bull Montana Picture

A strong cast has been assembled by Hunt Stromberg for support of "handsome" Bull Montana in his first starring comedy, "A Ladies' Man," production upon which was launched last week at the Hollywood Studios on the West Coast.

Chief among the ensemble are Claire McDowell, Charles Mailes, Myrtle Lind, Frank Kingsley, Stanhope Wheatcroft, Charlotte Woods and "Snitz" Edwards, with "Spike" Robinson and Billy Elmer —the "faithful two" of Bull's own "personal staff"—on the job in the roles of "Kid" Tracey and "Professor Hoboken," respectively.

"A Ladies' Man," written by Hunt Stromberg and adapted by Rex Taylor, is to be three reels in length. Charles "Chuck" Riesner, formerly of the Chaplin production staff, is directing under the supervision of Stromberg. Pliny Goodfriend and Steve Evans are at the cameras, with Fred Fralick as casting and studio production aide and Frank Kryger as assistant director. Work on the second Montana vehicle, tentatively titled "Lourie from the Bourie," will begin immediately following the completion of "A Ladies' Man," with a noteworthy cast to include Otis Harlan.

Gunning Feature for B'way

"The Bootleggers" Will Open at B. S. Moss' Broadway April 3rd

"THE BOOTLEGGERS," one of the Entertainment Series of features released through the Gunning organization, has been booked to play for a week at B. S. Moss' Broadway theatre, New York City, starting April 3. This is the second picture in the fast-moving series to play the Broadway within a short time, "The Fire Bride" having been shown to crowded houses there several weeks ago.

It was the enthusiastic reception accorded "The Fire Bride" by audiences and trade-paper critics that made B. S. Moss book "The Bootleggers" so soon after the first of the series. Both pictures are shown in pre-release engagements, and are presented by the management of the Broadway in an elaborate musical and scenic setting.

"The Bootleggers" is considered by the theatre management as a particularly timely picture, with a title which is on everybody's tongue and in every newspaper headline. Several unusual exploitation stunts are planned by the theatre and the Gunning exploitation forces in connection with the showing. Federal Prohibition Enforcement officials and agents have been invited to a private showing of the picture during its run.

"The Bootleggers" is an exciting story of rum-running by ship, aeroplane and wireless, based on dramatic incidents gleaned, by special permission, from private Government reports. The picture features Walter Miller, Paul Panzer and Norma Sheerer, and was directed by Roy Sheldon.

Bookings on the Entertainment Series throughout the country have come into the Gunning headquarters in such volume as to create a high water mark of sales, declares a statement from the Gunning home-office.

Lupino Lane Busy on Coast

Is Completing His First Two-Reel Special Comedy for William Fox

LUPINO LANE, the English comedian and pantomimist who was recently signed to a contract by William Fox, is nearing completion of his first two-reel special comedy at the West Coast studios, under the direction of Jack Blystone, according to announcement from the offices of the Fox organization this week. The title of the picture is "The Broker," and the story is said to provide many extremely humorous situations suitable for the art of the mirthmaking artist.

Lane, the idol of the London Hippodrome and of Drury Lane, made his American debut when the English production "Afgar" was presented in New York City in December 1920. So great was the impression he left on the first nighters and the newspaper and magazine reviewers that he was acclaimed as one of the best performers of his kind who ever played on the American stage. His performance even eclipsed that of the much-heralded female star with "Afgar," according to the reviewers. Lane received word recently to begin work for Fox as a star of the new series of Lupino Lane Special Comedies.

Before making his successful entrance into this country, Lane had played the principal comedy roles in the London presentations of "Little Johnny Jones," "The League of Notions," "Watch Your Step," "Follow the Crowd" and "We're All In It."

Two Paramount Features Released April 2nd

APRIL is ushered in on the Famous Players-Lasky schedule with William D. Taylor's Paramount production, "The Green Temptation," starring Betty Compson and May McAvoy in the Realart picture, "Through a Glass Window," both set for release the 2nd.

Adapted from Constance Lindsay Skinner's novel, "The Noose," "The Green Temptation" is described as a detective story in which is interwoven a colorful picture of the life led by the Apaches in their underground haunts in Paris. Monte M. Katterjohn wrote the scenario of "The Green Temptation."

Both the original story and the scenario of "Through a Glass Window" were written by Olga Printzlau. There is said to be an abundance of pathos in the story which is of a plucky little girl who struggles with the double burden of a blind mother and a young brother who is a bit too weak.

Baird on Third of Her Series for A. E.

Arthur F. Beck, who is producing the Leah Baird productions for release by Associated Exhibitors, has started work at Culver City on the third picture starring this actress. Wallace Worsley has been engaged to direct the picture. The supporting cast includes such well-known players as William Conklin, Eulalie Jensen, Jack Mower, and Katherine Lewis. Miss Baird's first picture for Associated Exhibitors, "Don't Doubt Your Wife," is reported to be proving popular. Her second vehicle, "When the Devil Drives," will shortly be assigned a release date.

Betty Blythe to Star in Pyramid Picture

Betty Blythe has signed a contract to star in a Pyramid picture. Miss Blythe has scored in her two latest vehicles which are "The Queen of Sheba" for William Fox and "Fair Lady," a United Artists' release. Her work in the latter picture, just recently opened on Broadway, has won her praise from the pens of the Metropolitan critics. Miss Blythe is engaged on her new picture in the East. Most of her recent productions have been made on the West Coast.

Owen Moore Pre-view at Ritz-Carleton April 7

Myron Selznick has arranged a pre-view of the Owen Moore special "Reported Missing" to be held at the Ritz Carlton Hotel on the evening of Friday, April 7. Following the showing of the picture there will be a dance.

The affair will also be a farewell party to the production staff which will leave for the coast two days later on April 9.

Paramount Anniversary in Australia

CABLE advices from Sydney, Australia, received by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, report record-breaking business for Australasia's observation of the tenth anniversary of Paramount Pictures. Rentals for the month of March have greatly exceeded the business of any previous month, and the theatres are reporting new box-office records daily, according to Managing Director John W. Hicks, Jr.

The most extensive advertising campaign ever known in the Australian film industry was conducted as one means of celebrating the month, leading newspapers and publications in all of the principal cities carrying large announcements of Paramount's tenth anniversary and the part played by Mr. Zukor in the upbuilding of the industry.

Edna Murphy Wins Popularity Contest

Edna Murphy, the Fox star, was declared the "Sweetest Girl on the Screen" and winner of a popularity contest of picture stars conducted by George J. Wehner, a Brooklyn, N. Y., exhibitor controlling a string of ten theatres.

Miss Murphy, according to letters accompanying the votes, won her distinction particularly in the last three or four pictures in which she has been featured. They included "Play Square," "What Love Will Do," and "The Jolt."

Marshall Neilan Starts New Production

Marshall Neilan started "shooting" on his next production, "Her Man," last week, and announced the engagement of Matt Moore and Leatrice Joy for the picture.

For the first time in his career Mr. Moore will get away from playing "straight" parts and in the new Neilan picture, to be released by First National, will portray a character part, that of a small town newspaper editor with various eccentricities in dress and manner.

TOO MUCH BUSINESS

Fox Special Is Announced

Estelle Taylor With Strong Cast to Appear in "A Fool There Was"

A DISTINGUISHED cast, with Estelle Taylor in the role of a 1922 "vamp," has been announced by William Fox for "A Fool There Was," a photodrama based on the stage play by Porter Emerson Brown—which in turn was inspired by Rudyard Kipling's famous poem, "The Vampire." Work on the production has already begun, according to announcement from the New York offices of Fox Film Corporation.

Emmett J. Flynn, who directed "A Connecticut Yankee in King Arthur's Court," "Monte Cristo" and other Fox specials, will direct this picture. Bernard McConville, associated with Mr. Flynn in several of his most important pictures, prepared the new screen adaptation of the famous play.

The director and the scenarist, with the expert technical staff of the Fox Hollywood studio, have been busy since December laying out and arranging the sets, which are now complete. Work on the production is to begin at once.

Estelle Taylor is remembered especially for her work with William Farnum and in the Fox specials, "While New York Sleeps" and "Blind Wives." The remainder of the exceptional cast includes:

Schuyler, The Fool—Played by Lewis Stone, one of the finest character actors on stage or screen.

Mrs. Schuyler, The Fool's wife—Played by Irene Rich, well known screen star.

The Schuylers' Child—Played by Muriel Frances Dana, known as the 4-year-old Bernhardt of the screen.

Nell Winthrop, The Fool's Sister—Played by Marjorie Daw, who has been featured in many Marshall Neilan productions, and is known to screen fans wherever motion pictures are shown.

Morgan—Played by Mahlon Hamilton, one of the best leading men in the country.

Parmalee—Played by Wallace McDonald, well-known leading man, who has been featured in big productions.

Boggs—Played by William V. Mong, who played Merlin in "A Connecticut Yankee in King Arthur's Court," and is recognized as a leading character man on the screen.

Parks—Played by Harry Longsdale, noted for his character work with Mary Pickford and Douglas Fairbanks.

In addition to elaborate sets built and ships chartered, particular attention is given to the gowns of the women. The gowns to be worn by Miss Taylor were especially made by Paquin and Worth of Paris, and Lucile of New York, according to word from the Fox office. The furniture to be used in the sets was shipped by Tiffany studios, New York, to Hollywood, it is announced.

Critics Laud "Fair Lady"

Favorable Reviews by New York Press Mark Its Opening on B'way

FAVORABLE reviews by New York newspaper critics marked the initial Broadway showing at the Strand theatre of "Fair Lady," Rex Beach's second photoplay for United Artists Corporation, on Sunday, March 19. "Fair Lady" is a romantic melodrama, based on the well-known Rex Beach novel, "The Net," and produced by Whitman Bennett.

"'Fair Lady' is a smashing good melodrama," writes Harriette Underhill in the New York Tribune. "Betty Blythe is the heroine and the supporting cast is without a flaw. Every one is at some time or the other under suspicion, but you are never quite sure till the very end which is the villain and which the hero. The people act like real people and do and say interesting things all the time. Betty Blythe is beautiful and regal as the Countess Margherita, and Thurston Hall, Robert Elliott and Macey Harlan are perfect as the three men in the case."

"Both 'Fair Lady' and Betty Blythe are thoroughly worth while," says R. W. Baremore in the Morning Telegraph, "providing one of the best film attractions seen on Broadway in some time. It is a photo-drama that commands attention from the very start and holds the interest right up to the last fade-out."

"'Fair Lady' makes one realize that the movies can still set the old pulses going," says the critic for the New York Herald. "In it one has all the elements for a first class emotional spasm. The manner of the villain's undoing is picturesque and unexpected. You can see how it is all contrived, but you hold your breath just the same. Miss Betty Blythe proves that she can act as well as wear beautiful clothes. In fact, all the cast are excellent."

"Just about as thorough and absorbing a photoplay dealing with Sicilian intrigue as we have seen," says Quinn Martin in the New York World. "It is a finished play, distinguished by effective acting by Betty Blythe, Thurston Hall and Robert Elliott. And it will be a popular picture wherever shown. The various characters are well chosen, from the supernumeraries to the principals. 'Fair Lady' ought to do well."

Elephant Hunt Scenes in Pathe Review

Some unusual jungle scenes will be shown in the Pathe Review No. 150, to be released April 9th. These remarkable scenes illustrate the method of elephant hunting in Africa.

Constance Talmadge Will Make "East Is West"

MOTION picture rights to "East is West," a recent success of the legitimate stage, have been acquired by Joseph M. Schenck, and the play will be used as the next vehicle for Constance Talmadge.

Sidney Franklin, who directed "The Primitive Lover," will direct "East is West" also.

Robt. Bruce Goes West to Begin New Series

Robert C. Bruce, whose new series of Wilderness Tales, which Educational recently began releasing, and which have attracted such an unusual amount of favorable attention, has returned to the Northwest to resume his work of making plays with scenic backgrounds.

Mr. Bruce was much impressed with the beautiful scenic backgrounds for his stories in the states of Washington, Oregon and California on his tour last year, and decided that this was the best locality he could find for settings for his second series of outdoor playlets. His program for this season is much more elaborate, and he promises a surprise or two when he returns in the Fall with his finished pictures.

Mr. Bruce will make his headquarters in Portland, Ore., from which city he will make frequent trips into the beautiful country nearby for the taking of scenes in the several pictures which he has planned.

Harold Lloyd in Humorous Character Study

"Grandma's Boy," Harold Lloyd's latest production, is declared to be a new proof of the star's versatility in characterizations of a humorous kind. The comedy, which is in five reels, is said to involve a well-rounded story and to be a character study of a timid boy who becomes as brave as any of them when he is made to realize the depth of his own latent strength. But while there is ample provision for heart appeal in some of the big dramatic moments, the humor is said to have full sweep from start to finish. "Grandma's Boy" will be an Associated Exhibitors' release.

Lynch Chain Signs for "Woman, Wake Up!"

The Lynch circuit embracing thirty-six theatres in the states of Georgia, Florida, Alabama, Tennessee, North Carolina, and South Carolina has just signed up first-run bookings for "Women, Wake Up!" in which Florence Vidor makes her bow as an Associated Exhibitors' star. Associated Exhibitors point to this engagement as evidence of the box-office value of this production.

CARL LAEMMLE

President of the Universal Film Mfg. Co., who is celebrating his sixteenth year in the motion picture industry and the tenth anniversary of the big distributing and manufacturing company which he founded, by turning over to the employees for two months the management of the Universal Exchanges

Strong Cast to Support Ray in New Vehicle

"THE Tailor Made Man," which Charles Ray is making for United Artists' release, is now well under way on the Coast. The continuity by Albert Ray, which took several weeks to be put into proper shape, is said to include all the salient points of the stage play.

A strong cast has been engaged to support Mr. Ray. Thomas Ricketts has been chosen to take the part of Anton Huber, the tailor, and Victor Potel serves as his assistant in the shop. Santon Heck has the role of Abraham Nathan, the financier and ship-owner. Frank Butler is Theodore Jellicot; Fred Thompson enacts Mr. Stanlaw, with Kate Lester as Mrs. Stanlaw, and the beautiful Jacqueline Logan plays the role of their daughter Corinne. Nellie Peck Saunders is the choice for Kitty Dupuy, with Charlotte Pierce as her daughter Bessie. Douglas Gerrard has his first part with the Ray organization as Dr. Gustavus Sonntag, and Eddie Gribbon makes an ideal Russell, the head of the workingmen's delegation.

George Rizard heads the camera force as usual. Robert J. Ellis is the art director, and the usual Ray staff fills in otherwise. "The Tailor Made Man" is being directed by Joseph De Grasse. Harry Decker serves as his assistant.

Harry Harris Returns as Universal Director

Harry B. Harris, who "broke in" as a director with the Gladys Walton company, when that star was making her first bid for screen popularity, has returned to Universal City and again will handle the megaphone for Miss Walton.

The first picture Harris will direct is "The Trouper," a stage story by A. P. Younger, Universal scenario writer.

"Four Horsemen" Runs 21 Days in Duluth

Twenty-one consecutive days' run in a downtown house in Duluth was the mark set by "The Four Horsemen of the Apocalypse," Rex Ingram's production for Metro of Blasco Ibanez's novel. The original engagement at the Garrick Theatre, Duluth, was to last one week. The crush of attendance proved this period quite insufficient, and so the great photoplay was held over a fortnight longer.

Goulding Changes Stars

Alf Goulding who has been directing the destinies of the dog Brownie for Century Comedies has switched stars and has now started a picture with Harry Sweet, Alberta Vaughn, and John E. K. Fox of the many freckles completing the cast.

R-C Announces New Film

"Queen of the Turf," Race-Track Drama, Listed as Spring Offering

AS its initial offering for the spring season, R-C Pictures Corporation announces this week a race-track drama entitled "Queen of the Turf." This in accordance with the belief of the releasing company that not only is a big picture of special appeal necessary to start the season's business, but that the production should be appropriate for the season. Both these requirements are fulfilled in "Queen of the Turf," declares R-C Pictures. In addition the feature is one which contains many exploitation angles which will make possible a varied and appealing campaign.

Described as an entrancing romance of the Australian race course, "Queen of the Turf" offers as a climax a racing scene which embraces the ultimate in suspense and thrills. "We have selected 'Queen of the Turf' to head our spring releases," states R-C Pictures, in announcing the feature to exhibitors, "because we know it is something that the public will welcome with enthusiasm. Spring is the time for sport and quick, tense, out-of-door action. 'Queen of the Turf' fits perfectly into the atmosphere. It offers clean, fascinating romance and a race-track finish, which we believe, for sheer thrills, has seldom been equalled on the screen. It is our answer to the demands of the exhibitors—the demand for fast action pictures which depart from the beaten path of conventional screen entertainment."

Especial attention has been paid, in the production of this feature, to provide a race track story that catches the tense atmosphere of the turf. With thousands of people unconsciously serving as "extras," the race scene brings to the screen all the excitement, tense nervousness and thrills that are found on the big handicap day at an American track.

The leading feminine role is played by "Brownie" Vernon, a delightful ingenue, who takes the part of the "Tomboy" girl who rides the horse to victory in the big race. Others in the cast include John Faulkner, Robert MacKinnon and Evelyn Johnson. The picture was directed by John R. Wells and is five reels in length.

R-C Pictures is preparing special exploitation material for this feature, and every effort will be made to allow exhibitors the opportunity to take advantage of the exploitation possibilities which the picture affords.

Praise Goldwyn Contest

Exploitation Idea for "Grand Larceny" Praised by Many Exhibitors

FROM all sides the Goldwyn Company has received the most emphatic commendation from the "Grand Larceny" contest tie-up as announced in a four-page insert in the trade papers of a few weeks ago. Not only the idea, but the manner of bringing it to the attention of exhibitors, has been hailed as something new and welcome in the exploitation of motion pictures, states Goldwyn.

Referring to the "Grand Larceny" contest to be conducted in newspapers in conjunction with the showing of the picture, H. E. Jameyson, advertising manager of the Doric and Liberty theatres, Kansas City, Mo., writes: "It's a bear of a scheme, and it will make a lot of money for the boys that use it. Seems to me you've got the idea of selling pictures to the exhibitor—sell 'em the way to bring the patrons—then give 'em the picture."

A. L. Selig, exploitation and publicity manager for the Lucas, Colonial, Odeon and Folly theatres, Savannah, Ga., is another booster for the contest in which a newspaper offers prizes for the best conclusions to "Grand Larceny," a story that ends with a question mark. He writes: "There is no better advertising or exploitation than a newspaper tie-up, and the idea you have evolved in getting your splendid picture 'Grand Larceny' before the public."

"A DISGRACE TO CIVILIZATION"

TUBERCULOSIS was once considered a disease that "had to be." Now we know better. We know it for what it is—a disgrace to civilization. Under proper conditions of daily living, tuberculosis would disappear.

Deaths from this cause in New York City have been greatly cut down, particularly in the past dozen years. Last year in fact, *the reduction was 18 per cent* over 1920.

This is certainly encouraging. Yet the fight must be kept up. There must be no slackening in effort. *Six thousand deaths a year are six thousand too many.*

For the good of New York we shall be glad to give helpful information, without charge, to all who may inquire of us.

New York Tuberculosis Association, Inc. ∴ 10 East 39th Street

Edward Dillon Enters Ranks of Producers

EDWARD DILLON has entered the ranks of the producers as the head of his own organization. The new company is to be known as The Genius Film Productions, Inc. The first subject, as yet untitled, is now nearing completion. It is stated that Mr. Dillon's determination to go into production for himself was made despite tempting inducements from several of the biggest producing companies to join their directorial staffs.

The initial Dillon production is based on an original story by Adelaide Heilbron and presents an all-star cast. Roy Overbaugh, who was formerly attached to the camera staff of John Robertson, the Paramount producer, has been engaged by Dillon as his chief cameraman. Releasing arrangements for the initial Dillon production will be announced in the near future.

Eddie Dillon's first screen work was an actor back in 1908. For eight and a half years he served in directorial capacities under D. W. Griffith. Later Mr. Dillon directed for Reliance-Majestic, Triangle, Fine Arts, and Famous Players-Lasky. When De Wolf Hopper appeared in his screen version of "Don Quixote," Dillon was engaged to direct the production.

Goldwyn Is Preparing Chinese Fantasy

An original photoplay by Gouverneur Morris, a Chinese fantasy, "Whims of the Gods," is being prepared by Goldwyn for release in the near future. The picture is declared to be totally different from anything ever attempted before on the screen.

Rowland V. Lee was signed by Goldwyn especially to direct this production. The continuity was prepared by Ruth Wightman aided by Mr. Morris. Jack Abbe, the young Japanese actor, plays the role of What Ho, the cook. Winter Blossom, a young Chinese actress, is the Ting-a-Ling, James Marcus, the Go Hang, Edward McWade and Mai Wells, Mr. and Mrs. Wing, Fred Becker is the bandit chief, while Snitz Edwards, Joe Murphy, Jackson Reade and J. Junnis Davis are ordinary bandits. Harry Gribbon and William Orlamond act the parts of a bully and a detective respectively.

"The Rosary" Comes Near to Doubling Record

The Steinauer theatre, of Steinauer, Neb., came within $9 of doubling its house record with "The Rosary," a First National attraction, Feb. 26 and 27. Manager Edson wrote the First National offices that had the weather conditions been good he should have doubled the business he had on it.

Action that doesn't falter for a moment; Breath-catching beauty; Marvelous story and absolutely perfect acting

"THE ISLE OF ZORDA"

JULES VERNE'S

Masterpiece

Offered to exhibitors in the full belief that it is a feature that has everything that any other great feature has had and more!

Presented by LOUIS NALPAS

Pathépicture

Directed by HENRI FESCOURT

"THE ISLE OF ZORDA"

"Marry me or I'll sell you in the Public Slave Market!"

SHE came of a noble family.
She was young, beautiful, highly cultured.
Yet she was shown girls as beautiful and as helpless, sold to the highest bidder in a market where the soul was nothing, the beauty of the body everything!

This is just one of the many unusual, sensational thrilling scenes in one of the greatest feature pictures ever made in *any* country!
Superbly acted, superbly produced; presenting amazing opportunities for

Attention-Compelling Exploitation

Pathépicture

A scene from "Arabian Love," a Fox picture starring John Gilbert

Marion Davies Wins Critics' Approval

Marion Davies is receiving congratulations of exhibitors and picture-goers on the success of her second picture under Robert G. Vignola's direction, "Beauty's Worth." This Cosmopolitan Production, when first presented at the Rivoli theatre, was favorably received by the New York reviewers. Miss McElliott in the "Daily News" advises her readers: "You'll like Marion Davies in her new picture. She is natural, pretty and convincing in her role of a Quaker maiden."

Quinn Martin, in the "World" writes: "Marion Davies is at her prettiest in 'Beauty's Worth.' The cameraman, director, a fashion artist and the scenario editor have joined in presenting this truly beautiful young actress in her best attitudes—all the way from bathing girl to Quaker miss."

Alan Dale, in the "American:" "Miss Davies really looked so lovely that her beauty leaped forth as it has never leaped in picture before. . . . 'Beauty's Worth' was exquisitely set all the way through. It was a feast for the eye."

"Fool's Paradise" Equals Success of "Forever"

Following close upon the showing of "Forever" at the Century Theatre, Baltimore, Cecil B. DeMille's "Fool's Paradise" scored fully as marked a success at the same Whitehurst house, according to Manager L. A. DeHoff who wrote the report of the unusual attendance to C. C. Wallace, Paramount branch manager at Washington, D. C.

OO MUCH BUSINESS

Three Playgoers' Pictures

"Sunshine Harbor" and "Pasteboard Crown" Are Two Named for April

THREE productions are on Playgoers Pictures schedule for release in April. First on the list, set for April 2nd, is the attraction, "Sunshine Harbor," in which Margaret Beecher is featured. This offering, produced and directed by Edward Hemmer, is from the story by Jerome N. Wilson. In the supporting cast with which Miss Beecher is surrounded are Howard Hall, Ralph Harolde, Coit Albertson, Dan Jarrett and Myra Brooks, among other well known players.

On April 16th comes the release of another Playgoers offering, "A Pasteboard Crown," which was directer by Travers Vale. This is from the story of stage life by Clara Morris. The romance is portrayed by a special cast, including, among others, such screen favorites as Evelyn Greeley, Gladys Valerie, Robert Elliott, Eleanor Woodruff, J. H. Gilmore, Albert Roccardi, Jane Jennings, and Dora Mills Adams.

A third attraction of the month is set for April 23rd—"Lonesome Corners," an Edgar Jones production. This is a picture in five reels, with Edgar Jones, Edna May Sperl and Henry Van Bousen prominent in the cast. "Lonesome Corners" is a light comedy, telling a story of the north woods.

Playgoers Pictures sells through its own salesmen in the exchanges of Pathe. It announces that in making these selections of pictures for April release it has accumulated a collection of films which it feels confident will prove of great entertainment and box-office value.

Educational Signing 'Em Up

Home Office Anticipates Almost 100% Showing During April 16-23

REPORTS of special bookings of Educational Pictures in the more important theatres so far reported to the home office of Educational Film Exchanges, Inc., include such a large percentage of the bigger and better houses that they indicate almost 100 per cent showings will be the rule for Educational Pictures Week, April 16 to 23, declares a statement received during the week from the Educational Films headquarters.

Many theatres are taking advantage of Educational's offer of a special one-sheet to tie up with Educational's national advertising campaign which Educational is giving free. Several theatres already have requested large numbers of these one-sheets, which will be posted about the cities in which these theatres are situated.

A large number of the branch exchanges were able to line up the biggest of the first run houses early in the campaign, it is announced. Several others have reported their most important bookings in the last week. Among these branches are those at San Francisco, Seattle, Indianapolis and Buffalo.

In San Francisco the leading exhibitors who will use Educational Pictures during Educational Pictures Week include Roth and Partington, with the California, Granada, Imperial and Portola Theatres, and Turner and Dahnken, who will show Educational Pictures in the Tivoli theatre. Among the big district houses are the Haight, Coliseum, New Fillmore and New Mission theatres. A large number of first run houses in other cities in the San Francisco territory also were reported as having booked Educational Pictures for the week.

Jensen and Von Herberg theatres in the Seattle district will show Educational Pictures during Educational Week. Among the important houses listed by the Seattle branch as having booked these short subjects are the Liberty, Strand and Coliseum, Seattle; Rivoli, Columbia and Liberty, Portland; Clemmer and Liberty, Spokane, Wash.; Rialto and Colonial, Tacoma, Wash., and Rialto, Butte, Mont.

Gareth Hughes, Bessie Love and Louis Burston, snapped between scenes of "Forget Me Not," a Louis Burston special production

Head of Steel Industry Lauds Griffith Film

Judge Elbert H. Gary, head of the United States Steel Corporation, has written to D. W. Griffith heartily indorsing Mr. Griffith's new photoplay sensation "Orphans of the Storm." Judge Gary's letter follows:

"With others, I had the pleasure of seeing your play, 'Orphans of the Storm,' at the Apollo theatre. We decided it was in all respects the finest picture-play that has ever been produced. The effects of the lesson that it teaches will be tremendous. I congratulate you."

FOR SALE

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"THE BARBARIAN"

Starring

MONROE SALISBURY

and a galaxy of well known artists including

JANE NOVAK

MONROE SALISBURY PLAYERS, Inc.

1238 South Hill Street, Los Angeles, Cal.

Photo-Lights on Current Productions

"The Green Temptation," Paramount

"Island Wives," Vitagraph

"The Cradle," Paramount

Wanda Hawley in "Bobbed Hair," Realart-Paramount

"Elope If You Must," Fox

"Vendetta," Howells Sales Co.—Commonwealth

"Blaze Away," DiLorenzo

J. P. McGowan Signs Up New A. E. Series

A CONTRACT has just been closed with Playgoers Pictures, Inc., for the release by that organization of six more pictures starring the popular western actor, J. P. McGowan. The papers were signed by S. F. Champion, Jr., of the Champion Film Corporation, of Grand Rapids, Mich., which will produce the features.

Mr. McGowan accompanied Mr. Champion to New York City and the two called on John C. Ragland and other officials of Playgoers Pictures. Champion Film Corporation, they announced, will establish at once production studios both at Grand Rapids, Mich., and in California.

Selections have not been made for the forthcoming vehicles, but Mr. McGowan promised that they will be action pictures, following the same general lines as those with which he has achieved his present wide popularity.

"Man from Home" Made in Five Countries

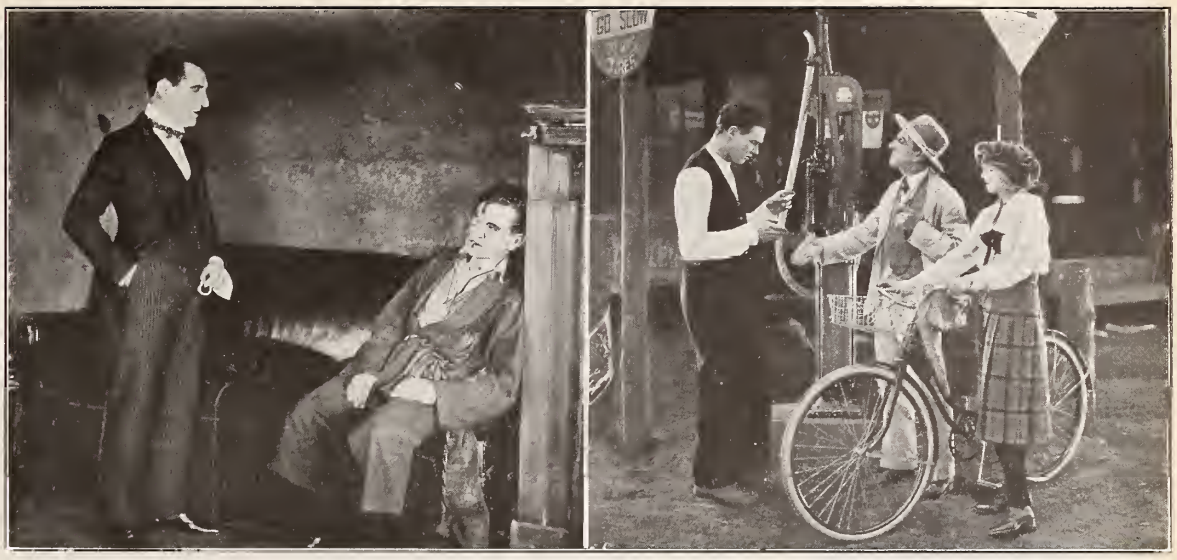
A record for international motion picture photography is claimed for "The Man from Home," the new George Fitzmaurice production for Paramount Pictures, "shot" in four different countries. The countries included are England, France, Italy and America,—Kokomo, Ind., to be exact.

Producer Fitzmaurice made his headquarters in England where most of the interiors were taken at the London studio of the Famous Players-Lasky Corporation. Important exteriors were filmed in France and in Sorrento and Capri, Italy. The first and last scenes of "The Man from Home" are laid in Kokomo, Indiana, so when George Fitzmaurice arrived in America enroute to Hollywood he stopped off in Kokomo long enough to get several shots of the railroad station there.

"A Poor Relation" Is Booked for Capitol

Goldwyn's picturization of Edward E. Kidder's famous old comedy, "A Poor Relation," starring Will Rogers, will be next week's attraction at the Capitol theatre, New York. This photoplay is said to be one of Rogers' best as the role of Noah Vale, the inventor, gives him opportunity for his peculiar style of droll, dry humor. "A Poor Relation" served the late Sol Smith Russell as a starring vehicle for many years a quarter of a century ago.

Clarence Badger directed. Sylvia Breamer is leading woman, while Wallace MacDonald plays the part of her lover. Others in the cast are Molly Malone, Sydney Ainsworth, George Williams, Walter Perry, Robert de Vilbiss and Jeanette Trebaol.



Scenes from two forthcoming First National releases. On the left, Guy Bates Post in his dual role in "The Masquerader," which Richard Walton Tully produced; and on the right a scene from the Charles Ray production, "Gas, Oil and Water"

Eight First Nat'l Pictures

Demand for Novel Stories Answered in New Features, is the Claim

AMONG the pictures now in process of production for First National release there are eight which that company believes will be among the box office successes of the near future. They answer the cry for novel stories, states First National. The eight attractions are:

"Suzanna" portrays the romantic lives of the dons and peons of the California of 1853. Directed by F. Richard Jones, supporting Mabel Normand are Winnifred Bryson, Carl Stockdale, Eric Mayne, George Nichols, Evelyn Sherman, Walter McGrail, George Cooper, Leon Barry and Minnie Ha-Ha.

Douglas MacLean has some wild adventures in "Bellboy 13," all of them of a rip-roarious nature, before he marries the actress against whom his uncle-guardian is "dead sot." Douglas calls in the aid of three fire engine companies and organizes a hotel strike of bellboys, chambermaids and night clerks, in order to beat out his guardian. Thomas H. Ince's "The Brotherhood of Hate" is a strong drama of the Kentucky hills, a story of feuds, of primitive loves and elemental hates.

Filming of the Ince comedy, "A Man of Action," by Bradley King, commenced late in February, with James W. Horne as director and Max Dupont as photographer. The settings are both metropolitan and western.

In "The Woman Conquers" Katherine MacDonald has a role which is totally different from any she has ever played before. Her part takes her from a Fifth Avenue setting into the snows of a French-Canadian trading post.

In "Alias Julius Caesar" Charles Ray has the role of a young man about town who likes his golf and who plays it morning, noon and night. The complications which result are of a screamingly funny nature. Casting has just begun on "Someone to Love," an Ince drama of a circut, a Canadian trading post, a girl, an elephant and a musician. It was written by C. Gardner Sullivan. John Griffith Wray will direct the all-star cast now being chosen. Madge Bellamy will have the principal feminine role.

Marshall Neilan's "Her Man" is now being adapted from George Pattulo's Saturday Evening Post story. The story is that of a woman who revolts at never having had a sweetheart like other girls and who starts a strange series of adventures for herself by identifying the body of an unknown stranger as that of her "husband."

First National Changes Four Titles

The titles of four productions to be released soon by Associated First National have been changed, the company announces.

Constance Talmadge's latest comedy, filmed under the working title of "The Divorcee," is to be known as "The Primitive Lover." Thomas H. Ince's "Jim," will be released as "The Man She Married." Allen Holubar's next production has been changed from "The Soul Seeker" to "The Sea Tigress." Katherine MacDonald's recently completed photoplay will be called "Heroes and Husbands."

Statesmen View "Four Horsemen" in Paris

PRESIDENT MILLERAND, Marshal Foch, Premier Poincaire, the American Ambassador Robert T. Herrick, and other distinguished members of the highest social and diplomatic circles of France were present at the Vaudeville Theatre in Paris on March 19, when Metro Pictures Corporation presented the first European showing of Rex Ingram's production of "The Four Horsemen of the Apocalypse," the screen adaptation of Vicente Blasco Ibanez's famous novel. The presentation was under the direction of Harry Cohen, foreign manager of Metro.

Big Bookings Continue for "Peggy Behave"

"Peggy Behave" the comedy which appeared on the same bill as "Wild Honey" at the Central Theatre Universal's first run house on Broadway keeps rolling up praise. Not only the New York critics who gave Baby Peggy special space praise is but the out of town exhibitors are booking it rapidly—including such houses as the Liberty theatre of Kansas City.

"Peggy Behave" is now playing at the Cameo Theatre, 42nd st., New York City, booked for the Moss Circuit. Out West Sid Grauman has booked it for his Million Dollar house.

"Peggy's Busy Day" Is Star's Latest

Baby Pegg's latest picture is "Pegg's Busy Day." It tells the story of a dentist who is about to close shop on account of lack of patients. The diminutive Peggy as his daughter comes to the rescue just as he is about to commit suicide and with the aid of a restaurant puts people's teeth in a condition where they require the services of a nearest dentist. In this picture Peggy wears a new kind of costume in the shape of a sandwich board.

Paramount's Foreign Dept. Circles Globe : : :

E. E. Shauer, assistant treasurer and director of the foreign department of the Famous Players-Lasky Corporation

ONE of the important factors in the growth of the Paramount organization founded ten years ago by Adolph Zukor has been the foreign department, over which Emil E. Shauer, assistant treasurer of the corporation, has presided since 1915. The foreign department had its inception shortly after the founding of the Famous Players Film Company, in the fall of 1912, when Mr. Zukor made his initial trip to Europe to find a foreign market for his first productions.

The growth of the company's foreign business has kept pace with the rapid development of the Paramount organization, with the result that Paramount has become a household word throughout the civilized world. In the last five years the foreign department has shipped more than 63,000,000 feet of film, or enough to make 12,618 ordinary five reel features. Last year more than 16,500,000 feet of film were delivered to the various foreign branches and distributing agents of the Famous Players-Lasky Corporation. In view of the demoralization of foreign exchanges and the difficulties which have beset the export business, this is declared to be one of the outstanding achievements of the American film industry since its foundation.

The first of the numerous foreign organizations formed for the distribution of Paramount Pictures abroad was the Famous Players Film Company, Ltd., organized by Mr. Zukor on the occasion of his first visit to Europe. This is the parent European organization of Famous Players-Lasky and is the largest and most important of the Paramount foreign organizations. Through Famous Players Film Company, Ltd., many of the details of Paramount's European business are handled, under the direction of John Cecil Graham, managing director. Later the Famous-Lasky Film Service, Ltd., was formed to handle the distribution of Paramount Pictures in the British Isles, also under the direction of Mr. Graham.

As rapidly as consistent with the growth of the company's foreign business Mr. Zukor founded other foreign branches, chief among them being Peliculas d'Luxo da Americal do Sul of Brazil, with two branches, and Feature Films, Ltd., of Sidney, with six branches. This is the Paramount distributing organization for Australia and New Zealand, over which John W. Hicks, Jr., presides as managing director.

Each year has seen a steady growth of the company's foreign business, the consistent high standard of Paramount quality having become recognized wherever the motion picture industry has gained a foothold. In 1921 Paramount's foreign business showed handsome increase over 1920, a remarkable record when one considers the terrific slump which beset all export business. On numerous occasions throughout the year it was necessary to make shipments of from 500,000 to 1,000,000 feet of film to satisfy the demands of the foreign offices and distributing agents. During one week these film shipments reached 1,500,000 feet, an absolute new record.

Last year two new Paramount organizations were formed—Famous Players-Lasky S. R., of Mexico, and Société Anonyme Française des Films Paramount, the latter having charge of Paramount distribution in France, Belgium, Egypt and the French colonies. Branch offices have already been opened in Brussels and Lille and arrangements have been made by Adolphe Osso, the resident manager, to open several new branches during the present year. Another important European Paramount organization is the Famous Players-Lasky Corporation of Copenhagen, with Ingvald C. Oes in charge. The details of the company's business in Denmark, Sweden, Norway and Finland are handled from this office. Distribution arrangements were also perfected for Germany and Central Europe and are now in operation.

Paramount offices are maintained in the following cities throughout the world:

London, Leeds, Dublin, Liverpool, Cardiff, Glasgow, Birmingham, Manchester and Newcastle, in Great Britain; Marseilles, Lyon, Bordeaux, Paris, Lille, Toulouse and Strasbourg, in France; Brussels, Belgium; Copenhagen, Denmark; Berlin, Germany; Rio de Janeiro and Sao Paulo, Brazil; Sydney, Adelaide, Melbourne, Perth and Brisbane, Australia, and Wellington, New Zealand; and Mexico City, Mexico.

Offices for the distribution of Paramount Pictures are maintained in other large cities throughout the world by some of the most important and influential independent export and import distributing agencies.

Cosmopolitan Films Ready

"The Good Provider" and "Find the Woman" Booked for Broadway

TWO pictures created by Cosmopolitan Productions will have a Broadway presentation simultaneously on April 9th. On that date "The Good Provider," a Fannie Hurst story featuring Vera Gordon and Dore Davidson, will be seen at the Rivoli and "Find the Woman" with Alma Rubens, an Arthur Somers Roche mystery drama, will open at the Rialto. The following week "The Good Provider" moves to the Rialto. Both are Paramount releases.

"The Good Provider," which bears many points of similarity to "Humoresque," is said by Cosmopolitan to be superior to even that gold medal photoplay of 1920. It was written by the same author, directed by the same director—Frank Borzage, and has three of the noted players of the earlier picture—Miss Gordon, Mr. Davidson and Miriam Battista.

This production, a story of the family life of immigrant folk who find in America the blessed land of opportunity and happiness, is declared to be Frank Borzage's finest picture in the opinion of those who have seen it in the projection room. It is in every way the sort of vehicle to enable the young director to display his humanness, his sympathy and his grasp of character. The scenario, written by John Lynch, is a deft elaboration of Miss Hurst's original story which appeared in the Saturday Evening Post.

"Find the Woman" with Alma Rubens, is the second Cosmopolitan Production directed by Tom Terriss, the first being "Boomerang Bill." There are many threads to Mr. Roche's story, all of which were skillfully woven together in a scenario prepared by Doty Hobart.

Miss Rubens has excellent support in this production. The cast includes: Eileen Huban, seen on the speaking stage as the star in "Paddy the Next Best Thing" and "The Dark Rosaleen"; George MacQuarrie, Norman Kerry, Arthur Donaldson, Harrison Ford, Henry Sedley, Ethel Duray and Sydney Deane.

New Manager for "Big Four" Denver Office

Announcement is made by Hiram Abrams, president of United Artists Corporation, of the appointment of J. A. Krum, as sales manager of United Artists branch office in Denver. Mr. Krum is well known among the exhibitors in the Denver territory.

LET OTHERS TALK!
—We're Modest

"BIG BOY" WILLIAMS IN
"BLAZE AWAY"

Exhibitors Herald says:

Handicapped by a name reminiscent of bread-and-butter days, the star of this initial Frederick Herbst Production overcomes it to a large extent as he fights and loves his way through his first vehicle, "Blaze Away." "Big Boy" (Gulnn) Williams has a likable screen personality and he sure can fight.

Good, clear photography, well chosen locations and a logical continuity assist in making a typical Western drama.

There is a really good fight between the foreman and Williams, when Williams disarms the former, throws away his own gun, and is punishing the villain properly when the foreman gets a grub-hoe and attempts to kill him. Williams runs, climbs a high barn, and does some *Fairbanks* stunts, enticing the foreman to throw the weapon at him, after which he chases him and gives him a good thrashing.

All in all, this is a satisfactory Western, certain to please those who like their screen stuff full of action and simple of story.

A clean Western drama, full of action and thrills. Runs smoothly, is well photographed, and will satisfy lovers of true-to-type Westerns. Williams has pleasing personality and carries a wicked punch.

WATCH the "BIG BOY" WILLIAMS SERIES!

DI LORENZO INC.
135 WEST 44TH STREET
NEW YORK CITY

Produced by Frederick Herbst Productions

Directed by W. Hughes Curran

"The Bigamist" Is Set for April 2 Release

APRIL 2nd has been set as the official release date of "The Bigamist," a drama of domestic life, by R-C Pictures Corporation. "The Bigamist" features Ivy Duke and Guy Newell. A most favorable report has been received by R-C Pictures from the theatres which have given this picture a pre-release showing. Especially noteworthy is the reception of the beautiful star, Ivy Duke. Miss Duke, states R-C Pictures, has been advertised by exhibitors as "the most beautiful woman of the screen."

Another feature of this picture, in addition to the great beauty of Miss Duke, announces R-C Pictures, is the artistic staging of the production. Under the direction of Guy Newell, whose aim was to make each individual scene a beautiful picture in itself, "The Bigamist" ranks with any picture of the year in point of artistic endeavor. The story is described as a powerful drama, and is laid in a wealthy estate in Southern France. Dramatic strength is developed from the story of the woman who finds her happiness suddenly shattered by the knowledge that her supposed husband has a former wife who refuses to divorce him. A stirring climax results, and the ending is happy.

Fox News to Eliminate Competitive Views

All views appertaining to the radiophone, baseball players in practice, or individuals prominent in the public eye who are connected with the sport of baseball are to be barred from the issues of Fox News, according to a recently adopted policy of that news reel enterprise. The reason for the policy, according to word from the Fox headquarters, is that both the radiophone and baseball are proved competitors of the motion-picture theatre and Fox News is determined to eliminate all subjects which might tend in any way to injure the business of exhibitors by encouraging screen patrons to go elsewhere for diversion.

Instructions in this effect have been issued by the Fox News office to all its cameramen in the field.

New Moore Film Named "Reported Missing"

"Reported Missing" has been definitely selected as the title for the big Selznick special starring Owen Moore which has been in the making for a long time and is to be released within the next few weeks.

The picture was staged by Henry Lehrman. The cast includes in addition to the star, Pauline Garon, Nita Naldi, Tom Wilson, Togo Yammamoto, and others.

The photograph gives an idea of the difficulties encountered by Tom Terriss and his company in photographing exteriors of "The Challenge" with Dolores Cassinelli in the Adirondacks. From left to right those in the photograph are: Rodney Hickok, assistant director; Hal Sintzenich, cameraman; Mr. Terriss, Warner Richmond and Rod LaRocque

Kyne Stories for Jack Holt

Lasky Announces New Series: "To Have and to Hold" for Miss Compson

JESSE L. LASKY announced Friday at Hollywood the securing of a series of stories by Peter B. Kyne for Paramount production, starring Jack Holt and directed by Joseph Henabery. The screen versions will be written by Albert Shelby LeVino.

"I was so deeply gratified," said Mr. Lasky, "by the production, 'While Satan Sleeps,' starring Jack Holt and adapted from Mr. Kyne's story, 'The Parson of Panamint,' which I prophesy will be one of the season's hits, that it gives me added satisfaction to be able to announce that we have secured several more of the author's most important stories.

"Among them are 'The Lost Kingdom,' which Mr. Kyne and Mr. LeVino are adapting from the former's Red Book story; "Humanizing Mr. Winsby' and 'The Land Just Over Yonder," which appeared in the Saturday Evening Post. Later on another Cappy Ricks story is to be produced."

It was also announced by Mr. Lasky that Mary Johnston's novel, 'To Have and to Hold,' will be George Fitzmaurice's first production on the Coast. Betty Compson is to be featured with a prominent male star. Ouida Bergere is writing the scenario.

A third feature of Mr. Lasky's announcement was to the effect that "The Man Who Saw Tomorrow," a story by Perley Poore Sheehan, author of "The Whispering Chorus" and "If You Believe It, It's So," will be produced with Thomas Meighan as the star. Frank Condon is preparing the adaptation and Alfred Green will direct.

Pathe's April 9th Releases

First Episode of Hutchison's New Serial Heads Short-Subject List

PATHE EXCHANGE, Inc., announces that its collection of short subject features and the serial episodes scheduled for release the week of April 9th will be augmented by "Chained to the Anchor," the first episode of the new Pathe serial, "Go-Get-'Em Hutch," starring Charles Hutchison.

"Shadows and Sunshine" is the latest Pathe Playlet re-edited to three reels from its original feature length form. Baby Marie Osborne is the star and is supported by Lucy Peyton, Daniel Gilfeather, Mollie McConnell and R. Henry Grey. It was made under the direction of Henry King.

"The Golden Pool" is the fifteenth and last episode of the Pathe serial starring Ruth Roland. The chapter, although presenting the climax of the serial, is replete with thrills and there is no let-up in the action until the final few feet of film.

"Next Aisle Over" is the title of the current re-issued one-reel comedy starring Harold Lloyd. "Jump Your Job" is the latest Hal Roach comedy featuring "Snub" Pollard. Pollard is assisted in the offering by Marie Mosquini and the staff of the Hal Roach comedians. "The Rich Cat and the Poor Cat" is the current animated cartoon of the series of "Aesop's Fables."

Pathe Review No. 150 is the third of the anniversary series and presents a number of carefully chosen subjects. "Winter Reflections" shows some beautiful landscapes as seen by the Pathe cameraman; "The Ivory Hunters" presents an exciting day with the elephant hunters in Central Africa; "They Say—" is a tale of two gossips satirized in the new Camera Caricatures; "The First Flash of Life" records the actual beginning of life within a fish egg, photographed by the microscopic camera.

Comedies Only Will Be Made at Roach Plant

DUE to contracts with Pathe for additional comedy output, such as the forthcoming "Snub" Pollard two-reel comedies and a series of two-reel animal and kid comedies now in preparation, the Hal Roach Studios will make no more serials and will concentrate all their activities on comedy production.

As recently announced by Pathe production of the next two Ruth Roland serials has been contracted for with the United Studios, formerly the Brunton Studios. "The Timber Queen," starring Miss Roland, having been completed, work on the first of the two new serials began at the United Studios on April 1st.

Relieved of their serial responsibilities, the Hal Roach Studios—lately much enlarged and provided with new and valuable equipment—are in an excellent position to meet the constantly growing demand for the class of screen comedy distributed by Pathe.

Joseph Striker Engaged by Pyramid Company

Joseph Striker has been signed to play the leading role opposite Martha Mansfield in the Pyramid production, "The Queen of the Moulin Rouge," now in work at the Pyramid studio in Astoria, Long Island.

Mr. Striker's most recent appearances have been with Pearl White in "The Broadway Peacock," with Alice Calhoun in "The Matrimonial Web," and with Mary Carr in a Fox special production as yet unnamed.

Pearl White to Start Serial in July

The Pathe office announces that Pearl White will have completed all her European theatrical engagements in time to start work on her new Pathe serial during July. This announcement was made during the week to refute impressions created in certain quarters that Miss White did not expect to return to this country at least this year in her professional capacity. Her appearance in the Joan of Arc Pageant will practically terminate her appearances abroad, it is stated.

"Experimental Marriage" Is Talmadge Revival

In the series of revivals that Select exchanges are circulating as part of the "Forty from Selznick" program for this season "Experimental Marriage" is set for circulation late in April. Constance Talmadge is the star with Harrison Ford her leading man in this screen version of William J. Hurlbut's stage play, "Saturday to Monday." Robert G. Vignola directed.

Action Stills from Releases of the Week

Viola Dana in "Seeing's Believing" (Metro)

"Too Much Business" (Vitagraph)

Earle Williams in "The Man from Downing Street" (Vitagraph)

Mary Miles Minter in "The Heart Specialist" (Realart-Paramount)

Marion Davies in "Beauty's Worth" (Cosmopolitan-Paramount)

FEATURE REVIEWS

"Beauty's Worth"

Paramount—6751 Feet

(Reviewed by J. S. Dickerson)

THIS is the sort of story, whether in fiction or on the screen that apparently never grows old. It is orthodox "Pollyanna" from beginning to end but it will please the average fan even if the plot development is formula and in spite of a rather irritating persistence on the part of the titles to call attention at frequent intervals to the fact that the star is beautiful.

Director Robert Vignola and a noteworthy cast are mainly responsible for the success of this picture; Mr. Vignola for taking a slender plot and stretching it for a multiple reel feature when in reality there was material for only two or three reels; the cast for working honestly and conscientiously with roles that had few possibilities and by sheer force of personality, putting them over.

As for the star she is good, first as the modest Quaker maid in the traditional white and grey costume of the sect and later as a butterfly society girl. Miss Davies looks "cute" in her Quaker costume and when the time comes to blossom forth in glad rags, certainly delivers the goods.

There is one sequence that is a decided novelty. A charades entertainment in three scenes is presented with Miss Davies in the leading role. For this part of the picture, some of the most gorgeous sets and costumes to be shown in any picture of recent release, are presented. The charades really have nothing to do with the story but the scenes have been so artistically done that they hold attention at a time when the story is sagging badly and when the plot threatens to give out from stretching.

Among the supporting players who deserve commendation, are Thomas Jefferson, Lydia Yeamans Titus, Forrest Stanley, June Elvidge and Halam Cooley.

It would seem that the picture might be cut to advantage especially in the matter of excess titles that have a great deal to say about "beauty," "beauty's worth," etc.

However, all in all, looking at the production from the patrons standpoint, it ought to get by as well as anything Miss Davies has ever made.

The Cast

Prudence Cole.....Marion Davies
Cheyne Rovein.....Forrest Stanley
Amy Tillson.....June Elvidge
Mrs. Garrison.....Truly Shattuck
Jane.....Lydia Yeamans Titus
Henry Garrison.....Halam Cooley
Tommy.....Antrim Short
Peter.....Thomas Jefferson
Aunt Elizabeth Whitney.....Martha Mattox
Aunt Cynthia Whitney.....Aileen Manning

In Charades

Soldier.....John Dooley
Doll.....Gordon Dooley

Story by Sophie Kerr. Scenario by Luther Reed. Directed by Robert G. Vignola. Settings by Joseph Urban. Produced by Cosmopolitan Productions.

The Story—Quaker maid is induced to become society butterfly by society crowd artist, in order to win attentions of childhood sweetheart. The artist designs beautiful gowns for her, stages a charades entertainment in which she carries away the honors, and finally the man she has wanted to marry, proposes. It is then that she decides that she hasn't been in love with him but does care for the artist who has been responsible for her success.

Production Highlights—Charades sequence, one of the most artistic and beautiful novelties ever presented in a picture. Gorgeous gowns of star and supporting players, pretty scenic backgrounds of all exteriors, acting of the all star cast, and general excellence of production.

Classification—Romantic drama showing evolution of Quaker maid into society butterfly founded on a theme of "beauty is skin deep."

Exploitation Angles—Number of players besides Miss Davies who have reputations and friends among the fans. The charade sequence, as an artistic bit. The theme of the story and the general idea of the plot insofar as it pertains to the evolution of the Quaker girl.

Drawing Power—Especially good for the family trade and should have a strong appeal with the matinee crowd with possibilities for the high brows in connection with the charades sequence. Not recommended for theatres where wild melodrama is preferred.

"Gypsy Passion"

Vitagraph—Seven Reels

(Reviewed by Laurence Reid)

THE foreign invasion continues apace. Not content to sit idly by and see the Germans swamp the American market, the French are beginning to unload their wares. In "Gypsy Passion" they have a picture which compares quite favorably with the Teutonic subjects. Certainly it contains high entertainment values if for no other reason than it acquaints the American public with a pantomimist of the first order. Mme. Gabrielle Rejane's name may not mean much to the average picturegoer. But when they see her portrayal of Romany Kate, the old gypsy woman, they are quite apt to appreciate her clearly defined and emotional expression. Rejane who died since the making of the production, stood at the top of her profession in France. The spectator will not take issue with this argument once he has seen her excellent interpretation.

If "Gypsy Passion" possessed no other qualities than her portrayal the fact that she embroiders it with her gifted talent gives it a merit certain to be appreciated by those who place art above pretense. Louis Mercanton, the director, has told his story in a straightforward manner and this is rather an amazing feat considering the fact that French studios are lacking in technical equipment. There are episodes which rely a good deal upon the subtitles. This is to be expected. Furthermore the photography and lighting are uneven. In compensation, however, there is incorporated some extremely picturesque backgrounds. And these suggest a convincing element for the duration of the story.

The plot itself is nothing original. But the director builds to a satisfactory climax in terms of adequate suspense. The onlooker really does not guess the denouement. Consequently when it is shown that the hero is a gypsy and free to marry the heroine the episode arrives with snug interest due to the element of surprise. The story is a melodramatic one but Rejane's performance, the colorful background and atmosphere and the romantic phases are sufficient to interest seven picturegoers out of ten.

The Cast

Romany Kate, an old Gypsy.....Madame Rejane
Miarka, her granddaughter.....Desdemona Mazza
Count de la Roque.....Jean Richepin
Ivor, the Count's nephew.....Ivor Novello
Octavia, the Count's sister.....Mme. Montbazon
Monsieur Chenal.....Marcel Numa
Louis.....Charles Vanel

By Jean Richepin. Directed by Louis Mercanton. Produced by Louis Mercanton. Released by Vitagraph.

The Story—Miarka, a young girl, according to her gypsy grandmother, Romany Kate, is to marry the chief of all the gypsies. The heroine, the old woman and the former's tame bear live upon the estate of an elderly man who is kindly disposed toward Romany Kate because of his interest in gypsies. A gardener in love with the girl robs the master and plots successfully in making Kate appear as the guilty one. She is convicted but the bear jumps to the rescue and kills the gardener and he confesses his crime. The old lady discovering that Miarka is in love with the master's nephew takes her away. But it is shown that he is really the king of all the gypsies.

Classification—Romantic melodrama based upon gypsy life with scenes laid in France. Carries some tense moments and picturesque characterization.

Production Highlights—Gifted character study of old gypsy woman by Mme. Gabrielle Rejane who died since completion of picture. She is acknowledged to be the peer of all actresses in France since Rachel. Scene of bear fight with villain. Colorful backgrounds of France. Romantic element.

Exploitation Angles—Since this is a French production the public may feel a trifle wary of its merit. But play up the title and concentrate upon Mme. Rejane's remarkable impersonation. Make mention that it is a colorful production teeming with melodrama and romance. Needs heavy exploitation. Colorful prologue is suggested from title.

Drawing Power—Will go best in select neighborhood houses where art is appreciated. Highbrow audiences will delight in Rejane's acting. Title will attract. Billed as colorful romance will help a great deal.

"Monte Cristo"

Fox—Eleven Reels

(Reviewed by Lee Cabot)

THE best thing that can be done with such a frankly fanciful romance as Alexandre Dumas' famous story, "The Count of Monte Cristo," is to let romance run riot. This the Fox producer has done to a very creditable degree, giving life to the author's imagination with just a little bit to spare. To pick technical flaws or to point out defects in detail is to defeat the purpose of a review of this kind of a production. The fact that Edmond Danton's transition from a clean-cut young man to a bewhiskered old prisoner of six years' incarceration, is not convincing, does not prove the point because in the subsequent action which covers a further period of fourteen years, the spectator is quite accustomed to the gray beard; in other words, it serves the purpose of telling the story.

The presentation of Monte Cristo is one of the rare examples of a famous story improving in its metamorphosis into a screen entertainment. Here a much-read and widely acted work, which has assumed with the years all the dignity and heavy mental weight of a classic, suddenly becomes just a corking good yarn and such a yarn it is as does credit to the producers. The development of the story in the earlier part of the picture is necessarily slow and difficult, but suddenly it begins to move fast and from the imprisonment of young Danton to the end of the picture, Monte Cristo is a capital entertainment, a splendid production and an enthralling romance. The Fox penchant for big scenes is in evidence here and there, resulting in a magnificent ball, an exquisitely arranged dinner, and a court-room scene of unusual proportions. John Gilbert makes a splendid figure as the avenging count, Robert McKim is a notable addition to the excellent cast which includes George Seigmann, Spottiswood Aitken, Herchell Mayall, William V. Mong, and others. It cannot be said that the ladies of the cast shine in proportion to the brilliance of the male actors.

The Story—Edmond Danton is falsely imprisoned in a French island dungeon. After

twenty years he makes his escape and following the diagram given him by a fellow prisoner lands on the island of Monte Cristo where he discovers a cave of wealth according to instructions. With his appearance entirely altered by his sufferings he returns to his home city as the count of Monte Cristo, who lavishes favor and entertainment on those about him, but his object is to encompass the utter ruin of those responsible for his imprisonment, and this he does in a series of terrifying incidents.

Classification—A romance of the old school, full of impossible but interest-compelling situations, satisfying drama of the swift-moving variety.

Production Highlights—Fair fidelity to the Dumas story, good judgment in taking advantage of scenic opportunities both in studio and exteriors, better titling than the usual habit of Fox in taking liberties with classics.

Exploitation Angles—The exploitation man who attempts to handle this production without seeing it makes a mistake. No matter how familiar he may be with his story, there are a number of features here for individual handling which become so for purely production reasons. The sinister figure of the count is a revelation which the wide-awake publicity man will readily recognize and in other spots in the story there is good special material. The Monte Cristo trademark of "The World Is Mine" is, of course, applicable to the picture for all routine purposes.

Drawing Power—The fact that we are so sure that the story is impossible places us in an attitude receptive for heavy dramatic sequence. This picture satisfies that innate craving and will therefore win the admiration of both old and young.

"Yellow Men and Gold"

Goldwyn—5800 Feet

(Reviewed by Charles B. Larkin)

ACTION! That's the term that best describes this stirring story of red-blooded men. It's adapted from Gouverneur Morris' tale of adventure, and Irvin V. Willat, who also directed the production, has done a good job in putting it in shape for the screen. The leading roles are taken by Richard Dix and Helene Chadwick, two of the most refreshing stars now appearing before the camera. The work of both in this picture is perhaps the best they have ever done.

The story has been given a novel opening and close. The plot itself is supposed to be the unfolding on the screen of a book which the hero has written. The suspense starts after a short prologue and holds one in a tight grip until the close. It's all about a chase for treasure left on a deserted island by the crew of a Spanish galleon. And right here we want to say that it is some chase. The hero finds the map of the island showing where the gold is buried. The last man to own it lost his life trying to hide it. A gang of "wild men" frisk the hero who, however, is wise enough to make a duplicate and sew the original in the hem of his coat. The villains drug and throw the hero into the ocean, and get a fake copy which shows the island but not the location of the gold. Here romance enters in the person of the attractive Helene, who does an Annette Kellermann off a Chinese tramp ship and rescues Parrish.

In the meantime the villains, not knowing that they have a crude map, have started in search of the yellow metal. The ship Calliope is commanded by Carroll, the chief bad man. Parrish, regaining consciousness, explains things.

The girl had been rescued by the Chinese captain when a baby during a volcano eruption in China. They decide to start after the gold. Then things begin to hum. They keep humming and reach an intensely exciting point when both gangs met at the treasure site. Here a series of real battles is waged, with the hero's forces winning after some scenes that should bring the average audience to the end of the seats.

Mr. Dix and Miss Chadwick take advantage of the many opportunities offered them by the story and they are given admirable support by Rosemary Theby, Henry Burrows, Richard Tucker, Henry J. Hebert, George King and Goro Kino, the Chinese captain.

Scenically, photographically, in direction and backgrounds, the production approaches perfection. While the volcano eruption is a set, it is so well done that it is hardly noticeable. Director Willat has been fortunate in obtaining some fine types for his Chinese and ruffian gangs. "Yellow Men and Gold" comes at a time when something off the beaten path is badly needed. It fills the well-known aching void.

The Cast

Parrish	Richard Dix
Bessie	Helene Chadwick
Carroll	Henry Burrows
Carmen	Rosemary Theby
Lynch	Richard Tucker
Craven	Fred Kohler
Todd	Henry J. Hebert
Cunningham	William Moran
Chang	Goro Kino
Jili	George King
John	William A. Carroll
Abraham	R. T. Frazier

By Gouverneur Morris. Scenario and direction by Irvin V. Willat. Photographed by L. V. Jefferson; Editor, Clayton Hamilton; Art Director, Cedric Gibbons.

The Story—Deals with the chase for a treasure island by two gangs with the villains doing a lot of "dirty work" to defeat the hero in his purpose. The "girl" in the case does some real "he-man" tricks herself in helping the hero. Following a series of gripping scenes and all kinds of battles on the island, there is the inevitable clinch.

Classification — Romantic adventure drama which starts off with a bang and ends with a wallop. Touches on melodramatic ever and anon.

Production Highlights—The attempted drowning of the hero. The eruption of Vesuvius and its attendant destruction. The rescue of the hero by the girl. The plottings of the villains. The realistic battles on the treasure island. The fire aboard the Calliope. The final meeting of Carroll and Carmen in which both give their lives. The fine production given the picture. Attractive photography. Excellent acting.

Exploitation Angles—Two talented and attractive stars whose popularity is increasing. The fame of the author. Good chance for lobby displays of old boxes painted to represent treasure chests. Get some money bags from the bank, and stack them full of paper and pile them in the lobby. Chinese angle and Far East gowns worn by Miss Chadwick might be hint for women's wear window display.

Drawing Power—This should draw in the best houses. Stars are popular. Title will attract. Filled with action.

"The Bearcat"

Universal—Five Reels

(Reviewed by Laurence Reid)

THIS western relies upon its characterization for its appealing qualities. Since it carries a dominant element of humor in its chief figure and the manner in which it is developed there is no reason why it doesn't offer fully as satisfying entertainment as a western dependent upon unadulterated action. Westerns must carry novelty nowadays to succeed. If an author can get away from the beaten track—well all credit to him. The tale might have been written with Hoot Gibson in mind so well does it fit his personality.

He is a blustering type of cowboy, given to whooping it up on the least occasion. But his bark is worse than his bite. He rides into a border town singing some rollicking ditty anent a bandit cowboy quick on the draw. There is some amusing business as he calls for sarsaparilla in the local made-over saloon. The sheriff eyes him nervously and finally declares that he doesn't look like anyone wanted for crime. The next seen of Hoot he is riding madly to the rescue of the heroine carried away by a runaway team. Which makes things easy for the subsequent romance. The result of his courage gets him a position on her wealthy father's ranch. The remainder of the plot concerns his efforts to clear himself of an unjust charge held against him across the border and to live up to the fighting qualities of the title.

If the first reels are rather quiet in action the finish more than compensates. It is a and at 'em boys from the third reel to the conclusion. The hero shows up the worthlessness of the heroine's lover and everything ends according to Hoyle. The humor marks most every scene, the author relying upon the element to make his story different from the general idea. There is some fast riding and some gun toting. "The Bearcat" is a title which should act like a magnet in leading them to the theatre. The supporting cast adequate.

The Cast

The Singing Kid	Hoot Gibson
Alys May	Lillian Rich
Sheriff Bill Garfield	Charles French
Doc Henderson	Joe Harris
John P. May	A. Hollingsworth
Peter May	Harold Goodwin
Archer Aitken	William Buckley
Mary Lang	Fontaine LaRue
Henry	Jim Alamo
Jake Hensen	J. J. Alle
Cut Face	Stanley Fit
One Eye	Joe DeLacru
Piping Willis	Sam Pol

By F. R. Buckley. Scenario by George Hively. Directed by Edward Sedgwick. Photographed by Charles Kaufman.

The Story—Picturesque type of westerner rides into border town singing bloodthirsty verses calculated to make people think he was a bad man. He makes a friend of the sheriff and falls in love with girl whom he saves from runaway. She is engaged to college youth but westerner triumphs after series of vivid episodes. The hero is given a job on the ranch belonging to the girl's father, a wealthy cattleman.

Classification—Western carrying considerable comedy. Forepart of picture filled with humor and incident. Finishes with customary action.

Production Highlights—Sufficient novelty of characterization to get by as fairly original. The comedy values of story. Gibson's he-man work under fire. Scene when he rescues heroine from runaway.

Exploitation Angles—This is a nifty title for a western and the fact that Gibson is the star will do much to stimulate curiosity to see it among the patrons of this type of drama. The exhibitor should feature the comedy note—or rather the song verses shouted by the hero. A good paper display and typical press notices will help patronage.

Drawing Power—This one will draw wherever westerns are enjoyed. It carries the well-known "kick" at the finish although it proceeds rather slowly at first. Sure to be enjoyed among the boys who like red-blooded dramas. Best for neighborhood houses. Title is a winner.

"Up and Going"

Fox—4350 Feet

(Reviewed by Laurence Reid)

WITH "Up and Going" coming right on top of "Sky High" it looks as if Tom Mix is out for a record. The newest release contains all the fine qualities of the last-mentioned with the possible exception of the pictorial values. The Grand Canyon carried "Sky High" to the heights of photographic appeal. However the latest offering releases some remarkable shots which are fully taken advantage of by an apprciative director. And Lynn Reynolds has long been noted for his ability to collect picturesque locations. He also collaborated with the star in fashioning the story.

They have chosen a plot a trifle out of the ordinary. Mix appears as a polo player at his introduction and he shows his versatility in other directions besides his horsemanship and his skill with the trigger finger. He can paddle a birch canoe like a son of Deerfoot. The idea behind the story centers upon an old favorite formula—the Northwest Mounted. There is a sort of prologue to this tale which

shows the son of an Englishman arriving in Canada in search of adventure. He joins the Mounted and is assigned to the task of bringing in a couple of whisky smugglers—one of whom is married to his mother. And she is forced to flee with him taking with her the hero's childhood sweetheart because she knows too much about the crime of the smugglers.

The picture offers several thrills which take up man-to-man fights. The battle in the canoes and the struggle in the water is sufficiently picturesque to score everywhere. Of course the offering carries its padded scenes. In reality the climax is a long time coming, but the intervening moments are packed with enough punch to carry over the lapses. The hero eventually meets his mother and falls in love with the girl. The star executes some new stunts and his supporting cast is entirely competent consisting as it does of Carol Holloway, trained in the William Duncan school, William Conklin, and Sydney Jordan, who is rapidly becoming "wallybeery" like in his villainy.

The Cast

The Prologue

Albert Brandon.....Cecil Von Auker
Marie Brandon.....Carol Holloway
Jacquette McNabb.....Helen Field
David Brandon.....Marian Feduche

The Play

David Brandon.....Tom Mix
Jackie McNabb.....Eva Novak
Basil DuBois.....William Conklin
Louis Patie.....Sidney Jordan
Sergeant Langley.....Tom O'Brien
Sandy McNabb.....Pat Chrisman
Father Le Claire.....Paul Weigel

Story by Lynn Reynolds and Tom Mix. Directed by Lynn Reynolds. Photography by Bennie Kline. Produced by Fox.

The Story—Treats of English youth whose father in falling heir to a title is ashamed of his wife. He divorces her and informs the boy that she is dead. The mother returns to her native Canada and marries her ex-husband's old partner. Later the youth comes to Canada and joins the Northwest Mounted where he is instrumental in rescuing his mother and childhood sweetheart from two lawbreakers.

Classification—Story of romance and adventure treating the formula of the Northwest Mounted. Contains melodramatic incident and typical Mix stunts.

Production Highlights—The canoe paddling of Tom Mix. The battle in the canoe and the struggle in the water. The slight variation on an old theme. The picturesque shots. The work of the entire cast.

Exploitation Angles—This one is a fitting companion piece to "Sky High" and should be mentioned as such. Played up for thrills and colorful backgrounds and Tom Mix versatility is certain to appeal. The title is nifty and suggests action and incident. Carol Holloway should be mentioned. Bring forth that star has some new stunts up his sleeve.

Drawing Power—This picture is certain to draw in all neighborhood houses. Is certain to please the dyed-in-the-wool fan who enjoys crisp and snappy westerns. Tom Mix's following will be highly pleased. Best suited for clientele that caters to westerns.

"Seeing's Believing"

Metro—Six Reels

(Reviewed by Laurence Reid)

THEY sort of knock the old adage contained in the title of this picture for a goal. "Seeing's Believing" is a first rate little comedy-drama—one which affords the spectator no little amusement. Certainly he will notice that it carries a plot that can be called slightly different. The twist enters when the heroine, attempting to compromise her sweetheart by employing a couple of crooks to play the badger game, finds herself the innocent victim.

She is an orphan who is discovered by the aforementioned youth in a delicate situation. He believes the worst. In fact he fully believes in the old wheeze as contained in the title. So just to show him that he is wrong she intrigues with her aunt to lead him astray to a country hotel where he is to be victimized by the "badgerites." But they see bigger game in the wealthy girl. What happens? The hero breaks in the door where the frame-up is occurring and rescues her in the customary romantic fashion.

While this picture travels along on this slight thread there is enough compensation in sparkling highlights or interludes to keep one at attention. The suggestion of humor is constantly manifesting itself. In fact the plot carries out the spirit of "give and take" with sufficient gusto to delight most any crowd except those who are hopelessly hard-boiled. Harry Beaumont demonstrates again that his comedy style introduced in "Skinner's Dress Suit" has not forsaken him.

The picture is well mounted and the technical phases are entirely in order. Viola Dana plays the role with her customary vivacity—suggesting throughout the irrepressible hoyden. While you can see the finish arriving far in advance, this is not detrimental to the interest. There is enough sparkle and dash to keep one from yawning. Some hokum appears in the country hotel but it is not overdone. We are of the impression that your crowd will like the feature.

The Cast

Diana Webster.....Viola Dana
Bruce Terring.....Allan Forrest
Aunt Sue.....Gertrude Astor
Jimmy Harrison.....Philo McCullough
Jack Webster.....Harold Goodwin
Henry Scribbins.....Edward Connelly
Martha Scribbins.....Josephine Crowell
Mr. Reed.....Colin Kinney
Mrs. Reed.....Grace Morse
Sheriff.....J. P. Lockney

by Rex Taylor. Scenario by Edith Kennedy. Directed by Harry Beaumont. Photographed by John Arnold. Produced by Metro.

The Story—Treats of wealthy orphan girl who succeeds in discrediting theory that "seeing is believing." Her sweetheart believing her compromised enlists the services of two crooks to play the badger game upon her suspicious admirer. They realize that she is a better victim. But the youth comes to her rescue and appreciates the fact that he has used bad judgment.

Classification—Romantic comedy-drama based upon theory that "seeing is believing" is all wrong. Contains satirical twist as well as some humor and melodrama.

Production Highlights—Sparkling development of story. Scene when heroine finds herself really compromised. Her rescue by hero. Good production.

Exploitation Angles—Title is an old adage which will invite curiosity to see film. Viola Dana has good part. Sparkling comedy for good share of footage. Snappy teaser campaign looks like best angle. Slightly different.

Drawing Power—This picture will get over because it carries substance. Will be liked by most every class of patron but the factory hand who likes 'em rough. Good for all houses, though not quite heavy enough for week run.

"The Bigamist"

R-C Pictures—5400 Feet

(Reviewed by Matthew A. Taylor)

THOSE motion picture fans who see the star of this picture, Ivy Duke, for the first time, have a big surprise in store for them. Miss Duke is beautiful enough to make one think of everything from soft violin solos to a rose garden in full bloom. She is of the statuesque type—tall, blonde, and with perfect features. Incidentally, she is an actress capable of handling the drama which the story affords.

The picture is one of domestic drama which keeps the interest. It manages to present a "triangle" problem which appears for a time absolutely unsolvable. Guy Newell is featured with Miss Duke and gives capable performance.

If Miss Duke is one asset of the production, the artistic settings are certainly another. The action is laid in Southern France, in an estate of great wealth. Every detail is perfect and each scene suggests luxury and affluence. It rivals De Mille in point of artistic endeavor. Exteriors have been found which fit like the proverbial glove into the story. The beauty of the Riviera is faithfully transcribed to the screen.

The story is such that only a negligible amount of action is called for. The wife suddenly learns that her supposed husband has a first wife who refuses to divorce him. To leave him means to leave her children. So she remains in his house. The two quarrel eventually and the husband leaves her. The ending is a reconciliation of the two, largely through the efforts of a young admirer of the heroine. His sacrifice of her is the only suggestion of gloom in the ending. The producers have been sufficiently radical to allow him to live and go away unhappy. The suggestion is, however, that husband and wife see a life of contentment spread out before them. The first wife has died and the bigamist is free to marry the woman he loves.

"The Bigamist" has a theme which can be exploited by the wise exhibitor, and it has satisfying story, a wonderful, lavish production, and a beautiful star to back it up.

The Cast

George Dare.....Guy Newall
Pamela Arnott.....Ivy Duke
Herbert Arnott.....Julian Royce
Richard Caruthers.....A. B. Davenport
Constance Caruthers.....Dorothy Scott
Blanche Maitland.....Edith Elison

Directed by Guy Newall. From the novel by E. E. Mills Young. A George Clark, Inc. Production.

The Story—Herbert and Pamela Arnott are living happily together with their two children on a beautiful estate in Southern France. It is their sixth anniversary. Mrs. Arnott then learns that her husband has a first wife who refuses to divorce him. Arnott, driven to desperation by his deep love for his wife, Pamela, had never told. Pamela, learning the secret, still stays in his house, because of her devotion to her children. Both become cantankerous, and Herbert conducts a mild flirtation with the governess. Apparently they leave home together. But George Dare, an admirer of Pamela, learns that Herbert has not run away with the governess, and that he is seriously ill in a Paris hospital. The real Mrs. Arnott has now died. A marriage ceremony is performed in the hospital and Herbert, repentant, and Pamela are reunited. George Dare makes his sacrifice and disappears.

Classification—A domestic drama, lavishly produced and beautifully staged.

Production Highlights—Every exterior is a delight to the eye. It is new scenery for the American public. Artistic interiors. The remarkable beauty of the star. The cabaret scene. The banquet scene.

Exploitation Angles—The fact that one of the most beautiful English actresses appears in the picture; the name of the author, F. E. Mills Young; catch lines from the title; should be press noticed as a drama of tremendous power, and the question that confronts the woman can be emphasized to advantage.

Drawing Power—Any audience will appreciate the settings and exteriors. The story will satisfy anyone who likes heavy drama.

"The Man with Two Mothers"

Goldwyn—5000 Feet

(Reviewed by Charles B. Larkin)

IN this production Goldwyn has a delightfully entertaining little story which should go well in any class of house. It is an ideal feature for high class neighborhood theatres, because of its appeal to every member of the family. It's another "Mother" story, with Mary Alden of "The Old Nest" fame doing some excellent character work as the Widow O'Neill. Miss Alden's portrayal stands out in every scene in which she appears.

The cast is one of real merit. Cullen Landis, as the "man with two mothers," who leaves Ireland to take over a junk business which he inherits, acts just the way we would expect a youth of this type to act in real life. Landis seems to have the happy faculty of knowing how to be "natural" before the camera. Sylvia Breamer, Hallam Cooley and William Elmer are some of the other well-

Paul Bern has directed Alice Duer Miller's story in fine manner. He has succeeded in putting some real pep in the fight scene between Landis and Elmer in the junk yard office. The opening shots of the old home in Ireland are well done.

The title of the picture comes from the fact that Dennis O'Neill, while living with his mother in Erin, is notified that his uncle in America has made him heir to his fortune and that he is expected to go to New York at once to live with his aunt. He complies with the request and takes his mother with him. His aunt becomes "the second mother."

The picture contains many "situations" that pull at the heart strings. One is where on the arrival of the mother and her boy from Ireland, they are confronted by Mrs. Bryan, who does not want to be reminded of her humble origin, and makes it plain that though Dennis is welcome, his mother must return to Ireland. Dennis, however, reluctant to lose his mother, makes a diplomatic move and gets her off the boat just before it leaves. Then he joins the crowds on the dock and "waves goodbye." He hides her in an apartment next to his own and springs a real surprise on his "other" family when they all sail in on him, believing that he is "leading a double life." It is a delightful moment for the fans when they see the dismay of the villain when a large screen topples over, disclosing the mother.

"The Man With Two Mothers" is finely acted, well photographed and attractively staged. It should be a good box office attraction.

The Cast

Dennis O'Neill.....Cullen Landis
Claire Mordaunt.....Sylvia Breamer
Widow O'Neill.....Mary Alden
Ritchie.....Hallam Cooley
Butler.....Fred Huntly
Mrs. Bryan.....Laura Lavarnie
Tim Donohue.....Monti Collins
Clancy.....William Elmer

By Alice Duer Miller. Directed by Paul Bern. Scenario by Julien Josephson. Photographed by Percy Hilburn. Produced by Goldwyn.

The Story—Treats of the adventures in America of an Irish lad who has inherited a fortune grown from a junk business. Arriving from old Erin, with his real mother, he finds that all is not well with the way the business is being run and proceeds to "clean up" in a most efficient manner. He falls in love with his aunt's niece, who becomes extremely jealous when she finds that he is interested in another woman next door. All ends well, however, when this woman is the old mother who has been hidden away because she did not feel she was welcome in the new surroundings.

Classification—Comedy drama laid in Ireland and America, with real heart interest.

Production Highlights—Realistic fistic battle between hero and villain. The good work of Mary Alden as the star. Cullen Landis is fine in leading male role. Adequate production. Smooth running story.

Exploitation Angles—The fame of the star who appeared in "The Old Nest." Title carries value for a good mystery campaign. Plan special matinee for children in town with two mothers. Might turn lobby into Irish cottage front.

Drawing Power—Should go well in every house regardless of location. Title is unusual. Especially well suited to high-class neighborhood house.

"Hills of Missing Men"

Associated Exhibitors—6500 Feet

(Reviewed by Eugene Carlton)

ALTHOUGH primarily a western picture, a pleasing mixture of mystery is woven into the plot of "Hills of Missing Men," which adds much to the quality of the production. The theme does not deal with the "broncho bustin'" element of the West, but rather with the early governmental problems of the western border, portraying the efforts of a half-mad individual, who lived like a feudal monarch, to become a ruler of Lower California. There also is a love story, hinging around the activities of a government agent who barely escapes joining the "hills of missing men," who have gone before him.

At several stages the action narrowly escapes the bounds of exaggeration, but this phase is so handled, through some good directing, to increase rather than decrease the interest of an average audience. A Chinese villain, a pretty girl who falls into unscrupulous hands, a notorious bandit who in reality is a government spy, and a good supporting cast all combine to stamp the picture as one worthy of elevation above the usual western. The work of J. P. McGowan, daring several feats that could end disastrously, calls for commendation, while the settings are of the type that put the "west" in western.

The Cast

The Dragon.....J. P. McGowan
Crando.....Jean Perry
Li Fung.....James Wang
Bandini.....Charles Brindley
Buck Allis.....Andrew Waldron
Hilma Allis.....Florence Gilbert
Amy Allis.....Helen Holmes

Produced by Playgoers Pictures. Story by John B. Clymer. Photographed by Ben Bail. Directed by J. P. McGowan.

The Story—Half-crazed man living in castle believes he is destined to become emperor of Lower California, but he delays violent action on part of his confederates because he loves pretty girl. A supposed bandit joins his ranks, it later developing that bandit is a government spy, whom half-crazed man tries to kill by giving him poison cigarette, but pretty girl revives spy. Battle with government troops follows and spy finds pretty girl in castle, where she has been forcibly taken, and the realization that they love each other dawns upon them, while half-crazed man ends life with own poison cigarettes.

Classification—Sixty per cent western, thirty per cent mystery and ten per cent love story, with a liberal sprinkling of human interest element.

Production Highlights—Flying leap of hero across chasm; battle between government troops and outlaw band and cavalry troop's ride down a mountain side.

Exploitation—Good opportunity for "missing man" advertising campaign. Show pictures of missing men. Have one disappear each day and then play up the fact that they have all been found in "The Hills of Missing Men."

Drawing Power—Should go best in neighborhood houses of city or rural theatres. Needs considerable advertising and exploitation. Probably would make money in larger houses, but is best adapted to smaller ones.

"The Heart Specialist"

Realart-Paramount—4768 Feet

(Reviewed by Laurence Reid)

THE producers have capitalized on the sob-sister columns of the family newspapers to find a medium for Mary Miles Minter. While it carries its improbabilities the story is a pleasing yarn which carries interest chiefly because it keeps going with plenty of vitality. The romantic element is ever dominant as its title would indicate and is much more ideal for the star's expression than her recent vehicle written around the Mennonites.

"The Heart Specialist" is a bright little tale filled with happy touches. It doesn't pretend to solve any question but goes along merrily registering romance in its unpretentious way. There is nothing left out to supply a melodramatic dressing. Life in a harem and in the newspaper office are all clearly focused. There is even a tragic note suggested when a physician plots to do away with a wounded soldier in order to gain his property. The star plays the role of the editor of a column in a New York paper—a column devoted to paragraphs concerning tragedies and fancies of romance. You'll find a similar column in the evening paper on the magazine or woman's page. When it is argued that the column is worthless because it is suggested that romance is dead, the heroine wagers that she can find the heart stuff within a certain distance of the office. So she arrives in a small town selected at random where she is mistaken for a distant cousin of a wealthy returned soldier. She finds the moment opportune to indulge in romantic fancy.

The following scenes show the scheming doctor intent on killing the youth and the girl clears up the complications in her best romantic manner. "The Heart Specialist" is a first rate comedy most of the way. It isn't heavy or weighted down with too much hokum. What appears is in good order to bring humor or adventure. Because of its dominant note of romance and its melodramatic intrigue the picture is sure of its patronage in the neighborhood houses.

The Cast

Rosalie Beckwith.....Mary Miles Minter
Bob Straton.....Allen Forrest
Winston Gates.....Roy Atwell
City Editor.....Jack Matheis
Dr. Thomas Fitch.....Noah Beery
Fernald.....James Neill
Grace Fitch.....Carmen Phillips

By Mary Morrison. Scenario by Harvey Thew. Directed by Frank Urson. Photographed by Allen Davey. Produced by Realart.

The Story—Treats of editor of newspaper column devoted to romance. When it is argued that the column doesn't pay the charming editor wagers that she can find adventure within a certain distance of office. She encounters a deal of intrigue, but wins when she discovers a romance of her own.

Classification—Romantic comedy-drama featuring editor of sob-sister column devoted to heart talk. Plenty of intrigue and adventure and romantic element is ever dominant.

Production Highlights—The sparkling quality of story which breezes along with plenty of dash and adventure. Miss Minter's adaptability to role. The scene when she wagers that she can discover romance. The melo-dramatic finish. The good taste of the production.

Exploitation Angles—Good for a smart teaser campaign. Press notices should be written to capitalize sob-sister column. Played up for its novelty is certain to arouse curiosity. Miss Minter is pleasing in role. Title is nifty and should win over the younger set.

Drawing Power—Where there is a daily change of program this picture will draw. Good for select neighborhood house which caters to flapper set or college and boarding school girls. Romantic angle will please. Good for all small towns and smaller cities, and likely to please the hard-boiled in the large towns.

ADVANCE REVIEW

"Spooks"

Mermaid Comedy—Two Reels—Released Through Educational Exchanges, Inc.

A HIGH standard has been set in this two-reeler, and rich and plentiful gags make it really funnier than even its preceding Mermaids. There has been no stinting in the production. The latter part of the reel is laid in a large set with a lot of wax figures serving as props.

Lige Conley is the comedian. The opening is conventional, but a unique touch is presented in showing the Smith Brothers, purveyors of the famous cough drops, as automobile insurers. But once the action goes to the Chamber of Horrors of the Wax Works, the real fun begins. This is probably a new locale for comedy. And the possibilities, as can be easily imagined, are almost unlimited. Especially so when a timid negro breaks in and tries to rob the place. Conley is spending a nervous night there to win a bet. Wax hold-up men point revolvers out of dark corners, and wax executioners hold heavy swords over the heads of the poor humans. Then there is a wax set of "Inferno." The negro, falling suddenly into it, is certain that he is in the next world. He accidentally starts a fire and the wax devil melts sufficiently to tumble down upon him. Other gags just as good, follow in rapid succession.

"Spooks" is a fine Mermaid, and a rattling good slapstick.—Matthew A. Taylor.

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

CANADA

Laval Photoplays, Limited, has been organized with headquarters at Montreal, Quebec, by L. Ernest Ouimet, president and managing director of Specialty Film Import, Limited, Canadian distributor for Pathe, with a capital stock of $300,000 for the purpose of producing features. The organization of the new company followed the recent visit of Mr. Ouimet to California, and announcement is made that Laval Photoplays has a large studio at Los Angeles at its disposal. Mr. Ouimet is one of the first exhibitors in Canada and is also a pioneer of the film exchange business in the Dominion having started in this business more than 15 years ago.

Directors of Laval Photoplays include the following: L. E. Ouimet, president; Arthur Gaboury, superintendent of the Montreal Railway Company; Ludger Gravell, wholesale merchant and former president of the Montreal chamber of commerce; Frank Callaghan, a local lawyer, and Fred Poirier, a French-Canadian editor of Montreal.

Manager Val Bureau of the Francais theatre, Ottawa, conducted an "All-Serial Week" at this theatre starting March 27 that aroused wide interest. The whole 18 episodes of "The Secret Four," starring Eddie Polo, were screened in two-day instalments, six chapters being shown continuously each day with changes in the story on Wednesday and Friday. Violet MacMillan, star of "The Mystery Mind," also made personal appearances at the Francais on Friday, March 31.

Mary Miles Minter is as popular as ever in Ottawa, Ontario, theatres. During the week of March 27, Miss Minter was seen as the star at two different local theatres, "Moonlight and Honeysuckle" being presented at the Centre theatre and "Tillie" at the Regent theatre, both being first-run downtown theatres.

CLEVELAND

Lakewood, Ohio, a fashionable residence suburb of Cleveland, has just formed a Cinema Club to be known as the Lakewood Cinema Club. It is an auxiliary of the Cleveland Cinema Club, and will endeavor to supervise pictures in Lakewood. The Cleveland Cinema Club has been in existence for more than six years. It claims to be a constructive organization, offering the motion picture theatres co-operation, and not criticism. The object of the club, according to Mrs Elmer G. Derr, president of the club, is to boost the good picture—not to knock the poor pictures. The Lakewood Club will follow along identical lines.

George Dumond, managing director of Loew's State theatre, keeps abreast of local enthusiasms. Within the past ten days, Cleveland has gone "radio" mad. Everybody has a radio outfit, is collecting a radio outfit, or is trying to get the wherewithall to procure such an outfit. Dumond also has a radio outfit. It's in the lobby of the State theatre. And every evening at 7.30, the State theatre instrument picks up whatever is of interest. Of course, the State lobby is jammed packed full every evening to hear the radio reports. And after the lobby entertainment, they keep right on going in the same direction in which they were headed, and see the State theatre program.

George Erdmann is back in Cleveland after an absence of six months. Erdmann was Cleveland branch manager for Associated Producers until the A. P.-First National amalgamation. He was then transferred to Indianapolis to look after A. P. pictures in the Indianapolis First National office. Last Tuesday he returned to Cleveland as local manager for Associated Producers' output. He is to be found in the Cleveland First National offices, seventh floor of the Film Building.

Charles W. Perry, president of the Cleveland F. I. L. M. Club, gave a talk before the members of the Cleveland Chamber of Commerce last week, at which he set forth how the present censorship system clogs the wheels of the motion picture industry. The Cleveland Chamber of Commerce is making an exhaustive study of motion picture censorship, and is inviting speakers to set forth arguments both for and against the practice.

INDIANAPOLIS

Officers of the Motion Picture Theatre Owners of Indiana who have made arrangements to attend the Washington convention of the national organization May 8 to 12 are E. H. Bingham, Indiana member of the national executive committee; G. G. Schmidt, state president; Charles Miller of New Albany, first vice-president; Joseph Bommersheim, Bluffton, second vice-president; C. R. Andrews of Muncie, secretary and Frank G. Heller of Kokomo, treasurer. Harry Cohen, owner of the Colonial, Indianapolis, with Mr. Bingham, also will attend. Indiana headquarters will be at the Hotel Washington.

President Schmidt of the Indiana exhibitors, last week formally announced his candidacy for the Republican nomination for State Senator from Marion county. He was a city councilman for four years ending January 2 of this year. The primary election will be held May 2.

The newly formed Laporte Theatre Company of Laporte, Indiana, has announced it will break ground in the next thirty days for a theatre costing $400,000 or $500,000. A. Sommerfield is president, Norman Wolfe, vice-president and J. Levine, secretary-treasurer.

SAN DIEGO

S. S. Blachly has taken over the management of the Colonial theatre in this city, succeeding H. H. Homer, who has located in Los Angeles. Mr. Blachly has long been connected with the motion picture business, and during the fourteen years that he has been on the Pacific coast he has owned or operated a number of houses, including the Laughlin in Long Branch.

Manager Russell Rogers of the Plaza theatre found it necessary to bring back for another showing "The Four Horsemen of the Apocalypse," and the following week he again presented "The Sailor Made Man," which had proved such a popular feature on its first showing at his house, a month before. With the Harold Lloyd picture was also shown "The Idle Rich," featuring Bert Lytell.

C. E. Murray, house manager of the Vista theatre at East San Diego, one of the string of Bush theatres, has started the publication of a weekly paper in that city to be called The News. Mr. Murray has had considerable experience along editorial lines. He will retain his position at the Vista.

As an added feature for its program of the week of March 19, the Superba presented Rex, the mental wizard, and his company in an oriental entertainment. "Two Kinds of Women" was the film offered.

Stout & Weir, managers of the Rialto, also put on a special feature in connection with the showing of "Wild Honey," when they offered Harry Becker, a popular vocalist, at their 7 and 9 o'clock shows. The Rialto is providing its patrons with first run feature films at its regular prices, which are 20 cents for matinees and 30 cents for evenings, with loge seats at 40 and 50 cents respectively, tax included.

WESTERN NEW YORK

Frank Davidson, chief operator at the Mark-Strand, Buffalo for the past nine years, has resigned. He will give his full time to the management of the Buffalo branch of the Independent Movie Supply Company. He has been succeeded at the Strand by Fred Vester.

The Elmwood, Buffalo, has reduced prices. Bruce Fowler, manager, in making the announcement, says: "The trend of things has been downward, and the management is willing and anxious to do its part to bring about the adjustment which will bring this old world back to earth, so to speak, and traveling on an even keel; hence the reduction in prices." The Elmwood is one of the finest neighborhood theatres in the city.

Art Skinner, manager of the Victoria, Buffalo, gave over the theatre to the Lafayette high school, Friday, April 7. He also procured film for the show, which was for the benefit of the school athletic association.

East Aurora, N. Y., the home of the Roycrofters, has voted in favor of Sunday moving pictures. "Shall moving pictures be allowed on Sunday as a commercial enterprise," was the question voted upon at the recent town election. "Yes," said 456; "No," said 308.

The Loew State in Buffalo is now showing a separate bill on Sunday. Features and acts are being booked for the one day only. The policy opened Sunday, March 26. The new Lafayette Square adopted the same policy several weeks ago.

D. H. Finke of the Bellevue, Niagara Falls, put over a fine exploitation campaign on "Peacock Alley," recently, the feature of which were page ads. in the newspapers in the form of tie-ups with local merchants.

Max Levine, manager of the Masque theatre in Buffalo is mourning for the loss of his father, who died following an extended illness.

John Lowell, star of "Ten Nights in a Barroom," who appeared at the Strand during the showing of the picture, also visited the Victoria one evening and attracted a big audience.. Manager A. L. Skinner has booked the Arrow production.

ST. LOUIS

The managers of the motion picture, vaudeville and dramatic theatres have dropped their demands for new working agreement with the Musicians' Union, permitting great liberty in employing players, provided the musicians will submit to a satisfactory wage reduction. Recently the managements asked a cut of 30 per cent in wages but the Musicians' Mutual Benefit Association turned the proposition down. There are about 500 musicians employed by local theatres. The present contract expires April 30.

Albert Luther Moody, proprietor of the Empress theatre, Springfield, Mo., has filed a voluntary petition in bankruptcy with the United States District Court. He lists assets of $23,435 and liabilities of $20,465.

Fred Robinson, owner of the Irma and Wellston theatres, Wellston, Mo., is a candidate for alderman of the third ward in University City. He has no opposition. B. E. Boswell, owner of the Independent Producers Exchange here, is an unopposed candidate for the newly organized City Plan Commission of University City.

The Associated Retailers of St. Louis and the St. Louis Publicity and Conventions Bureau have gone on record as opposed to the recently opened Union Station Moving Picture theatre. They claim that the movies in the railroad station will prevent visitors from inspecting the points of interest in the city or patronizing the local stores. The theatre is controlled by O. J. Grace and W. J. Miller.

THE CAROLINAS

Federated Exchanges, Inc., have opened an office in Charlotte, N. C., to handle the distribution of their product in the Carolinas.

The management of the Reliance theatre, Orangeburg, S. C., has been changed. J. H. Zeigler, who has managed the theatre for the past six years, has been succeeded by James Izlar Sims, the president. Mr. Sims will hereafter manage the show. One of the first things Mr. Sims is going to do is to attempt to get the ladies' clubs, etc., behind the shows, and cooperate in every way with the civic bodies of Orangeburg.

The S. A. Lynch Enterprises, Inc., have purchased the Broadway theatre in Durham, N. C., and are now operating same as one of their chain in North Carolina.

OKLAHOMA CITY

Ray Stinnett has purchased the Alamo theatre at Breckenridge, Texas, from Messrs. Burk & Johnson. Mr. Stinnett also owns the Palace, American and Alhambra theatres at Breckenridge.

The Zone Committee of Associated First National Pictures met in Dallas, Texas, March 13 and transacted considerable important business.

J. C. Musselman has acquired two additional theatres at Ennis, Texas, and is extending his chain of theatres.

Truly B. Wildman has been appointed branch manager of the Enterprise Distributing Corporation at Kansas City, Missouri. He goes to Kansas City from New Orleans, La., where he has been branch manager for Realart.

Harry Rathner, representative of Sol Lesser, was a Dallas, Texas, visitor last week in the interest of Sol Lesser pictures now being distributd by First National.

Fred Jacks has been called in from the road by the Dallas, Texas, Associated First National office, to succeed C. E. Buchanan as head booker and office man.

F. A. Thomas has joined the selling staff of Associated First National Pictures at Dallas, Texas.

C. E. Buchanan, head booker and office man for the Associated First National Pictures of Texas, has gone over to the Specialty Film Co. at Dallas, Texas, to function in a similar capacity.

Samuel Zikaw, manager of the Liberty theatre at Amarillo, Texas, announces prices of admission reduced to 10 and 15 cents for regular performances.

E. J. Ferney, special representative of the Enterprise Optical Mfg. Co., was in Dallas, Texas, last week on a visit with R. D. Thrash, distributor of the Motiograph. Mr. Ferney will spend the next few weeks visiting in Southern territory.

P. N. Brinch, general manager of the Hodkinson exchange system was a Dallas, Texas, visitor last week. He is making the rounds which takes him to all distributing points in the United States.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Alf's Button	Special Cast	First National	6 reels	Feb. 25
Anne of Little Smoky	Special Cast	Asso. Exhib.	5 reels	Feb. 4
Bonnie Briar Bush, The	Special Cast	Famous Players	6 reels	Dec. 10
Bucking the Line	M. (Lefty) Flynn	Fox	5 reels	Nov. 19
Call of the North	Jack Holt	Famous Players	6 reels	Dec. 10
Conflict	Priscilla Dean	Universal	7 reels	Nov. 5
Conquering Power, The	Special Cast	Metro	7 reels	July 16
Dr. Jim	Frank Mayo	Universal	5 reels	Dec. 10
Enchantment	Marion Davies	Paramount	6 reels	Nov. 12
False Kisses	Miss duPont	Universal	5 reels	Nov. 19
Father Tom	Special Cast	Asso. Ex.		Mar. 11
Fidelity	Special Cast	Aywon—S. R.	5 reels	
Footfalls	Special Cast	Fox	7 reels	Sept. 24
For Your Daughter's Sake	Grace Darling	I. W. Film—S. R.		
Guilty Conscience, A	Antonio Moreno	Vitagraph	5 reels	Mar. 25
Her Face Value	Wanda Hawley	Realart	5 reels	Nov. 19
Hunch, The	Gareth Hughes	Metro	6 reels	Oct. 22
Hush Money	Alice Brady	Realart	6 reels	Dec. 10
Iron Trail, The	Special Cast	United Artists	7 reels	Nov. 19
Jane Eyre	Hugo Ballin Prod.	Hodkinson	7 reels	Oct. 29
Jolt, The	Walker-Murphy	Fox	5 reels	Nov. 26
Knight of the West, A	Olin Francis	W.B.M. P'play-S. R.	5 reels	Nov. 5
Ladies Must Live	Special Cast	Paramount	7 reels	Dec. 3
Last Trail, The	Special Cast	Fox	6 reels	Feb. 11
Light in the Clearing, The	Special Cast	Hodkinson	7 reels	Dec. 3
Love Never Dies	Special Cast	First National	7 reels	Dec 3
Love, Hate and a Woman	Grace Davison	Arrow—S. R.	5 reels	Jan. 7
Lure of Jade, The	Pauline Frederick	Rohertson-Cole	6 reels	Nov. 19
Man From Lost River, The	Special Cast	Goldwyn	7 reels	Jan. 28
Man of Stone, The	Conway Tearle	Selznick	5 reels	Nov. 26
Millionaire, The	Herhert Rawlinson	Universal	6 reels	Nov. 12
Molly O	Mabel Normand	First National	6 reels	Dec. 3
Old Oaken Bucket, The	Special Cast	Wid Gunning, Inc.	5 reels	Nov. 5
Our Mutual Friend	Special Cast	Wid Gunning, Inc.	5 reels	Dec. 10
Possession	Special Cast	R-C	6 reels	Nov. 12
Rainhow	Alice Calhoun	Vitagraph	5 reels	Dec. 24
Riding With Death	Buck Jones	Fox	5 reels	Nov. 26
Right Way, The	Special Cast	Produc. Sec.—S. R.	6 reels	Nov. 12
Sheik, The	Agnes Ayres	Paramount	6 reels	Oct. 29
Silent Call, The	Special Cast	First National	6 reels	Nov. 26
Silent Years	Special Cast	R-C	7 reels	
Sin of Martha Queed The	Special Cast	Associated Exhih.	5 reels	Dec. 3
Single Track, The	Corinne Griffith	Vitagraph	5 reels	Feb. 4
Steelheart	Wm. Duncan	Vitagraph	6 reels	Sept. 24
Sure Fire	Hoot Gihson	Universal	5 reels	Nov. 5
Ten Nights in a Barroom		Arrow—S. R.		Feb. 4
There Are No Villains	Viola Dana	Metro	6 reels	Sept. 3
Tol'ble David	Rich. Barthelmess	First National	5 reels	Dec. 10
Twice Born Woman, The		Asso. International	6 reels	
Way of a Maid, The	Elaine Ham'rstein.	Selznick	5 reels	Feb. 25
What Do Men Want?	Special Cast	Wid Gunning, Inc.	6 reels	Nov. 26
The Wonderful Thing	Norma Talmadge	First National	6 reels	Nov. 19

DECEMBER

Feature	Star	Distrlbuted By	Length	Reviewed
All For a Woman	Special Cast	First National		Dec. 17
Ashamed of Parents	Special Cast	Warner Bros.—S. R.	5 reels	
At the Stage Door	Special Cast	R-C	5 reels	Dec. 24
Better Man, The	Snowy Baker	Aywon-S. R.	5 reels	Dec. 24
Bride's Confession, A	Rita Jolivet	Graphic—S. R.	6 reels	
Cameron of the Royal Mounted	Special Cast	Hodkinson		Jan. 21
Cheated Hearts	Herhert Rawlinson	Universal	5 reels	Dec. 10
Chivalrous Charley	Eugene O'Brien	Selznick	5 reels	Dec. 10
Conceit	Special Cast	Selznick		Dec. 17
Crossing Trails	Pete Morrison	Assoc. Photoplays	5 reels	Feb. 25
Desert Blossoms	Wm. Russell	Fox	5 reels	Dec. 24
Devil Within, The	Dustin Farnum	Fox	6 reels	Dec. 3
Don't Tell Everything	Special Cast	Famous Players		Dec. 24
Duke of Chlmney Butte	Fred Stone	R-C		Dec. 10
Eden and Return	Doris May	R-C		Dec. 31
Every Man's Price	Grace Darling	Burton King—S. R.	5 reels	
Exit the Vamp	Ethel Clayton	Famous Players	5 reels	Feb. 4
Fifty Candles	Special Cast	Hodkinson		Dec. 31
Fightin' Mad	Wm. Desmond	Metro	5 reels	Nov. 12
Fire Eater, The	Hoot Gibson	Universal	5 reels	Jan. 7
First Love	Constance Binney	Realart	5 reels	Jan. 28
Flower of the North	Henry B. Walthall	Vitagraph	7 reels	Jan. 28
Get-Rich-Quick Wallingford	Special Cast	Famous Players		Dec. 17
Hail the Woman	Special Cast	First National		Jan. 14
Hardest Way, The	Fannie Ward	Joan-S. R.	5 reels	
Hole In the Wall, The	Alice Lake	Metro	5 reels	Dec. 10
Idle Rich, The	Bert Lytell	Metro	6 reels	Nov. 12
Last Payment, The	Pola Negri	Famous Players		Jan. 28
Little Minister, The	Betty Compson	Famous Players		Jan. 7
Lotus Eater, The	John Barrymore	First National	6 reels	Dec. 10
Love Charm, The	Wanda Hawley	Realart	5 reels	Dec. 24
Lucky Carson	Earle Williams	Vitagraph	5 reels	Jan. 14
Making the Grade	David Butler		5 reels	Jan. 14
Man Who Paid, The	Special Cast	Produc. Sec.-S. R.		Apr. 1
Marry the Poor Girl	Carter De Haven	Asso. Ex.	5 reels	Mar. 18
Morals	May McAvoy	Realart		Jan. 14
My Boy	Jackie Coogan	First National	5 reels	Jan. 7
New Disciple, The	Pell Trenton	Federated Produc.	7 reels	Dec. 31
No Defense	William Duncan	Vitagraph	6 reels	Jan. 28
Parisian Scandal, A	Marie Prevost	Universal	5 reels	Dec. 3
Paste Board Crown, A	Special Cast			
Playing with Fire	Gladys Walton	Universal	5 reels	Dec. 24
Polish Dancer, The	Pola Negri	Levinson-S. R.		
Power Within, The	Special Cast	Pathe		Jan. 28
R. S. V. P.	Charles Ray	First National		Dec. 24
Rigoletto	Special Cast	Romayne	5 reels	
Road to Arcady, The	Special Cast	J. W. Film-S. R.	5 reels	Jan. 7
Ruse of the Rattler, The	J. P. MacGowan	Asso. Ex.	5 reels	Feb. 4
Sea Lion, The	Hohart Bosworth	First National		Jan. 21
School Days	Wesley Barry	Warner Bros.-S. R.	6 reels	Dec. 17
Sin Flood, The	Special Cast	Goldwyn		Jan. 21
Tears of the Sea	Special Cast	Asso. Inter.-S. R.	5 reels	
Trail of the Law	Special Cast	Produc. Sec.-S. R.		
Unconq'red Woman, The	Ruhy de Remer	Pasha Film C'rp.-S.R.		
Under the Lash	Gloria Swanson	Famous Players	5 reels	Oct. 29
Virginia Courtship, A	May McAvoy	Realart	5 reels	Feb. 4
Western Firehrands	Big Boy Williams	Aywon-S. R.	5 reels	Jan. 7
Whatever She Wants	Eileen Percy	Fox	5 reels	Dec. 24
White Oak	William S. Hart	Famous Players	5 reels	Nov. 12

JANUARY

Feature	Star	Distributed By	Length	Reviewed
Across the Dead Line	Frank Mayo	Universal	5 reels	Jan. 14
Any Wife	Pearl White	Fox		Feh. 18
Barnstormer, The	Charles Ray	First National	5 reels	Mar. 4
Beautiful Liar, The	Kath. MacDonald	First National		Feh. 25
Billy Jim	Fred Stone	R-C Pictures	5 reels	Feh. 18
Bride's Play, The	Marion Davies	Paramount		Jan. 28
Determination	Special Cast	U. S. Pic. Corp.-S. R.	6 reels	Jan. 21
Don't Get Personal	Marie Prevost	Universal	11 reels	Jan. 14
Douhling for Romeo	Will Rogers	Goldwyn	5 reels	Nov. 5
Foolish Wives	Special Cast	Universal	7 reels	Dec. 24
Fountain of Youth	Special Cast	Graphic-S. R.	6 reels	Jan. 21
Fourteenth Lover, The	Viola Dana	Metro	5 reels	Dec. 3
French Heels		Hodkinson	5 reels	Feh. 4
Gleam O' Dawn	John Gilbert	Fox	5 reels	Jan. 14
The Guttersnipe	Gladys Walton	Universal	5 reels	Jan. 7
Half Breed, The				
Handle with Care	Grace Darmond	Assoc. Exhih.	6 reels	Feh. 11
Heart's Haven		Hampton-Hodkinson		
His Nihs	Charles (Chic) Sale.	Exceptional	5 reels	Oct. 22
Jungle Adventures		Exceptional	4 reels	Oct. 1
Just Around the Corner		Paramount	6 reels	Jan. 14
Lane That Had No Turning, The	Agnes Ayres	Paramount	6 reels	Jan. 21
Law and the Woman, The	Betty Compson	Paramount		Jan. 28
Little Eva Ascends	Gareth Hughes	Metro	5 reels	Dec. 3
Little Minister, The	Alice Calhoun	Vitagraph	6 reels	Dec. 31
Love's Redemption	Norma Talmadge	First National	5 reels	Jan. 21
Miss Lulu Bett	Special Cast	Paramount		Dec. 31
Nancy from Nowhere	Behe Daniels	Paramount	5 reels	Feh. 11
Oh Mahel, Behave		Aywon-S. R.	5 reels	
Orphans of the Storm	Special Cast	D. W. Griffith		Jan. 14
Peacock Alley	Mae Murray	Metro	6 reels	Nov. 24
Penrod	Wesley Barry	First National	5 reels	Feb. 25
Prejudice	Zena Keefe	Arista-S. R.		Feh. 4
Prince There Was, A	Thomas Meighan	Paramount	5 reels	Nov. 26
Received Payment	Corinne Griffith	Vitagraph	5 reels	Jan. 21
Reckless Chances	J. P. McGowan	Assoc. Exhih.	5 reels	Feh. 4
Rent Free	Wallace Reid	Paramount	5 reels	Jan. 6
Roof Tree, The	William Russell	Fox	5 reels	Jan. 6
Shadows of the Sea	Conway Tearle	Selznick	5 reels	Jan. 14
Shattered Dreams	Miss du Point	Universal	5 reels	Dec. 24
Should a Wife Work?	Special Cast	J. W. Film-S. R.	5 reels	Feh. 18
Sky High	Tom Mix	Fox	5 reels	Dec. 31
Slippery McGee	Special Cast			
Star Dust	Hope Hampton	First National	6 reels	Dec. 31
Ten Nights in a Barroom	Special Cast	Arrow-S. R.		Feh. 4
Three Live Ghosts	Special Cast	Paramount		Jan. 14
Tillie	Mary Miles Minter.	Paramount	5 reels	Feb. 25
Too Much Married	Mary Anderson	Assoc. Photoplays	5 reels	Feh. 25
Too Much Wife	Wanda Hawley	Paramount	5 reels	Jan. 28
Trailin'	Tom Mix	Fox	7 reels	Dec. 10
Turn to the Right	Special Cast	Metro		Jan. 21
Two Kinds of Women	Pauline Frederick.	R-C Pictures	5 reels	Dec. 24
Unfoldment, The		Assoc. Exhih.	6 reels	Feb. 25
The Unknown	Richard Talmadge.	Goldstone-S. R.	5 reels	

(*Continued on page* 2103)

Vendetta	Pola Negri	Commonwealth		Dec. 31
White Hands	Hobart Bosworth	Wid Gunning	7 reels	Feb. 11
Wife Against Wife	Special Cast	First National	6 reels	Mar. 11
Why Announce Your Marriage?	E. Hammerstein	Selznick		Feb. 4
Winning with Wits	Barbara Bedford	Fox	5 reels	Jan. 21

FEBRUARY

Feature	Star	Distributed By	Length	Reviewed
Able Minded Lady, The	H. B. Walthall	Pacific-S. R.	5 reels	Feb. 11
Across the Border	Big Boy Williams	Aywon-S. R.	5 reels	Feb. 11
Ashes	Special Cast	East Coast Prod.-S.R.	5 reels	Apr. 1
At the Sign of the Jack O'Lantern	Special Cast	Hodkinson	6 reels	Jan. 28
Back Pay	Special Cast	Paramount	6 reels	Feb. 4
Beyond the Rainbow	Special Cast	Robertson-Cole	5 reels	Mar. 4
Boomerang Bill	Lionel Barrymore	Famous Players	6 reels	Feb. 18
Broadway Peacock, The	Pearl White	Fox	5 reels	Feb. 25
Call From the Wild, The		Pacific-S. R.	5 reels	
Call of Home, The	Special Cast	Robertson-Cole	5 reels	Jan. 28
Cave Girl, The		First National	5 reels	Mar. 4
Chasing the Moon	Tom Mix	Fox	5 reels	Feb. 18
David and Jonathan	Madge Titheridge	Second Nat.-S. R.	6 reels	
Diamond Carlisle	Clark-Cornelius		5 reels	
Doll's House, A	Nazimova	United Artists		Feb. 25
Double Stakes	Gladys Brockwell	Pacific-S. R.	5 reels	
Forest King, The		Pacific-S. R.	5 reels	Mar. 25
Game Chicken, A	Bebe Daniels	Paramount	5 reels	Mar. 25
Girl from Rocky Point, The		Pacific-S. R.	5 reels	
Give Me My Son	Special Cast	G. H. Hamilton-S. R.	5 reels	Mar. 4
Glorious Fool, The	Helene Chadwick	Goldwyn	6 reels	Jan. 21
Golden Gallows, The	Miss Dupont	Universal	5 reels	Feb. 18
Golden Gift, The	Alice Lake	Metro	6 reels	Dec. 17
Grand Larceny	Elliott Dexter	Goldwyn		Mar. 11
Headin' West	Hoot Gibson	Universal	5 reels	Feb. 4
Her Mad Bargain	Anita Stewart	First National	6 reels	Jan. 21
Her Own Money	Ethel Clayton	Paramount	6 reels	Mar. 4
Hills of Missing Men	J. P. McGowan	Asso. Exhibitors	5 reels	Apr. 8
Homespun Vamp, A	May McAvoy	Paramount	5 reels	Mar. 4
I Defy		Arista-S. R.	5 reels	Apr. 8
Julius Caesar	Special Cast	Geo. Kleine		Feb. 18
Kindred of the Dust	Special Cast	First National	7 reels	Feb. 11
Law and the Woman, The	Betty Compson	Paramount		Jan. 28
Life's Greatest Question	Roy Stewart	C. B. C.-S. R.		
Little Miss Smiles	Shirley Mason	Fox	5 reels	Feb. 4
Living Lies	Clark-Cornelius-S. R.		5 reels	Mar. 18
Love's Boomerang	Ann Forrest	Paramount	5 reels	Mar. 11
Man to Man	Harry Carey	Universal	5 reels	Feb. 11
Midnight	Constance Binney	Paramount	5 reels	Mar. 4
Moran of the Lady Letty	Dorothy Dalton	Paramount	6 reels	Feb. 18
One Glorious Day	Will Rogers	Paramount	5 reels	Feb. 11
Polly of the Follies	Constance T'lm'dge.	First National	5 reels	Feb. 25
Prodigal Judge, The	Special Cast	Vitagraph		Feb. 11
Question of Honor, A	Anita Stewart	First National	6 reels	Mar. 25
Red Hot Romance	Special Cast	First National	6 reels	Nov. 19
Red Peacock, The	Pola Negri	Paramount	6 reels	Mar. 18
Right That Failed, The	Bert Lytell	Metro	5 reels	Dec. 17
Rosary, The	Special Cast	First National	7 reels	Feb. 25
Ruling Passion	George Arliss	United Artists	6 reels	Feb. 4
Saturday Night	Special Cast	Paramount	6 reels	Feb. 4
Shattered Idols	Special Cast	First National	5 reels	Mar. 4
Smiles Are Trumps	Maurice Flynn	Fox	5 reels	Feb. 11
Song of Life, The	Special Cast	First National	6 reels	Feb. 25
Splendid Lie, The	Grace Davison	Arrow-S. R.	5 reels	Mar. 18
Strength of the Pines	William Russell	Fox	5 reels	Feb. 4
Taking Chances	Richard Talmadge	Goldstone-S. R.	5 reels	
Turn to the Right	Special Cast	Metro	5 reels	Jan. 21
Welcome to Our City	Macklyn Arbuckle	S. A. Pic. Corp.-S. R.	5 reels	Mar. 4
When Love Is Young	Zena Keefe	Arista-S. R.		
Where Is My Wandering Boy?	Special Cast	Equity-S. R.	6 reels	Feb. 18
Whispering Women	Clark-Cornelius-S. R.		5 reels	Mar. 18
White Faith	Hope Hampton	First National	6 reels	
Why Men Forget	Special Cast	R-C	5 reels	Feb. 4
Wide Open Town, A	Conway Tearle	Selznick	5 reels	Mar. 4
Woman's Side, The	Kath'rine M'Donald		5 reels	
Your Best Friend	Vera Gordon	Warner Bros.-S. R.	5 reels	

MARCH

Feature	Star	Distributed By	Length	Reviewed
Angel Citizens	Franklyn Farnum	W. M. Smith-S. R.	5 reels	
Any Night	Special Cast	East Coast Prod.-S.R.	5 reels	Mar. 18
Blaze Away	Big Boy Williams	Herbst-Lorenzo-S. R.	5 reels	Apr. 1
Bobbed Hair	Wanda Hawley	Paramount	5 reels	Apr. 1
Bootleggers		Wid Gunning	6 reels	
Boy Crazy	Doris May	R-C Pictures	5 reels	Mar. 11
Brenda's Heritage	Special Cast	Second Nat.S. R.		
Cardigan	Special Cast	Am. Releasing Corp.	6 reels	Mar. 4
Come On Over	Colleen Moore	Goldwyn	5 reels	Mar. 25
Cub Reporter, The	Richard Talmadge	Goldstone-S. R.	5 reels	
Dangerous Little Demon	Marie Prevost	Universal	5 reels	Mar. 18
Domestic Relations	Kath'rine M'Donald	First National	5 reels	
Don't Doubt Your Wife	Leah Baird	Assoc. Exhib.	5 reels	Mar. 25
Elope If You Must	Eileen Percy	Fox	5 reels	April 1
Extra, Extra	Walker-Murphy	Fox	5 reels	Mar. 21
Fascination	Mae Murray	Metro	6 reels	
Fire Bride, The		Wid Gunning	5 reels	April 1
Fool's Paradise	Special Cast	Paramount	8 reels	Jan. 21
Forever	Special Cast	Paramount	7 reels	Oct. 29
Gas, Oil and Water	Charles Ray	First National	5 reels	
Glass Houses	Viola Dana	Metro	5 reels	Feb. 25
Heart Specialist, The	Mary Miles Minter	Paramount	5 reels	April 1
Her Husband's Trade-mark	Gloria Swanson	Paramount	5 reels	Mar. 4
Her Story	Madge Titheradge	Second Nat.-S. R.		Mar. 4
His Back Against the Wall	Raymond Hatton	Goldwyn		April 1
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
I Can Explain	Gareth Hughes	Metro	5 reels	Feb. 25
In Self Defense	Special Cast	G. H. Hamilton-S. R.	5 reels	
Innocent Cheat, The	Special Cast	Arrow-S. R.	5 reels	
Insinuation		Rus. Clark Syn.-S. R.	5 reels	
Iron to Gold	Dustin Farnum	Fox	5 reels	Mar. 25
Island Wives	Corinne Griffith	Vitagraph	5 reels	Apr. 1
Isle of Zorda	Special Cast	Pathe		Mar. 25
Kissed	Marie Prevost	Universal	5 reels	
Lady Godiva	Special Cast	Assoc. Exhib.	6 reels	Mar. 25
Light in the Dark, The	Hope Hampton	First National	5 reels	
Love's Masquerade	Conway Tearle	Selznick	5 reels	
Madness of Love	Special Cast	Wid Gunning	5 reels	
The Man from Beyond	Houdini	Houdini-S. R.	5 reels	
Man Who Smiled, The	Special Cast	First National	5 reels	
Man With Two Mothers, The	Special Cast	Goldwyn	6 reels	Apr. 8
Masquerader, The	Guy Bates Post	First National	6 reels	
Miss Paul Revere	Special Cast	Rus. Clark Syn.-S. R.		
Mistress of the World	Special Cast	Paramount	20 reels	Mar. 18
Mr. Pim Passes By	Special Cast	Second Nat.-S. R.		
My Old Kentucky Home	Special Cast	Am. Releasing	6 reels	
Night Riders, The	Special Cast	Second Nat.-S. R.		
Pardon My Nerve	Chas. (Buck) Jones	Fox	5 reels	Mar. 4
Ragged Heiress	Shirley Mason	Fox	5 reels	Mar. 25
Reckless Youth	Elaine Hammerstein	Selznick	5 reels	
Rise of Roscoe Paine	Irene Castle	Hodkinson	5 reels	
Rounding Up of the Law	Big Boy Williams	Aywon-S. R.	5 reels	
Seventh Day, The	Rich. Barthelmess	First National	6 reels	Mar. 25
Skin Deep	Special Cast	First National	6 reels	
Smilin' Through	Norma Talmadge	First National	7 reels	Mar. 18
Smudge	Charles Ray	First National	5 reels	
Stage Romance, A	William Farnum	Fox	7 reels	Feb. 25
That Lass o' Lowries	Priscilla Dean	Universal		
Tracked to Earth	Frank Mayo	Universal	5 reels	Feb. 25
Travelin' On	William S. Hart	Paramount	5 reels	Mar. 4
Vermillion Pencil, The	Sessue Hayakawa	R-C	5 reels	Mar. 18
Wall Flower, The	Special Cast	Goldwyn	6 reels	
Watch Your Step	Special Cast	Goldwyn	6 reels	
Way Back, The	Frank Mayo	Universal	5 reels	
White Mask, The	Franklyn Farnum	W. M. Smith-S. R.	5 reels	
Wild Honey	Priscilla Dean	Universal		Mar. 11
Wise Kid, The	Gladys Walton	Universal	5 reels	Mar. 4
Woman He Married, The	Anita Stewart	First National		
Woman, Wake Up	Florence Vidor	Assoc. Exhib.	6 reels	Mar. 4
World's Champion, The	Wallace Reid	Paramount	5 reels	Mar. 11
Worldly Madonna, The	C. Kimball Young	Equity-S. R.		
Yankee Doodle, Jr.	Special Cast	Burnside-S. R.	5 reels	Mar. 25

APRIL

Feature	Star	Distributed By	Length	Reviewed
Alias Phil Kennedy	Special Cast	Wid Gunning	5 reels	
Alias Julius Caesar	Chas. Ray	First National		
Angel of Crooked Street, The	Alice Calhoun	Vitagraph	5 reels	
Bear Cat, The	Hoot Gibson	Universal	5 reels	
Bigamist, The	Special Cast	R-C		Apr. 8
Blonde Vampire, The	Dacia Mooers	Wid Gunning	5 reels	
Bought and Paid For	Special Cast	Paramount		Mar. 25
Channing of the Northwest	Eugene O'Brien	Selznick	5 reels	
City Feller, The	Cullen Landis	Goldwyn		
Cradle, The	Ethel Clayton	Paramount	5 reels	Apr. 1
Crimson Challenge, The	Dorothy Dalton		5 reels	
Deuce of Spades	Charles Ray	First National	6 reels	
Devil's Pawn, The	Pola Negri	Paramount	5 reels	
Dictator, The	Wallace Reid	Paramount	6 reels	
Dollar Devils	Special Cast	Wid Gunning		
Don't Write Letters	Gareth Hughes	Metro	6 reels	
Duchess of Langeais	Norma Talmadge	First National		Apr. 8
Face Between, The	Bert Lytell	Metro	6 reels	Mar. 25
Fair Lady	Special Cast	United Artists		
False Fronts	Special Cast	Bradley-S. R.	6 reels	Mar. 11
Find the Woman	Special Cast	Paramount	6 reels	
Fools First	Special Cast	First National		
Glory of Clementina	Pauline Frederick	R-C Pictures	6 reels	
Good Provider, The	Special Cast	Paramount		
Greater Duty, The	Special Cast	East Coast Prod.-S.R.	5 reels	
Green Temptation, The	Betty Compson	Paramount		Apr. 1
Gray Dawn, The	Special Cast	Hodkinson	6 reels	
Gypsy Passion	Special Cast	Vitagraph	6 reels	Apr. 8
Human Hearts	House Peters	Universal	6 reels	
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
Infidel, The	K. MacDonald	First National	6 reels	
Is Matrimony a Failure?	Special Cast	Paramount	5 reels	
Kisses	Alice Lake	Metro	6 reels	Mar. 25
Lariat Thrower, The		W. M. Smith-S. R.	5 reels	
Lorna Doone	Special Cast	First National		
Lost and Found	Jackie Coogan	First National	6 reels	
Loves of Pharaoh	Special Cast	Paramount	7 reels	Mar. 4
Man From Downing Street, The	Earle Williams	Vitagraph	5 reels	Apr. 8
Man Under Cover, The	Herbert Rawlinson	Universal	5 reels	
Missing Husbands	Special Cast	Metro		
Night Riders, The	Special Cast	Second Nat.-S. R.	6 reels	
One Clear Call	Special Cast	First National		
Other Women's Clothes	Mabel Ballin	Hodkinson	6 reels	Apr. 1
Pawned	Special Cast	First National	6 reels	
Primitive Lover, The	Constance T'lm'dge.	First National	6 reels	
Prophet's Paradise, The	Eugene O'Brien	Selznick	6 reels	Mar. 18
Rose of the Sea	Anita Stewart	First National	5 reels	
Second Hand Rose	Gladys Walton	Universal	5 reels	
Seeing's Believing	Viola Dana	Metro	5 reels	Apr. 8
Sheik's Wife, The	Special Cast	Vitagraph		Mar. 18
Silent Vow, The	Wm. Duncan	Vitagraph	5 reels	
Sisters	Special Cast	Amer, Releasing	5 reels	
Sleepwalker, The	Constance Binney	Paramount	5 reels	
Someone to Love	Special Cast	First National		
Sonny	Rich. Barthelmess	First National		
Soul Seeker, The	Dorothy Phillips	First National	6 reels	
Soul of a Woman	Jane Novak	Assoc. Photoplays	5 reels	
Sunshine Harbor	Margaret Beecher	Assoc. Exhib.	6 reels	
Through a Glass Window	May McAvoy	Paramount	5 reels	
Too Much Business	Special Cast	Vitagraph	6 reels	Apr. 8
Trail's End		W. M. Smith	5 reels	
Truthful Liar, The	Wanda Hawley	Paramount	5 reels	
When Knights Were Bold	Special Cast	G. H. Hamilton-S. R.	5 reels	
Why Not Marry?	Margery Wilson	Nat. Exchanges-S. R.		
Woman's Woman	Special Cast	Rus. Clark Syn.-S. R.	5 reels	
Wonderful Wife, A	Miss DuPont	Universal	5 reels	

¶ Complete Release Information is an Exhibitor necessity.

¶ Coming pictures and short subject releases are listed on pages 2104-2105-2106.

Comedy and Short Subject Releases

Feature	Star	Distributed By	Length	Reviewed
Adviser, The	Lloyd Hamilton	Educational	2 reels	Nov. 19
Assorted Heroes		Educational	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Barnyard Cavalier, A	Bobby Vernon	Educational	2 reels	Dec. 24
Barnstormer, The		Fox	2 reels	
Bashful Lover, The	Ernest Truex	Pathe	2 reels	
Battling Torchy	Johnny Hines	Educational	2 reels	Jan. 28
Be Reasonable		First National	2 reels	
Bell Hop, The	Larry Semon	Vitagraph	2 reels	Jan. 7
Blacksmith, The	Buster Keaton	First National	2 reels	
Blockhead, The		First National	3 reels	
Boat, The	Buster Keaton	First National	2 reels	
Bottle Baby, The		Universal	1 reel	
Bow Wows, The	Snub Pollard	Pathe	1 reel	
Bright Eyes	Ben Turpin	First National	2 reels	
Broker, The	Lupino Lane	Fox	3 reels	
Call the Witness	Snub Pollard	Pathe	1 reel	
Charmed Life, A	Jimmy Aubrey	Vitagraph	2 reels	
Chauffeur, The	Clyde Cook	Fox	2 reels	Dec. 31
Chums	Brownie	Universal	2 reels	
Circus Clowns	Baby Peggy	Universal	2 reels	Feb. 11
Cold Feet		Educational	2 reels	
Coming and Going	Vernon Dent	Folly-Pacific	1 reel	
Cops	Buster Keaton	First National	2 reels	
Country Style	Folly-Pacific		1 reel	
Dead Language	George Ovey	Folly-Pacific	1 reel	
Decorator, The	Jimmy Aubrey	Vitagraph	2 reels	
Edgar's Country Cousin	Johnny Jones	Goldwyn	2 reels	
Edgar's Feast Day	Johnny Jones	Goldwyn	2 reels	
False Alarm		Fox	2 reels	
Family Affair, A		Century	2 reels	Dec. 24
Fat and Sassy	Vernon Dent	Folly-Pacific	1 reel	
Felix Saves the Day		Winkler-S. R.	1 reel	Feb. 11
Flivver Tracks	George Ovey	Folly-Pacific	1 reel	
Fool Days	Al St. John	Fox	2 reels	Jan. 7
For Love of Money		First National	2 reels	
Full of Pep	Snub Pollard	Pathe	1 reel	
Get the Hook	Vernon Dent	Folly-Pacific	1 reel	
Golf Insect, A		Universal	1 reel	
Golfing	Brownie	Universal	2 reels	
Hands Up	Geo. Ovey	Folly-Pacific	1 reel	
Happy Pest, The	Al St. John	Fox	2 reels	Nov. 5
Hard Luck	Buster Keaton	Metro	2 reels	
Hennessy of the Mounted	Geo. Ovey	Folly-Pacific	1 reel	
High and Mighty	Vernon Dent	Folly-Pacific	1 reel	
High Tide	Special Cast	Pathe	1 reel	
His Home Sweet Home	Larry Semon	Vitagraph	2 reels	
Hokus Pokus	Bobby Vernon	Educational	2 reels	Feb. 4
Hold the Line		Fox	2 reels	
Holding His Own	Geo. Ovey	Folly-Pacific	1 reel	
Horse Sense	Harry Sweet	Universal	2 reels	
Hot Dog	Clyde Cook	Fox	2 reels	
Hot Off the Puss	Snub Pollard	Pathe	1 reel	
Hound of Tankerville	Otis Harlan	Educational		
Idle Class, The	Chas. Chaplin	First National	3 reels	Oct. 1
Idle Roomer, An	Harry Sweet	Universal	2 reels	
In and Out	Geo. Ovey	Folly-Pacific	1 reel	
In at the Finish	Vernon Dent	Folly-Pacific	1 reel	
It Pays to Exercise	Sennett	Paramount	2 reels	
Kiss and Make Up	Earle Rodney	Educational	2 reels	Dec. 3
Late Hero, The	Geo. Ovey	Folly-Pacific	1 reel	
Little, But Oh My	Ernest Truex	Pathe	2 reels	
Little Miss Mischief	Baby Peggy	Pathe	2 reels	
Loose Change	Paul Parrot	Universal	2 reels	Feb. 18
Love and Doughnuts	Ben Turpin	Associated Prod.	2 reels	Dec. 10
Love and War	Johnny Savo	Fox	2 reels	
Made in the Kitchen	Special Cast	Associated Prod.	2 reels	
Monkey Shines	Educational		2 reels	Feb. 11
Mother's Lamh	Billy Quirk	Reelcraft	2 reels	
Mummy's Nightmare	Geo. Ovey	Folly-Pacific	1 reel	
My Wife's Relations	Buster Keaton	First National	2 reels	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Nick-of-Time Hero	Special Cast	Educational	2 reels	Nov. 5
Nobody Home	Geo. Ovey	Folly-Pacific	1 reel	
No Parking	Neal Burns	Educational	2 reels	Dec. 17
Now or Never	Vernon Dent	Folly-Pacific	1 reel	
Nuisance, The	Jimmy Aubrey	Vitagraph	2 reels	
Off His Beat		Universal	2 reels	
Oh Promise Me		Educational	2 reels	
On the Jump	Vernon Dent	Folly-Pacific	1 reel	
One Horse Town	Harry Sweet	Universal	2 reels	
One Moment, Please		Fox	2 reels	
One Stormy Knight	Dorothy Devore	Educational		Feb. 4
Our Gang	Snub Pollard	Pathe	1 reel	
Pale Face, The	Buster Keaton	First National	2 reels	Mar. 11
Pals	Brownie (Dog)	Universal	2 reels	
Pardon Me		Fox	2 reels	
Pay Day	Charles Chaplin	First National	2 reels	
Peace and Quiet	Eddie Lyons	Arrow	2 reels	Feb. 4
Peaceful Alley	Monty Banks	Federated	2 reels	
Peggy, Behave!	Baby Peggy	Universal	2 reels	
Perfect Villain, A		Fox	2 reels	Dec. 10
Playhouse, The	Buster Keaton	First National	2 reels	
Playing Possum	Harry Sweet	Universal	2 reels	Dec. 3
Please Be Careful		Fox	2 reels	Feb. 4
Rainmaker, The	Lloyd Hamilton	Educational	2 reels	
Rambling Romeo, A	Neal Burns	Educational	2 reels	Jan. 28
Rearing to Go	Geo. Ovey	Folly-Pacific	1 reel	
Rent Collector, The	Larry Semon	Vitagraph	2 reels	
Rough and Tumble	Geo. Ovey	Folly-Pacific	1 reel	
Roped and Tied	Geo. Ovey	Folly-Pacific	1 reel	
Rubberneck, The		Universal	2 reels	
Rural Cinderella, A		Educational	2 reels	Dec. 10
Saving Sister Susie		Educational	2 reels	Nov. 12
Sailor Made Man, A	Harold Lloyd	Asso. Ex.	4 reels	Dec. 3
Sawmill, The	Larry Semon	Vitagraph	2 reels	
School Days	Larry Semon	Vitagraph	2 reels	
Schoolday Love		Educational	2 reels	Feb. 4
Sea Shore Shapes		Universal	1 reel	
Sheik, The		Fox	2 reels	
Shipwrecked Among Animals		Universal	2 reels	Feb. 4
Show, The	Larry Semon	Vitagraph	2 reels	
Skipper's Policy, The		Educational	1 reel	
Sleeping Sickness	Vernon Dent	Folly-Pacific	1 reel	
Sleepyhead, The	Harry Sweet	Universal	2 reels	
Slow But Sure	Vernon Dent	Folly-Pacific	1 reel	
Small Town Stuff	Al St. John	Fox	2 reels	
Society Dogs	Brownie (Dog)	Universal	2 reels	
Solid Concrete	Larry Semon	Vitagraph	2 reels	
Stage Hand, The	Larry Semon	Vitagraph	2 reels	
Stage Struck	Snub Pollard	Pathe	1 reel	Feb. 11
Star Boarder, The	Larry Semon	Vitagraph	2 reels	
Stars and Stripes	Sid Smith	Federated	2 reels	Dec. 1
Step This Way		Educational	2 reels	Feb. 4
Stick Around	Ernest Truex	Pathe	2 reels	
Stolen Glory		Educational	2 reels	Dec. 10
Straight from the Farm	Al St. John	Fox	2 reels	
Straphanger, The	Lee Moran	Universal	2 reels	
Studio Rube, The	Al St. John	Fox	2 reels	
Table Steaks	Brownie	Universal	2 reels	Mar. 23
Teddy's Goat		Universal	2 reels	Dec. 24
They're Off	Vernon Dent	Folly-Pacific	1 reel	
Tis the Bull		Educational	2 reels	
Torchy's Promotion	Johnny Hines	Educational	2 reels	
Torchy Takes a Chance	Johnny Hines	Educational		Jan. 1
Torchy Turns Cupid	Johnny Hines	Educational	2 reels	
Toreador, The	Clyde Cook	Fox	2 reels	Oct. 1
Touchdown, The	Lee Moran	Universal	3 reels	
Trouble Hunter, The	Jimmy Aubrey	Vitagraph	2 reels	
Try and Get It		Fox	2 reels	
'Twas Ever Thus	Viola Daniel	Educational	2 reels	
Two of a Kind	Harry Sweet	Universal	2 reels	
Upper and Lower	Lee Moran	Universal	2 reels	
Watch Your Wallet	Eddie Boland	Universal	1 reel	
Well I'll Be	Larry Semon	Vitagraph	2 reels	
Winning Wallop	Geo. Ovey	Folly-Pacific	1 reel	
Years to Come	Snub Pollard	Pathe	2 reels	Feb. 18
Young and Foolish	Vernon Dent	Folly-Pacific	1 reel	

Short Subjects

Feature Title and Star	Star	Distributed By	Length	Reviewed
Alice in Wonderland (Serial)		Warner Bros.	2 reels	Feb. 11
Adventures of Sherlock Holmes (Drama)		Alexander-S. R.	15 episodes	
Across the St. Gothard Alps (Scenic)		Truart	18 episodes	
Adventures of Robinson Crusoe (Serial)		Universal		
Along the Rio Grande (Scenic)		Paramount	18 episodes	
An Alpine Ride Up the Sranzerhorn (Scenic)		Truart	1 reel	
An Arctic Hike on the Great Aletsch Glacier (Scenic)		Truart		
And Women Must Weep (Scenic)		Educational	2 reels	
Angel Factory, The (Drama)		Pathe	3 reels	
As Old as the Hills (Scenic)		Educational	1 reel	
At the Damascus Gate (Scenic)		Paramount	1 reel	
At the Wailing Wall (Scenic)		Paramount	1 reel	
Away Dull Care (Novelty)		Prizma	1 reel	
Babyhood (Novelty)		Kineto Review	1 reel	
Bashful Suitor, The (Drama)	Mary Brandon	Hodkinson	2 reels	Dec. 24
Battle of Jutland, The (Novelty)		Educational	2 reels	Dec. 10
Bear, a Boy and a Dog, A (Novelty)		Wid Gunning	2 reels	
Beauty Spots of America (Scenic)		Kineto Review	1 reel	
Beyond the Trail (Wes. Drama)	Tom Sanchi	Pathe	2 reels	
Birds of Crags and Marshes (Novelty)		Kineto Review	1 reel	
Bonnets of Auvergne (Scenic)	Bruce	Educational	1 reel	Jan. 1
Bonnie Scotland (Scenic)		Kineto Review	1 reel	
Borneo Venice, A (Scenic)		Truart		
Breaking Through (Serial)	Carmel Myers	Vitagraph	15 episodes	
Call of Courage (Drama)		Universal		
City, The (Scenic)		Wid Gunning	1 reel	Dec. 10
Combatting the Elements (Novelty)		Kineto Review	1 reel	Nov. 12
Crowning King Blizzard (Scenic)		Educational	1 reel	
Cupid, Registered Guide (Drama)	Edgar Jones	Pathe	2 reels	
Dangerous Adventure (Serial)		Warner Bros.	15 episodes	
Dangerous Trails (Drama)		Pathe	2 reels	
Dawn to Dust in Egypt (Scenic)		Educational	1 reel	
Death Trap, The (West. Dr.), Tom Santschi		Pathe	2 reels	
Desperation (Drama)		Universal	2 reels	
Emerald Isle, The (Scenic)		Kineto Review	1 reel	
Felix Saves the Day (Cartoon)		Winkler-S. R.	1 reel	Feb. 11
First Families of America (Novelty)		Paramount	1 reel	
From Dawn to Dusk in Egypt (Scenic)		Educational	1 reel	Jan. 28
Go Get 'Em Hutch (Serial)		Pathe	15 episodes	
Good Things of Life (Novelty)		Wid Gunning	1 reel	
Grandfather's Clock (Novelty)		Kineto Review	1 reel	Jan. 28
Grit (West. Drama), Shorty Hamilton		McGovern & Eyler	2 reels	
Holy City, The (Scenic)		Kineto Review	1 reel	
Honor of Rameriz (West. Dr.), Tom Santschi		Pathe	2 reels	Nov. 1
Hunting the Sea Wolf (Educational)		Kineto Review	1 reel	
If (Novelty)		Prizma	1 reel	
In Old Granada (Scenic)		Paramount	1 reel	
Island of Surprise (Scenic)		Truart		
Juggernauts of the Jungle (Educational)			1 reel	
Jungle Belles of Borneo (Novelty)		Truart		
Jungle Goddess, The (Serial)		Exp. & Imp.-S. R.	15 episodes	Feb 4
King of the Circus (Serial), Eddie Polo		Universal	18 episodes	
Lake Maggiore (Scenic)		Paramount	1 reel	
Leather Pushers, The (Drama)		Universal	2 reels	Jan. 28
Lochinvar of the Line (Drama), Edgar Jones		Pathe	2 reels	
Lorraine of the Timberlands (West. Dr.), Tom Sanchi		Pathe	2 reels	Oct. 8
Lost, a Yodle (Educational)		Educational	1 reel	
Magic Gems (Study)		Prizma	1 reel	
Man in a Million, The (Drama)		Seeling-S. R.	3 reels	Mar. 25
Monkey Land Up the Barito River (Scenic)		Truart		
Ne'er to Return Road (Dr.), Wallace Beery		Educational	2 reels	Oct. 8
Neighbor Nelly (Romance)		Prizma	1 reel	Jan. 28
Netting the Leopard (Wild Animal)		Pathe	1 reel	Sept. 24
New Wine in Old Bottles (Educational)		Educational		
Nice and Cannes (Scenic)		Paramount	1 reel	Oct. 1
Night Attack, The (Drama)		Universal	2 reels	Feb. 18

(Continued on page 2106)

COMING PRODUCTIONS LISTED

AFFILIATED DISTRIBUTORS, INC.
I am the Law (Special Cast)

ALEXANDER FILM CORP.
Adventures of Sherlock Holmes
(Fifteen two-reel features)

AMERICAN RELEASING CORP.
Daring Danger (Special Cast)
Bluebeard, Jr. (Special Cast)
Sisters (Special Cast)
The Hidden Woman (Special Cast)
Man's Law and God's (Special Cast)
The Three Buckaroos
The Pillagers
Cardigan (Special Cast)
Destiny's Isle (Special Cast)
My Old Kentucky Home (Special Cast)
The Cradle Buster (Aleen Hunter)
The Lying Truth (Special Cast)
Belle of Alaska (Jane Novak)
Jan of the Big Snows (Special Cast)

ANCHOR FILM DISTRIBUTORS, INC.
The Heart of Lincoln (Francis Ford).....5
Another Man's Boots (Special Cast).....5
The Stranger of the Hills (Special Cast).....5
They're Off (Peggy O'Day).....5
Thundering Hoofs (Peggy O'Day).....5
Threads of Destiny (Bessie May).....5
In Search of Arcady (Special Cast).....5
The Lamb and the Lion (Special Cast).....5
Hoop-La (Special Cast).....5
The Love Call (Special Cast).....5
The Girl of My Dreams (Special Cast).....5

SHORT SUBJECTS
Iris Comedies with "Little Napoleon".....2 reels
Crescent Comedies with Jack Richardson.....2 reels
"The Movie Stars' Stampede," Novelty.....2 reels

ARISTA FILM CORP.
Prejudice
When Love Is Young (Zena Keefe)
I Defy

ARROW FILM CORPORATION
Love and the Law (Special Cast)
The Stranger in Canyon Valley (Edythe Sterling)
Headin' North (Pete Morrison)
Impulse (Neva Gerber)
The Innocent Cheat (Special Cast)
A Yankee Go-Getter (Neva Gerber).....5
Devil-Dog Dawson (Jack Hoxie).....5

SPEED COMEDIES
(One Released Every Week)

MURIEL OSTRICHE COMEDIES

BLAZED TRAIL PRODUCTIONS

ARROW-GERBER PRODUCTIONS

NORTHWOOD DRAMAS

SERIALS

ARTCLASS PICTURES CORP.
After Six Days (Special Cast).....10
Sport Review Series.....1 reel each

ASSOCIATED EXHIBITORS

HAROLD LLOYD COMEDIES
Grandma's Boy.....5
A Sailor Made Man.....4

FEATURES
The Real Adventure (Florence Vidor)
Hills of Missing Men (J. P. McGowan)
Don't Doubt Your Wife (Leah Baird)
Clansmen of the North
Woman, Wake Up
Lady Godiva
Sunshine Harbor (Margaret Beecher)

ASSOCIATED PHOTOPLAYS
Soul of a Woman (Jane Novak)
Crossing Trails (Pete Morrison).....5

AYWON FILM CORPORATION
Across the Border (Big Boy Williams)
The Master of Beasts

C. B. C. FILM SALE CORP.
Life's Greatest Question (Roy Stewart)

CARNIVAL COMEDIES
(Two Reels Twice a Month)

HALL ROOM BOYS COMEDIES
(Two Reels Twice a Month)

SCREEN SNAPSHOTS
(One Reel Twice a Month)

STAR RANCH WESTERNS
(One Two-Reeler Every Two Weeks)

SUNSET COMEDIES (BILLY WEST)
(Two Reels Every Other Week)

CLARK-CORNELIUS CORP.
Living Lies
Diamond Carlisle

R. CLARK SYNDICATE. INC.
The Man Worth While (Romaine Fielding)
Miss Paul Revere
Insinuation
Woman's Woman
The Love Slave (Lucy Doraine)
The Two Orphans
The Offenders (Margery Wilson)

DI LORENZO, INC.
The Lone Star Patrol (Bert Hall)
Blaze Away (Big Boy Williams)

EAST COAST PRODUCTIONS, INC.
Feb.—The Greater Duty

EDUCATIONAL FILMS CORP.

SHORT SUBJECTS
Torchy's Ghost (Torchy Comedy).....2
Nights of Many Shadows (Wilderness Tales).....1
Fair Enough (Christie Comedy).....2
Spooks! (Mermaid Comedy).....2
'Tis the Bull (Christie Comedy).....2
A Rag Doll Romance (Campbell Comedy).....2
How to Grow Thin (Special).....1
The People of Old Bruges (World Wanderings).....1
Torchy and Orange Blossoms (Torchy Comedy).....2
Oh Promise Me! (Christie Comedy).....2
The Skipper's Policy (Tooverville Comedy).....2
Missing Men (Bruce).....1
The Rainmaker (Mermaid Comedy).....2
'Twas Ever Thus (Christie Comedy).....2
Monkey Shines (Campbell Comedy).....2
The Silver Harvest (World Wanderings).....1
Hokus Pokus (Christie Comedy).....2
Step This Way (Mermaid Comedy).....2
And Women Must Weep (Bruce).....1
A Rambling Romeo (Christie Comedy).....2

SELIG-RORK PHOTOPLAYS

CHRISTIE COMEDIES

MERMAID COMEDIES

PUNCH COMEDIES

TORCHY COMEDIES

CAMPBELL COMEDIES

CHESTER COMEDIES

VANITY COMEDIES

GAYETY COMEDIES

SKETCHOGRAFS

BRUCE SCENICS

CHESTER OUTINGS

CHESTER SCREENICS

CINAL FILMS—SLOW SPEED

KINOGRAMS

EQUITY PICTURES CORP.
Where Is My Wandering Boy? (Special Cast)

EXCEPTIONAL PICTURES CORP.
(Releasing Arrangements to be Announced Later)
Mister Antonio (Otis Skinner)
Grumpy

EXPORT AND IMPORT FILM CO., INC.
The Jungle Goddess—Selig serial. 15 episodes
Starring Elinor Field and Truman Van Dyke

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT
(March to August Releases)
The Three of Us (Agnes Ayres)
South of Suva (Mary Miles Minter)
For the Defense (Ethel Clayton)
Truth Conquers (Mia May)
The Man Unconquerable (Jack Holt)
The Eyes of the Mummy (Pola Negri)
Our Leading Citizen (Thos. Meighan)
The Woman Who Walked Alone (Dorothy Dalton)
Over the Border (Betty Compson)
Across the Continent (Wallace Reid)
The Bachelor Daddy (Thos. Meighan)
The Ordeal (Agnes Ayres)
The Man From Home (Special Cast)
When Knighthood Was In Flower (Special Cast)
North of the Rio Grande (Jack Holt-Bebe Daniels)
The Wife Trap (Mia May)
The Beauty Shop (Raymond Hitchcock)
Beyond the Rocks (Gloria Swanson)
Is Matrimony a Failure? (Special Cast)
The Spanish Jade (Special Cast)
The Truthful Liar (Wanda Hawley)
The Crimson Challenge (Dorothy Dalton)
The Devil's Pawn (Pola Negri)
Beauty's Worth (Marion Davies)
Bought and Paid For (Agnes Ayres)
The Sleepwalker (Constance Binney)
The Cradle (Ethel Clayton)
Find the Woman (Special Cast)
Through a Glass Window (May McAvoy)
The Green Temptation (Betty Compson)
The Heart Specialist (Mary Miles Minter)
Fool's Paradise (Special Cast)
Bobbed Hair (Wanda Hawley)
Her Husband's Trademark (Gloria Swanson)
The World's Champion (Wallace Reid)
Forever (Peter Ibbetson) (Elsie Ferguson)
The Mistress of the World (Serial)
Travelin' On (Wm. S. Hart)

FEDERATED FILM EXCHANGES

CHESTER COMEDIES
(Once a Month)

HALLROOM BOYS COMEDIES
(Twice a Month)

JOE ROCK COMEDIES
(Twice a Month)

SCREEN SNAPSHOTS
(Twice a Month)
Miracles of the Jungle
(Fifteen-Episode Serial)

FIDELITY PICTURES CORP.

FEATURES
12 WITMER COMEDIES (CHAS. DELANEY)

FIRST NATIONAL EXCHANGES
When She Marries (Special Cast)
The Brotherhood of Hate (Special Cast)
Heroes and Husbands (Katherine MacDonald)
The Woman Conquers (Katherine MacDonald)
Alias Julius Caesar (Charles Ray)
The Primitive Lover (Constance Talmadge)
The Duchess of Langeais (Norma Talmadge)
The Soul Seeker (Dorothy Phillips)
The Infidel (Katherine MacDonald)
The Man She Married (Ince Prod.)
Smilin' Through (Norma Talmadge)
Fools First (Special Cast)
Gas, Oil or Water (Charles Ray)
The Light in the Dark (Hope Hampton)
The Man Who Smiled (Special Cast)
Rose o' the Sea (Anita Stewart)
Skin Deep (Ince Special)
The Woman He Married (Anita Stewart)
Sonny (Richard Barthelmess)
Lost and Found (Jackie Coogan)
The Soul Seeker (Dorothy Phillips)
One Clear Call (Special Cast)
The Masquerader (Special Cast)
Lorna Doone (Special Cast)
Pawned (Special Cast)
Domestic Relations (Katherine MacDonald)
The Deuce of Spades (Charles Ray)
Smudge (Charles Ray)
The Seventh Day (Richard Barthelmess)
Someone to Love (Ince Prod.)
Suzanna (Mabel Normand)
The Hottentot (Ince Prod.)
Finding Home (Ince Prod.)
Bellboy 13 (Ince Prod.)
The Barnstormer (Charles Ray)
The Song of Life (Special Cast)
White Faith (Hope Hampton)

COMEDIES
A Dog's Life (Chaplin re-issue)
Sunnyside (Chaplin re-issue)
Shoulder Arms (Chaplin re-issue)
A Day's Pleasure (Chaplin re-issue)
Pay Day (Charles Chaplin)
My Wife's Relations (Buster Keaton)
For Love or Money (Sennett)
Step Forward (Sennett)
Cops (Buster Keaton).....2
On Patrol (Sennett)
The Blockhead (Billy Bevan)
The Pale Face (Buster Keaton).....2

FOX FILM EXCHANGES

FEATURES
Up and Doing (Tom Mix)
Western Speed (Charles Jones)
Shackles of Gold (Wm. Farnum)
Monte Cristo (Special Cast)
A Fool There Was (Special Cast)
Clean Up Sudden (Tom Mix)
Pardon My Nerve (Charles Jones)
Nero (Special Cast)
Iron to Gold (Dustin Farnum)
A Stage Romance (William Farnum)
Chasing the Moon (Tom Mix)
Elope If You Must (Eileen Percy)

COMEDIES
The Barnstormer (Sunshine)
The Sheik (Sunshine)
Hot Dog (Clyde Cook)
The Studio Rube (Al St. John)
The Broker (Lufino Lane)

MUTT AND JEFF CARTOONS

FOX NEWS
(Twice a Week)

GOLDWYN EXCHANGES

THIRD GROUP OF RELEASES
Glorious Fool, The..... 5,392
Man With Two Mothers..... 4,423
His Back Against the Wall..... 4,680
Watch Your Step..... 4,713
Doubling for Romeo..... 4,304
Wallflower, The..... 5,228
Grand Larceny..... 5,228

GEORGE H. HAMILTON, INC.
Give Me My Son (Special Cast)
In Self Defense (Special Cast)
When Knights Were Bold (Special Cast)

HODKINSON CORP., W. W.
Don't Weaken (Irene Castle)
Pattering Feet (Mabel Ballin)
Free Air (Special Cast)
Other Women's Clothes (Mabel Ballin)
Golden Dreams (Benj. B. Hampton Prod.)
The Rise of Roscoe Paine (Irene Castle)
At the Sign of the Jack O' Lantern
The Grey Dawn (Benj. B. Hampton Prod.)

McGOVERN & EGLER

SHORTY HAMILTON SERIES
Apr. 10—Ride 'Em Cowboy.....2
Mar. 27—Grit.....2

(Continued on page 2106)

COMING RELEASES

(Continued from page 2105)

Mar. 13—Pony Boy....2
Feb. 27—Let-'er-Go Gallagher....2

METRO PICTURES CORP.

Missing Husbands (Special Cast)....
Fascination (Mae Murray)....
The Prisoner of Zenda (Special Cast)....
June 5—The Five Dollar Baby (Viola Dana)....6
May 29—Hate (Alice Lake)....6
May 15—Don't Write Letters (Gareth Hughes)....6
Apr. 17—The Face Between (Bert Lytell)....6
Apr. 3—Kisses (Alice Lake)....6
Mar. 20—I Can Explain (Gareth Hughes)....6
Mar. 6—Glass Houses (Viola Dana)....6
Feb. 20—The Light That Failed (Bert Lytell)....6
Jan. 2—Turn to the Right (Special Cast)....

NATIONAL EXCHANGES, INC.

Welcome Children (Special Cast)....
KINETO REVIEW
(One Reel Issued Weekly)
SERIALS

PACIFIC FILM COMPANY

The Fatal 30 (Special Cast)....5
The Girl from Rockypoint (Special Cast)....5
The Forest King (Special Cast)....5
Double Stakes (Gladys Brockwell)....5
The Able Minded Lady (Henry B. Walthall)....5
The Call From the Wild (Frankie Lee)....5
FOLLY COMEDIES
(Starring Geo. Ovey and Vernon Dent—One Reel Each)

PATHE EXCHANGES

The Isle of Zorda (Special Cast)....
SERIALS
Go Get 'Em Hutch....
(Fifteen Episodes—Starring Chas. Hutchinson)
White Eagle....
(Fifteen Episodes—Starring Ruth Roland)
The Sky Ranger....
(Fifteen Episodes—Starring Geo. B. Seitz and June Caprice)
SHORT SUBJECTS
The Mark of Cain (Irene Castle)....3
The Opossum (Bill and Bob series)....1
Mar. 26—The Angel Factory (Helene Chadwick)....
Mar. 26—The Dissatisfied Cobbler (Aesop's Fables).2/3
Mar. 19—Loaded Dice (Frank Keenan)....3
Mar. 5—Mysterious Tracks (Bill and Bob series)....1
COMEDIES
The Anvil Chorus (Pollard)....1
Hot Off the Press (Pollard)....1
High Tide (Special Cast)....1
The Bow Wows (Pollard)....1
Pardon Me (Pollard)....1
Full of Pep (Pollard)....1
Call the Witness (Pollard)....1
Harold Lloyd Reissues....
NEWS REELS
Sundays—Topics of the Day....
Wednesdays—Pathe News....1
Saturdays—Pathe News....

PIONEER FILM CORP.

The Crimson Cross (Van Dyke Brooks)....
Beyond the Crossroads (Ora Carew)....
The Leech (Claire Whitney)....

PRIMEX PICTURES CORP.

His Pajama Girl....5
Power....5
Your Daughter and Mine....6
The Lonely Trail....5
The Door That Has No Key....6
Eternity....6
Smiles (series of 26 single reel novelty comedies)....
Twelve single reel Indian dramas....

PRODUCERS SECURITY CORP.

The Great Alone (Monroe Salisbury)....
The Wolf's Fang (Wilfred Lytell)....5
The Soul of Man....7
Squire Phinn....5
Mr. Bingle....5
Mr. Potter of Texas....6
Irving Cummings Series....2
Cissy Fitzgerald Series....2

PYRAMID PICTURES, INC.

Her Other Husband....
The Queen of the Moulin Rouge....

R-C PICTURES CORP.

The Battle (Harry Carey)....
The Son of the Wolf (Special Cast)....
The Bigamist (Ivy Duke)....
Gay and Devilish (Doris May)....
The Woman Breed (Pauline Frederick)....
The Glory of Clementina (Pauline Frederick)....
The Vermillion Pencil (Sessue Hayakawa)....
Boy Crazy (Doris May)....
Why Men Forget....
The Call of Home (Special Cast)....

RUSSELL PRODUCTIONS

FRANK BRAIDWOOD SERIES
AL JENNINGS SERIES
HELEN GIBSON SERIES
FRITZI RIDGWAY SERIES
CAPITOL FILM COMPANY
NEAL HART SERIES
LESTER CUNEO SERIES

SECOND NATIONAL PICT. CORP.

Her Story (Madge Titheradge)....
Mr. Pim Passes By....
The Night Riders....
Brenda's Heritage....
David and Jonathan (Madge Titheradge)....

SELZNICK (LEWIS J.) ENT.

Evidence (Elaine Hammerstein)....
Sink or Swim (Owen Moore)....
Reckless Youth (Elaine Hammerstein)....
The Prophet's Paradise (Eugene O'Brien)....
The Referee (Conway Tearle)....
Channing of the Northwest (Eugene O'Brien)....
A Wide Open Town (Conway Tearle)....
Love's Masquerade (Conway Tearle)....
SELECT PRODUCTIONS
WILLIAM J. FLYNN SERIES
CHAPLIN CLASSICS
SELZNICK NEWS
SERIALS

STOREY PICTURES, INC.

Shadowland Screen Review—1 reel every 2 weeks.
Burlesque Photoplays—2 reels every month.

TRUART FILM CORPORATION

BURLINGHAM ADVENTURES
Across the St. Gothard Alps....
A Borneo Venice....
Island of Surprise....
Monkey Land Up the Barito River....
An Alpine Ride Up the Sranzerhorn....
Jungle Belles of Borneo....
An Arctic Hike on the Great Aletsch Glacier....
A Wedding Feast Among the Borneo Dayaks....

UNITED ARTISTS CORP.

The Three Musketeers (Douglas Fairbanks)....
Little Lord Fauntleroy (Mary Pickford)....
Way Down East (D. W. Griffith's)....
The Ruling Passion (George Arliss)....
Disraeli (George Arliss)....
Fair Lady (Rex Beach)....
The Iron Trail (Rex Beach)....
A Doll's House (Nazimova)....
Orphans of the Storm (D. W. Griffith)....

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS
That Lass o' Lowrie's (Priscilla Dean)....
Under Two Flags (Priscilla Dean)....
Human Hearts (House Peters)....
The Storm (Special Cast)....
A Wonderful Wife (Miss Du Pone)....
Apr. 20—The Man Under Cover (Herbert Rawlinson)....
Apr. 3—The Bear Cat (Hoot Gibson)....
Mar. 27—The Dangerous Little Demon (Marie Prevost)
Mar. 13—The Wise Kid (Gladys Walton....
Mar. 6—Wild Honey (Priscilla Dean)....
Mar. 6—Tracked to Earth (Frank Mayo)....
Man to Man (Harry Carey)....
SERIALS
The Adventures of Robinson Crusoe....
(Eighteen Episodes—Starring Harry Myers)
With Stanley in Africa....
(Eighteen Episodes—Starring Geo. Walsh and Louise Lorraine)
COMEDIES
The Sleepyhead (Century)....2
A Dark Horse (Century)....2
Off His Beat (Century)....2
The Rubberneck (Century)....2
A Golf Insect (Star)....1
UNIVERSAL DRAMAS
The Verdict (Eddie Polo)....2
A Treacherous Rival (La Plante-Pembroke)....2
Desperation (La Plante-Lincoln)....2
The Call of Courage (La Plante-Pembroke)....2
NEWS AND MAGAZINE REELS
Tuesdays—International News....1
Fridays—International News....1
Fridays—New Screen Magazine (Universal)....1

VITAGRAPH EXCHANGES

FEATURES
Too Much Business (Special Cast)....
Angel of Crooked Street (Alice Calhoun)....
My Wild Irish Rose (Pauline Starke)....
The Silent Vow (Wm. Duncan)....
Locked Out (Alice Calhoun)....
The Sheik's Wife (Special Cast)....
Gypsy Passion (Special Cast)....
The Magnificent Ambersons (Jean Paige)....
The Man From Downing Street (Earle Williams)....
Island Wives (Corinne Griffith)....
The Prodigal Judge (Jean Paige)....
COMEDIES
The Show (Larry Semon)....
A Charmed Life (Jimmy Aubrey)....
The Sawmill (Larry Semon)....
SERIALS
Breaking Through....
(Starring Carmel Myers and Wallace MacDonald)

WARNER BROS.

Your Best Friend (Vera Gordon)....
School Days (Wesley Barry)....
SERIALS
Alice in Wonderland....15 episodes
A Dangerous Adventure....15 episodes
Miracles of the Jungle....15 episodes
MONTY BANKS COMEDIES
(One Released Every Month)

WID GUNNING, INC.

ENTERTAINMENT SERIES
Apr. 1—Alias Phil Kennedy (Bill Patton)....
Apr. 1—The Blonde Vampire (De Sacia Mooers)....
Mar. 25—The Madness of Love....
Mar. 25—The Fire Bride (Ruth Renick)....
Foolish Monte Carlo....
The Bootleggers....
The Love Nest....
Don't Blame Your Children....
Mrs. Dane's Confession....
The Blue Mountain Mystery....
POST NATURE SERIES
(One Every Two Weeks)
SHORT SUBJECTS
The Good Things of Life....
(Weekly Single Reel Release)

SHORT SUBJECTS

(Continued from page 2104)

Feature	Star	Distributed By	Length	Reviewed
Nippon (Study)		Prizma	1 reel	
No More Gasoline (Scenic)		Educational	1 reel	
Northern Trail, The (Drama)		Educational	2 reels	
Official Movie Chats of M. P. T. O. of A.		Kineto		Feb. 11
Old and New England (Scenic)		Educational	1 reel	Dec. 10
Old Dynamite (Special)		Universal	2 reels	Dec. 3
Old Moose Trails (Scenic)		Educational	1 reel	
Pageantry in India (Scenic)		Kineto		
Panama (Scenic)		Kineto Review	1 reel	
Pelican Island (Scenic)		Truart		
Perilous Ascent of the Zinal-Rothorn (Scenic)		Truart		
Primitive Life in Tennessee (Scenic)		Kineto	1 reel	Feb. 4
Puppy Days		Wid Gunning	1 reel	
Pyrenees and Wooden Legs (Scenic)		Educational	1 reel	
Quaint Denizens of the Zoo (Novelty)		Kineto Review	1 reel	Mar. 25
Quaint Holland (Scenic)		Universal	2 reels	
Ranger's Reward, The (Drama), Art Acord		Educational	1 reel	Feb. 18
Ranger, The (Scenic)		Sunset-Burrud	1 reel	Feb. 11
Roaring Waters (West. Drama), Geo. Larkin		Universal	2 reels	Sept. 27
Robinson Crusoe Hours		Wid Gunning	1 reel	
Ropin' Fool, A (Will Rogers, W. Dr.)			2 reels	Nov. 28
Ruins of Angkor (Study)		Prizma	1 reel	
Rural Java (Scenic)		Paramount	1 reel	
Santa Fe—The City Different (Scenic)		Paramount	1 reel	
Science at Home (Kineto Review)		National Ex	1 reel	
Secret of Butte Ridge, The (W. Dr.), T. Sanchi		Pathe	2 reels	Feb. 4
Seeing San Marino (Scenic)		Paramount	1 reel	
Seeing the Unseen (Novelty)		Prizma	1 reel	
Seven League Booters (Scenic)		Educational	1 reel	
Seville in Fair Time (Scenic)		Paramount	1 reel	
Sky Ranger, The (Serial)		Pathe	15 episodes	
So This is London (Scenic)		Prizma	1 reel	Feb. 4
Stamboul (Scenic)		Paramount	1 reel	
Striking Tires, The (Novelty)		Bosworth, De Freves & Felton	1 reel	
Sunbeams (Study)		Prizma	1 reel	
Sweet Heart (Western Drama), Billy West		Joan Film	2 reels	
Terror Trail (Serial), Eileen Sedgwick		Universal	18 episodes	
Thrills (Sport Topic)		Kineto Review	1 reel	
Too Much Overhead (Educational)		Educational	1 reel	
Trickery (Drama)		Universal	2 reels	
Trip of U. S. S. Idaho (Scenic)		Kineto Review	1 reel	
Trip Through Film Land, A (Novelty)		Bosworth, De Freves & Felton	2 reels	Dec. 31
Village Life in Switzerland (Scenic)		Kineto Review	1 reel	
Vistas of the Holy Land (Scenic)		Kineto Review	1 reel	
Wanderlust (Scenic)		Educational	1 reel	
Was Darwin Right? (Educational)		Kineto Review	1 reel	
Watching the Wayanda (Scenic)		Paramount	1 reel	
Water Babies (Educational)		Kineto Review	1 reel	
Wedding Feast, Among Borneo Dayaks, A (Novelty)		Truart		
White Eagle (Serial)		Pathe	15 episodes	
White Mouse, The (Drama), Lewis Stone		Educational	2 reels	Nov. 6
Wild Men of Borneo (Adventure)		State Rights		
Winter Pets (Sport Review)		Artclass	1 reel	
Winners of the West (Serial), Art Acord		Universal	18 episodes	Oct.
With Stanley in Africa (Serial) George Walsh		Universal	18 ep'sdes	Feb. 11
Young Painter, The		Hodkinson	3 reels	

NEW THEATRE

CONSTRUCTION & EQUIPMENT

PROJECTION DEPARTMENT CAMERA

P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Cork Carpet Satisfactory for the Small Motion Picture Theatre

Has Many Characteristics Necessary for Desirable Floor Covering

It is always a problem for the smaller motion picture theatre to select a suitable floor covering. Various materials are criticized for one or more of their characteristics, such as the expenditure necessary for the initial installation and renewal or the difficulty in keeping clean. Again, a floor or floor covering may prove undesirable in that the noise caused by the people walking over it proves distracting to the audience. However, Cork Carpet is now being used by many exhibitors who feel that this flooring, thru its resilience, durability and moderate cost, best fulfills the requirements for the theatre.

Why Cork Carpet?

Cork Carpet affords a floor covering that is both economical and durable. It is not only considerably lower in cost, but also a much simpler proposition to keep clean than many other floor coverings. Cork Carpet tends to give a small theatre the same luxurious feeling under foot that is found in the larger playhouses, and will deaden the sound of traffic. In motion picture theatres, unlike ordinary playhouses, there is a constant coming and going of the audience. The smaller the theatre the more noticeable is this disturbance. For this reason the resiliency and sound-deadening qualities of Cork Carpet are highly desirable.

Another feature possessed by Cork Carpet in a greater degree than any other floor covering is its "non-skid" quality in wet weather. In motion picture houses there is often a decided pitch to the floor, which becomes dangerous when water is tracked in. So a floor covering that minimizes the chances of slipping, in addition to its other features, is a very desirable asset.

The whole auditorium of a theatre may often be profitably covered with Cork Carpet, but if this is not advisable, the use of this resilient material on just the aisles and back areas will be found to do away with an appreciable amount of noise.

Cork Carpet—What It Is

Cork Carpet, as its name suggests, is a floor covering similar to linoleum. However, it is made by a different process of manufacture, and of cork particles that are not ground so finely nor so tightly compressed. It is, therefore, thicker and softer than linoleum—more resilient and comfortable under foot. It gives the luxurious feeling and appearance of woven carpet, but costs considerably less, and is much more durable.

Thorough Investigation Necessary

We are here presenting a descriptive and educational article on a particular type of floor covering with the idea of so informing the exhibitor that he will be inclined to thoroughly investigate the merits of various floor coverings when confronted with the problem of the selection of same. The material contained in this article was furnished by those directly connected with its manufacture. Such recommendations therefore that are herein contained regarding the laying and care of cork carpet will probably prove the best practice.

In these days when every exhibitor is economizing to the utmost degree it naturally follows that he should be interested in any material for his theatre equipment that would tend to cut down his overhead expense. Expensive floor covering in the smaller houses at times proves a luxury rather than a need. Nevertheless it does not necessarily follow that the owner of a small house should select the material proving most economical simply from a matter of initial cost and upkeep, as the other considerations, such as appearance, etc., should always be taken into account. The exhibitor must use his own discretion in judging the importance of the merits of various materials.

Attractive in Appearance

Cork Carpet comes in attractive shades of brown, green and terra cotta—six in all—with polished or dull surface. Some one of these colors will be found to harmonize with almost any scheme of theatre decoration. The brown, however, is most often selected, probably because its neutral tones always look well, and also because it shows footprints less than the others.

Easy to Clean

Cook Carpet on a theatre floor means a saving in cleaning costs. A quick sweeping or mopping will clean it of dust and dirt in a very few minutes. This kind of cleaning saves time and labor, and consequently lessens cleaning costs.

Economical

It costs considerably less to install Cork Carpet than hardwood, tile or a composition flooring. In fact, initial cost, low maintenance expense, and extreme durability all considered, Cork Carpet is a remarkably economical floor covering.

Where It Can Be Used

A distinctive feature of Cork Carpet is the fact that it may be used throughout the entire theatre. Its practical, attractive and sound-deadening qualities make it equally appropriate for lobby, foyer, auditorium, rest rooms and offices.

By having Cork Carpet installed on all the floors throughout a theatre, the annoyance of having two or three different floor coverings, each requiring different care and attention, is abolished. One floor covering and one cleaning system saves time, labor and money.

How to Buy Cork Carpet

The best grades of Cork Carpet are about one-quarter of an inch thick. Cork Carpet of this weight will give good service. It is possible to obtain Cork Carpet that is guaranteed by the manufacturer to give satisfaction, and though these guaranteed goods may cost a little more, they are obviously to be preferred.

When arranging for bids on Cork Carpet for a theatre, it is wise to have the estimates submitted in either a lump sum for the entire floor, of "per square yard of floor area covered." Under this arrangement the contractor will cut waste to a minimum.

Must Be Properly Laid

A good, responsible contractor should be employed who will lay the Cork Carpet properly. If he knows his work and uses the best material he should be perfectly willing and able to guarantee a satisfactory job.

Each length of the material should be

(*Continued on page* 2120)

Exterior of the Lorain-Fulton theatre, Cleveland, Ohio, which has recently been erected at the cost of 300,000 dollars. This house presents a very attractive appearance

Entire Seating Capacity, 1500, of the Lorain-Fulton on One Floor

The Lorain-Fulton theatre, Cleveland's newest motion picture theatre recently erected at a cost of $300,000 by Thomas J. and John M. Urbansky, at the intersection of Lorain and Fulton Roads, is unique in many ways. Not only has the house every modern convenience and appliance for operating and rendering service, but it stands alone as a memorial. The Lorain-Fulton theatre was erected as a permanent memorial to Thomas Urbansky, father of Thomas J. and John M. Urbansky was not only a prominent leather merchant of Cleveland, but he was also a public spirited man, and believed that the motion picture theatre was the greatest and most far-reaching influence of the present day.

From the art stone exterior of the two-story building, right through to the last electric switch button, the Lorain-Fulton theatre spells service. The outside of the building is highly ornamental, with wrought iron railings around the roof of the second story, and elegant in appearance, to accord with the surroundings. The marquis is wide, and at either end is equipped with illuminating light signs announcing the attractions of the day. Above the marquis, and extending to the roof of the building is a huge electric sign with the name Lorain-Fulton in bright lights.

The lobby of the theatre is of white Italian Terazzo. Its Italian marble side walls with rose tinted ceiling afford a striking contrast to the black and gold fixtures. Large panels are artistically placed in the side walls to admit the placing of posters and advance notices. These posters are encased in glass doors.

Six sets of doors finished in silver oak open into the foyer. Here the color scheme of the lobby is amplified. Delicate rose shade and cream white are blended to the best advantage. Heavy rose-colored carpets cover the floor, of a deeper shade than that used for upholstering and interior decoration.

The Auditorium offers an unbroken vista. There are no posts to obstruct the view from any angle. Every one of the fifteen hundred seats in the Lorain-Fulton offers clear vision of the screen. The floor of the theatre proper is made of cement. The aisles alone are heavily carpeted. An arched ceiling over the auditorium also carries out the rose color scheme which is first introduced in the lobby.

Elaborately designed grilles cover the air ducts. They are tinted in cream and accentuated with bas reliefs of classical figures done in cream with a pale blue background.

The lighting fixtures all through the building are distinctly different from what is usually shown in theatres. They are candle stick lighting fixtures mounted on wrought iron brackets in black and gold, which contrast well with the delicate walls. The overhead fixtures are also done in black and gold, with stained glass of deep purple and reds for the subdued lighting effects.

The Lorain-Fulton theatre is equipped with a complete stage measuring 40 ft. x 18 ft. A heavy velvet curtain, operated automatically, hangs in front of the screen.

In addition, there are ample lounging room on the main floor, luxuriously appointed. Th furniture and decorations of the Lorain-Fulto theatre follows the Adams period of desig Panels, grilles, lighting fixtures were all de signed to conform with this period.

The Urbanskys have provided real music fo their patrons, also following the thought o their father, who believed that the Motion Pic ture Art was on a par with the other fine arts The Lorain-Fulton theatre is provided with th largest three manual and echo organ in Cleve land. In addition there is a twelve-piece or chestra, under the direction of Professor Pau Lampkovitz, a graduate from the Warsaw Con servatory of Music.

In addition to the beauties and comfort which are visable to the patrons, great care ha been spent in providing the comforts which ar not seen. To this end, the Vento Radiatio method of ventilation has been installed by Her bert H. Holmes & Co. of Cleveland. Fresh ai is constantly supplied by the use of a gian rotary noiseless fan. A Johnson service tempera ture and ventilating system automatically regu lates both the heating and ventilating. Th modulated steam system with low pressur steam of 2½ to 3 pounds from Peerless dow draft double grated smokeless boilers, with 9, 800-foot capacity, insures comfort in the mos extreme weather.

The second floor of the building is devote to a dance hall.

The Lorain-Fulton theatre has one of th finest projection rooms in Cleveland, including the recent million dollar houses which were

(*Continued on page* 2110)

The Barton Console in the PALACE THEATRE, WAUPACA, WIS.

This wonderful Barton is the most versatile instrument and the most practical for theatre use made.

It has the famous Barton Divided Manual, that gives it innumerable combinations of instruments never before obtained.

Box Office Music!

Box office music can only be produced by something that really appeals to your audiences, something that soothes or delights them and makes them happy.

A Barton Orchestral Organ with its endless variety of pure harmony brings to every exhibitor who installs it the gladsome sound of increased profits, because every one of his patrons goes away with the memory of music that is worth coming back again to hear.

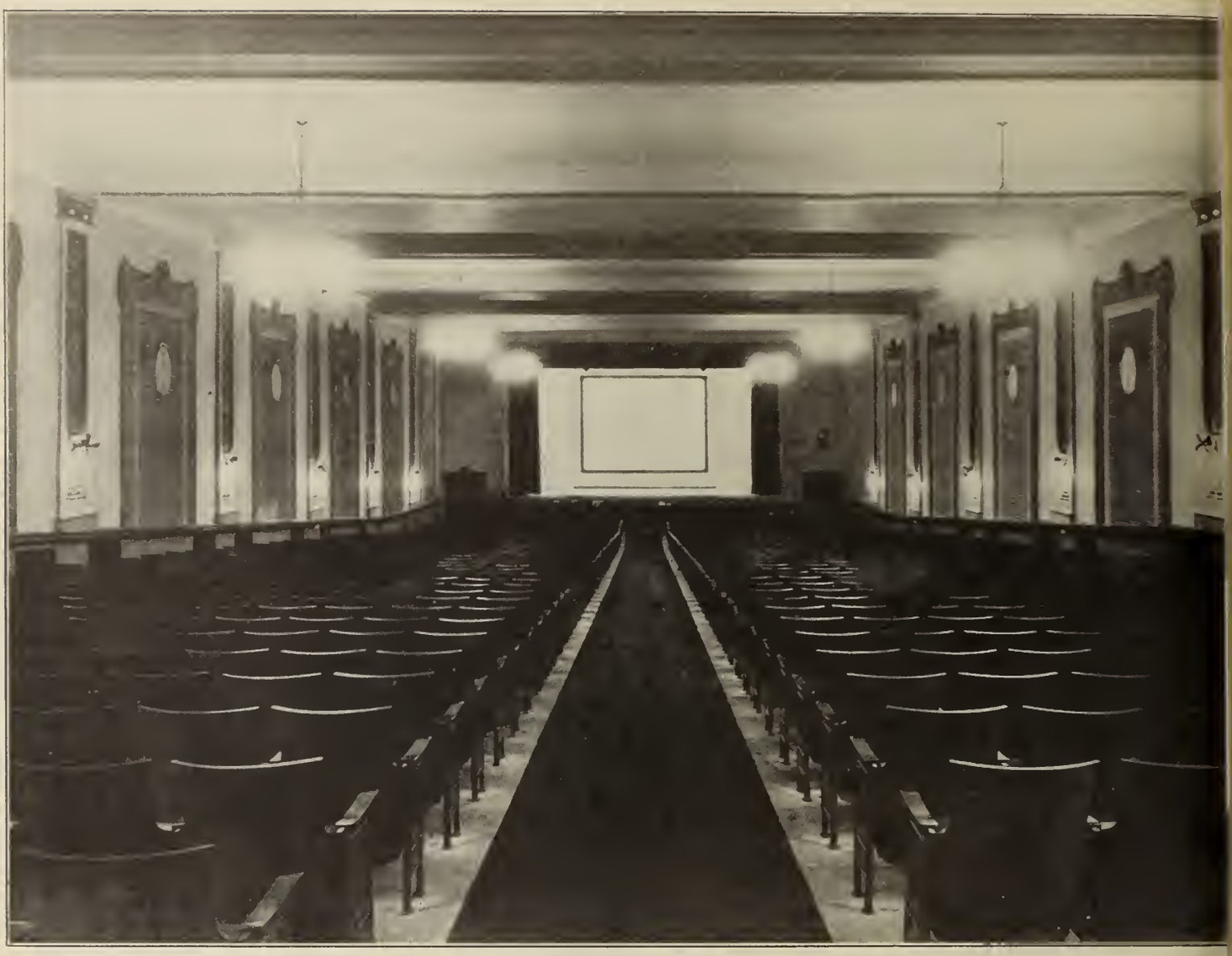
The Barton gives more for the money and gets more for you. It is sold direct from the factory at a lower cost than any other fine organ of any type. It has exclusive advantages that cannot be obtained in any other including the famous Barton Divided Manual.

Ask Mr. A. M. Penny, owner of the Barton Equipped Palace Theatre at Waupaca, Wisconsin. He hears box office music everyday.

Right now is an advantageous time to buy—prices much lower than you expect and terms that leave no excuse for your staying out of the bigger profits the Barton will bring you. Write for details.

IT'S A **Barton** ORCHESTRAL ORGAN

BARTOLA MUSICAL INSTRUMENT CO.
313-316 Mallers Bldg.
CHICAGO



The auditorium of the Lorain-Fulton theatre, Cleveland, Ohio, has its entire 1,500 seats placed on one floor permitting excellent conditions for projection. The sight lines of this theatre are very good as no seat is so placed making the line of observation to the screen disagreeable

(*Continued from page 2108*)

erected here last year. Every modern convenience for securing perfect projection and for providing the operators with comfort and consideration has been provided. Two new Motiograph de Luxe projection machines, made by the Enterprise Optical Company of Chicago, were installed by the Oliver Motion Picture Supply Company of Cleveland. This is the first theatre in Cleveland to use the G-E high intensity arc lamps for supplying illumination for the screen. This equipment, used in connection with the special Diamond Bead Screen, made by the Diamond Screen Products Co. of Cleveland, and installed by the Oliver Motion Picture Supply Co., gives sufficient light so that all details of the picture stand out clearly from the rear seats, 175 feet away, without eye strain. There is a 175-foot throw, projecting a picture 15 x 20 feet. The projection room is further equipped with motor re-winds, special film cabinets and other modern fireproof conveniences. In keeping with the general high class type of installation, the projection room also has a complete speedometer equipment, by which the orchestra leader is advised at all times of the speed at which the machines are operated. Hot and cold water lavatory conveniences adjoin the projection room. In addition to the machines, the projectionist also operates the velour curtain by an electrical contrivance placed near the projection machine. A fire-proof curtain that hangs in back of the bead screen is also manipulated from the projection room and insures added protection against fire. A complete dimmer system which controls all the lights in the house are also manipulated by the operator. This is done to insure proper lighting effects for the pictures.

One of the most unusual features of the new Lorain-Fulton theatre is a generator room, separate and distinct from the operating room. This generator room has one 240 ampere G-E motor generator. This is to provide plenty of light for both screen and house illumination. A 120 ampere G-E motor generator was also installed as an auxiliary device. The machine is to be used only in case of emergency. Having the generator room apart from the projection room also eliminates all possibility of generator noises reaching the auditorium.

The theatre was designed and executed by Henry Hradilek, architect, of Cleveland. Charles Peterson Company of Cleveland were the general contractors. Painting and decorating was done by Zema & Wienbroer. Bagnall Taylor and Company supplied the ornamental plastering. T. H. Brooks and Company did the structural and ornamental steel work. The Electric Construction and Sales Company put in the electrical equipment and fixtures.

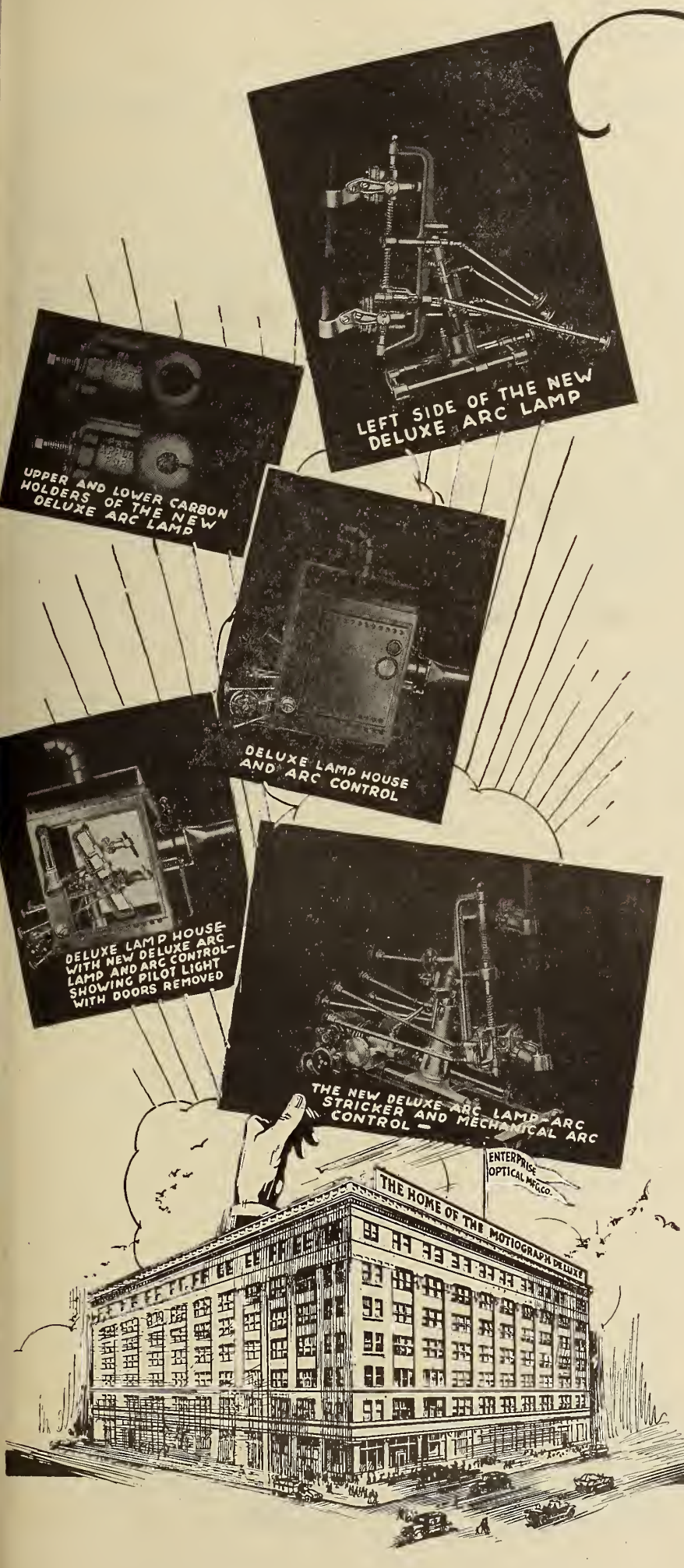
The Lorain-Fulton theatre has adopted a first-run policy, with the popular admission price 25c. The opening attraction was "What I Men Want?" No expense has been spared give the patrons of the West Side the highe class entertainment, with the best surroundin possible.—*E. Loeb.*

Marr and Colton Prepar for Spring Business

The Marr & Colton Co., Inc., Warsaw, N. ' are building many concert organs for Spri delivery. Among the theatres to be suppli are the New Ford theatre, Pittsfield, Mass.; t Terrace theatre, Indianapolis, Ind.; the Riv theatre, Syracuse, N. Y.; the Karbal & Karb theatre, Detroit, Mich.; the New Putna Jacobs theatre, Westfield, N. J., and the splend new Motion Picture theatre which is being bu by the Cataract Amusement Company at Niaga Falls N. Y.

Theatre Supply Compan Opens New Branch

The Theatre Supply Company, Cleveland, w open a branch in Cincinnati, having leased t storeroom at 520 Bradway for two years a eight months at $2,100.


LEFT SIDE OF THE NEW DELUXE ARC LAMP
UPPER AND LOWER CARBON HOLDERS OF THE NEW DELUXE ARC LAMP
DELUXE LAMP HOUSE AND ARC CONTROL
DELUXE LAMP HOUSE WITH NEW DELUXE ARC LAMP AND ARC CONTROL— SHOWING PILOT LIGHT WITH DOORS REMOVED
THE NEW DELUXE ARC LAMP—ARC STRICKER AND MECHANICAL ARC CONTROL
ENTERPRISE OPTICAL MFG.CO.
THE HOME OF THE MOTIOGRAPH DELUXE

The New

MOTIOGRAPH DeLuxe

Arc Lamp and Lamp House

Constructed so as to stand the high amperage used in De Luxe Houses.
An innovation in Projectors—
A scientifically built masterpiece—
Easy and convenient in operation—
Extremely simple, yet very rigidly constructed—
Parts reduced to minimum.

THE NEW ARC STRIKER

One slight turn of a wheel strikes the arc. This keeps the arc in perfect focus—absolutely no adjustments are necessary after striking the arc.

Truly a Time and Current Saver.

THE NEW MOTOR ARC FEED

A mechanical feed mounted on the rear of the lamphouse—
Very positive in action—
The variation of the voltage does not in any way affect its control of carbons.

THE NEW DELUXE ARC LAMP MEANS

A Better, Brighter Picture for Your Theatre.
The
Compactness — Simplicity — Dependability
of the
Arc Lamp — Arc Striker — Motor Arc Feed
are all desirable and worthy features.

INVESTIGATE NOW!

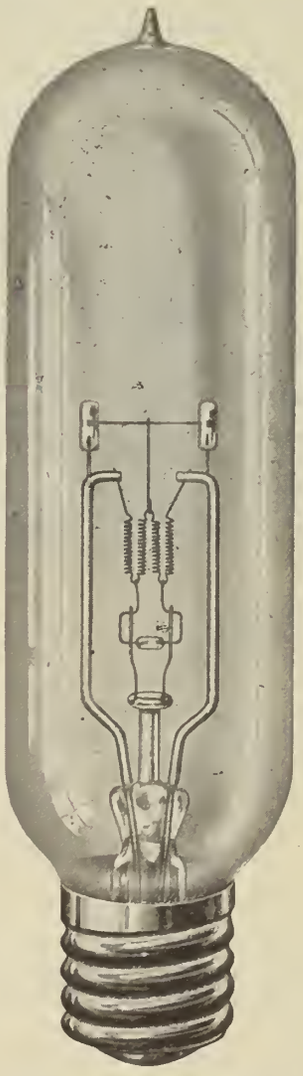
Write for Literature

The Enterprise Optical Mfg. Co.
564 W. Randolph St.
Chicago, Ill.

Announcement

New National MAZDA Motion Picture Lamp

The perfection of the new National MAZDA Motion Picture lamp and its practical application to projection service is the result of several years of exhaustive research and development work in the MAZDA lamp laboratories. The satisfactory performance of this lamp has been proved by more than one thousand very successful theatre installations.



The 900-watt, 30 ampere National MAZDA Motion Picture lamp. The 600-watt, 20 ampere lamp is similar in construction, and is recommended for very small theatres, churches, lodges, schools, etc.

Simplicity, efficiency, convenience and economy —advantages that made the MAZDA lamp the *one* illuminant in the usual classes of service—are equally important in the highly specialized field of light projection. They are attributes of the new National MAZDA Motion Picture lamp.

This lamp is the last word in motion picture projection. It projects a picture of correct tone effects with high lights and shadows as they should be. It projects a picture without any annoying flicker, for the light source is unvarying. It projects a picture that may be restfully enjoyed even by the patrons in the front seats.

Because the new National MAZDA Motion Picture lamp gives off no obnoxious fumes and gases, it has made a hit with the projectionists. And, because this lamp requires no adjustments after the initial setting, the projectionist has more time to watch the picture on the screen to make better the attraction for which people pay the admission price.

More than one thousand exhibitors have used this lamp in actual theatre installations. These exhibitors endorse the lamp on two counts—it makes possible a saving in current consumption of from one-third to two-thirds, and it projects a better picture. It sends patrons away from a theatre with the desire to "come again and come often."

The 900-watt National MAZDA Motion Picture lamp can be used successfully with proper incandescent lamp projection equipment in theatres having main floor seating capacities up to 1,000, or picture widths up to 16 feet, or throws not exceeding 120 feet. It gives better results than an alternating current arc, and is the equal of the direct current arc up to 50 amperes. It is rated at 30 amperes, 28-32 volts. Its rated life is 100 hours. List price $6.75.

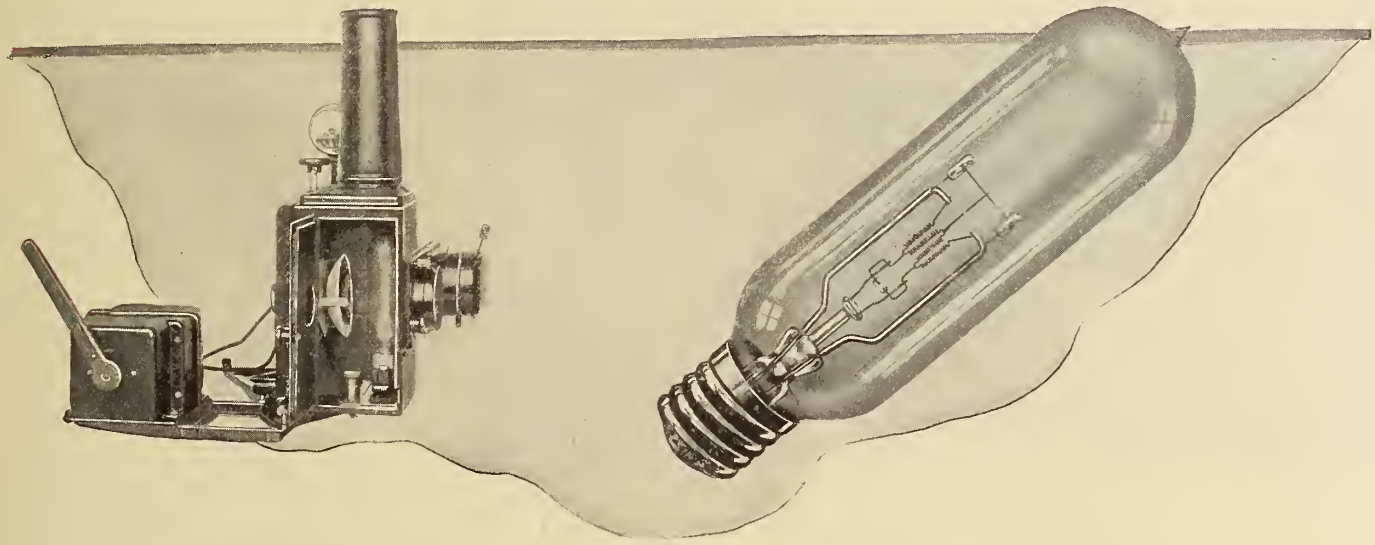
You, Mr. Theatre Owner, want to increase your attendance and reduce your operating cost—to increase your net profits. The new National MAZDA Motion Picture lamp will enable you to do just that. Write today for more complete information and for recommendations for installation in your theatre. Nela Specialties Division, National Lamp Works of General Electric Company, Nela Park, Cleveland, Ohio.

BRYAN MARSH · FEDERAL · PEERLESS · Ferbroid · STERLING · Richard · SHELBY · Columbia · G-I · CLIMAX · COLUMBIA · SUNBEAM

Each of these labels represents a Sales Division equipped to give a complete lighting service.

NATIONAL MAZDA LAMPS

Mazda Lamps for motion picture projection mark another step forward in economy and ease of operation



Good Pictures on Alternating Current With the New G-E Incandescent Lamp Projector

The General Electric Company's new Incandescent Lamp Projector gives constant, even and steady illumination for motion pictures. It can be used successfully in theatres having a main floor seating capacity up to 1000, at a throw not exceeding 120 feet and with a picture not over 16 feet wide. It gives better results than an a. c. arc and is the equal of the d. c. arc up to 50 amperes.

It has other important advantages:

Adaptability: The G-E Incandescent Lamp Projector can be attached to any projection machine made in the United States.

Economy: The 900-watt Mazda lamp and regulator consume but 1 kw. an hour as against 4 kw. an hour consumed by a 50 ampere d. c. arc. The cost of lamp renewals does not exceed the cost of carbons for the arc and there is a further saving in the absence of any carbon dust to injure the delicate moving parts of the projection machine.

Simplicity: The Incandescent Lamp Projector requires no adjustments while operating.

Healthfulness: Being hermetically sealed the Mazda lamp gives off no fumes nor dust to contaminate the atmosphere of the projection room.

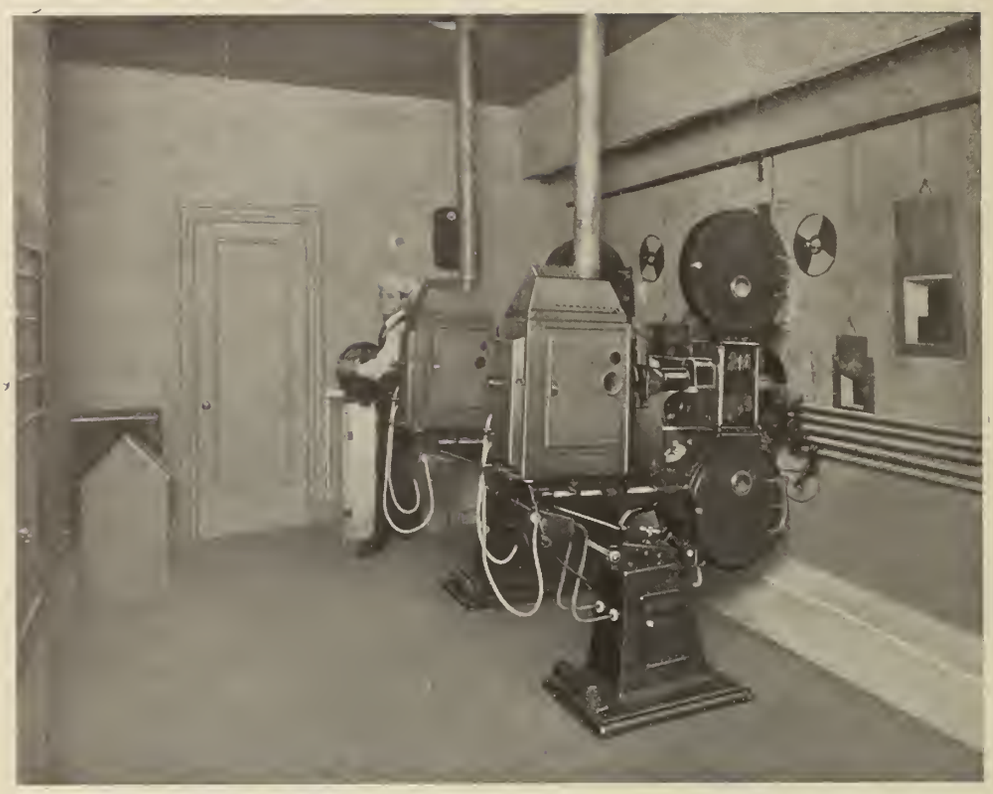
Send for literature and prices including all necessary fittings

General Electric Company

General Office Schenectady, N.Y.

Sales Offices in all large cities

35C-81



Motiograph projectors used in the Lorain-Fulton, Cleveland, Ohio. Note the fire extinquishers on the base of the machines

President 306 Starts Service Station

Welcome news to projectionists of greater New York and in fact the members of the craft in the surrounding territory is the announcement of the opening of a service station for all makes of projection machines by Samuel Kaplan, president of Moving Picture Machine Operators' Local 306, and for many years chief inspector for the Precision Machine Company.

The new service station is conveniently located on the second floor of 729 Seventh Avenue, in the equipment center maintained by B. F. Porter, and it is expected will fill a long felt want by operators in this territory.

Kaplan has recognized ability in this line of work and it is said that the opening of this service station will give the exhibitors and projectionists a place for expert workmanship.

Aside from the business aspects of Kaplan's new service station there is a new thought in better projection in its opening. The popular president of Local 306 has been constantly striving to instill in the minds of the men a sense of pride in the important function they perform for exhibitors. It is to further this plan that Kaplan first entertained the idea of an up-to-date service station where the men could visit to talk over their machines and the problems encountered. A complete stock of parts is carried in stock, as well as loan heads, and a big feature of the service is to be thoroughness and speed in repairs.

Southern Equipment Co. Activities

There is one supply company that is not complaining about hard times. We say this after an inspection of a letter received by the Motion Picture News from this equipment company. The letter reads as follows:

"We are enclosing herewith a list of sales and installations in the past six or eight weeks.

"You will note from this list that in one instance, that is of the Fairfax theatre in Miami, we had the pleasure of practically equipping this theatre completely, and we believe this is one of the largest single orders for equipment ever handled by one supply house in the Southern States.

"*Fairfax Theatre, Miami, Fla.*—Two Power's 6-B projectors of latest model with type "E" equipment—Double arc 75 ampere transverter—Minusa Gold Fibre Screen 13 ft. 6 inches x 18 ft.—Monsoon Ventilating System consisting o four 10 ft. and two 8 ft. fans—Complete se lobby display frames and special designed ticke booth—Fifteen hundred upholstered chairs—Ticket selling machines—Spotlight—and othe miscellaneous items.

"*Pack Theatre, Asheville, N. C.* — Tw Power's 6-B projectors of latest type with typ "E" equipment—Double arc 75 ampere trans verter—Minusa Gold Fibre Screen 13 ft. inches x 18 ft.—Twelve hundred and twent upholstered chairs.

"*Colonial Theatre, Miami, Fla.*—Two Power' 6-B projectors, regular model—Minusa Gol Fibre screen—Six hundred chairs.

"*Crystal Amusement Co., Dayton, Fla.*—Tw Power's 6-B projectors of latest model wit type E equipment—Double arc 75 amper transverter—Minusa Gold Fibre screen 12 ft x 16 ft.

"*Republic Cotton Mills, Great Falls, S. C.*— Two Power's 6-B projectors of latest mode with type E equipment—Double arc 75 ampere transverter—Minusa Gold Fibre screen 12 ft. x 16 ft.

"*Roanoke Rapids High School, Roanoke Rapids, N. C.*—Two Power's 6-B projectors of latest model with type E equipment—Double arc 75 ampere transverter.

"*Majestic Theatre, Camden, S. C.*—Two Power's 6-B projectors of latest model with type E equipment.

"*Gate City Amuse. Co., Atlanta, Ga.*—Two Power's 6-B projectors of latest model with type E equipment.

"*Alamo Amusement Co., Atlanta, Ga.*—Two Power's 6-B projectors with type E equipment."

Controls Three Houses

J. R. Davis, of Shattuck, Texas, has leased the Fox theatre. He proposes to show three times each week, Tuesday, Thursday and Saturday. Davis is running picture shows both at Shattuck and Gage.

Liberty theatre, Sacramento, California, which has installed a Robert-Morton organ. The insert cut shows this organ, the exterior of which has the appearance of white marble. The installation is unique in that it is made above the proscenium arch

POWER'S PROJECTORS

Have Just Been Installed in the

ALDINE THEATRE

One of Philadelphia's Representative Motion Picture Houses

"The Aldine Has a Wonderful Projection Room"

The Moving Picture World said in an elaborate article published December, 1921

Four Months Later The Aldine Installed Power's

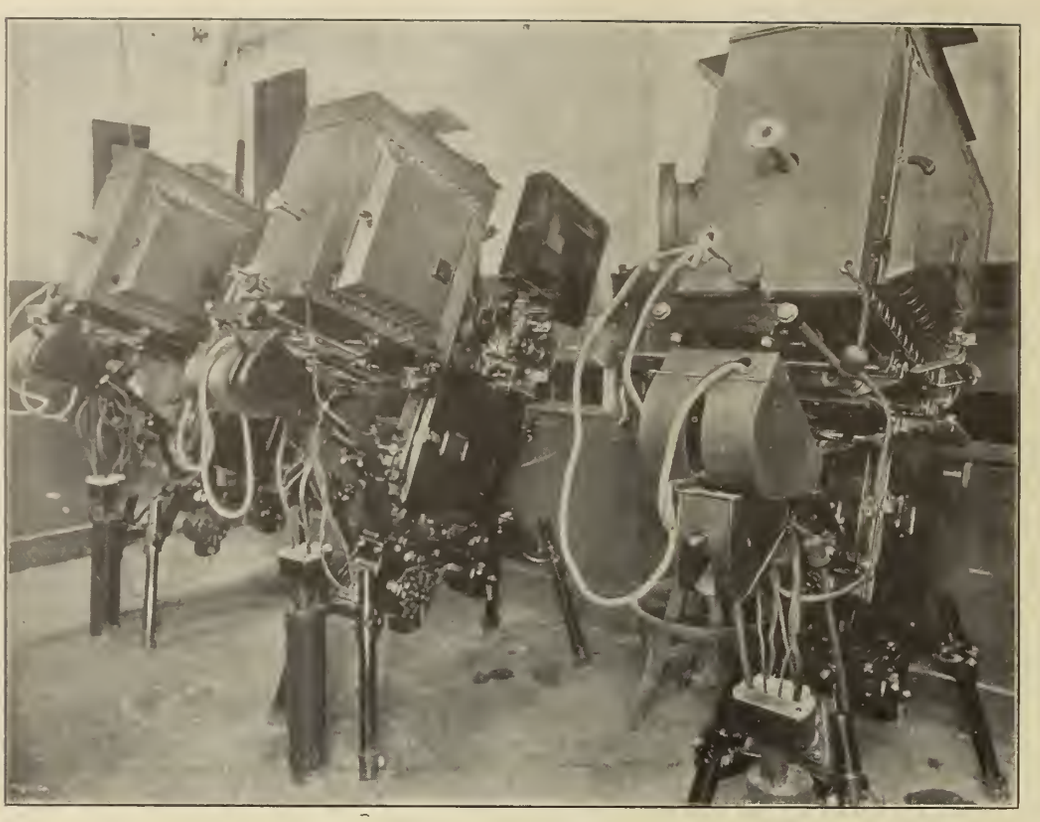
The Moving Picture World states in its issue of April 1, 1922

"The Motion Picture Equipment Corporation reports the following installation: Aldine Theatre, Philadelphia, three 6-B, Type E, Power's Projectors, and full booth equipment."

POWER'S PROJECTORS

installed in the Aldine, have demonstrated in a practical way the general superiority of POWER'S, and, of course, greatly improved the projection.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.



Projection room of the Republic theatre, Brooklyn, N. Y., equipped with a battery of three Power's 6-B type E projectors and G. E. generator set

High Class Theatre in Moderate Neighborhood Proving Success

The Republic theatre, Grand and Keap Streets, Brooklyn, N. Y., one of the newest, largest and finest houses in greater New York, is located in a neighborhood which ordinarily would be provided with a small sized house giving a mediocre performance in the shortest possible time. The owners of the Republic theatre decided that the plan of packing audiences into a theatre, rushing them through a performance and then rushing them out again is hard on the audience and hard on the management. It is unquestionably hard on projectionists, projectors and films.

The Republic theatre, seating over thirty-five hundred, is not on a main thoroughfare, no transit lines pass the doors and is surrounded by moderately priced flats occupied by people who work in the near-by factories and the docks, which are a short distance away. The people who attend the Republic are not, as a rule, automobile owners, and this theatre almost entirely depends upon people who live within a short walking distance. When making their plans the principal owners, Messrs. William and Frederick Small, said: "We will build a fine, big, roomy house which will compare favorably with anything in the city. We will give a good vaudeville show and provide the best photoplays and good projection. In this way we will get all the people in our locality, and have them come back often." These plans have been carried out to the letter, and the Republic has been highly successful since the night it opened last year. This theatre is equipped with a Raven Halftone screen, 14 x 16, and has a throw of 130 feet.

The manner in which an owner builds a projection room is a fairly good way to gauge what he intends giving his audience. If he gives his projectionist good working conditions and provides the best possible equipment, it is fairly good evidence that he wants his employees happy and wants his audiences kept the same way. The projection room of the Republic is in keeping with the theatre as a whole. It measures 12 x 16 feet, is well lighted, well ventilated and properly located with a properly supplied washroom adjoining, and the G. E. generator set safely located in another room close by. The projection room is equipped with a battery of three Power's 6B type-E projectors equipped with Power's G. E. High Intensity arc lamps.

Mitchel Fiskin is chief projectionist of the Republic, and with his assistants, Clinton S. Hancock, J. Hersh and E. Bendheim, has had entire charge of the installation and operation of the projection equipment since the opening of the theatre last October. Mr. Piskin, who is a member of the I. A. T. S. E. Local 306, was born in Europe, and back in 1906 operated for Pathe through various European countries, using gas in the earlier years for illumination. Some time after he came to this country, and in 1911 began working for Fox, Loew and other well known exhibitors. Mr. Piskin was greatly pleased when he heard he was to help install and to operate the new G. E. high intensity lamp, and immediately set to work to learn as much as possible regarding them. After operating the Power's G. E. lamps for nearly six months, Mr. Piskin expressed himself as being very well pleased with the Power's G. E. High Intensity arc lamps and would not want to return to the old type arc lamps. He also states that it has been a pleasure both for himself and assistants to have been pioneers in the field of high intensity illumination for motion picture machines, and adds that they have had no troubles which could not be readily overcome by a moderate effort and with the knowledge which practical projectionists should possess.

Mitchel Fiskin, chief projectionist, Republic theatre, Brooklyn, N. Y.

Precision Machine Co. Takes Precautions to Insure Perfect Parts

The Precision Machine Company has submitted a copy of a letter that they are sending to all those handling the Simplex machine in which they have outlined a new policy that insures, to a great degree, perfection in every respect of the intermittent parts.

Below we are publishing the complete letter as received by us which presents the reasons and details of this plan:

Gentlemen:

Here we are with a most important announcement, and one which we feel you will welcome. And so that you can easily and quickly digest it, we will make it brief.

As you know, all the parts which go to making up our intermittent movement are made to within a one-ten thousandth of an inch, in order to insure not only perfect fit when used in replacement instances, but to provide for long service as well.

To do this, it is necessary to maintain the strictest sort of supervision during the manufacturing stages as well as a most minute inspection service, all of which gives us the assurance that when the parts are ready for delivery each one of them is absolutely accurate and perfect.

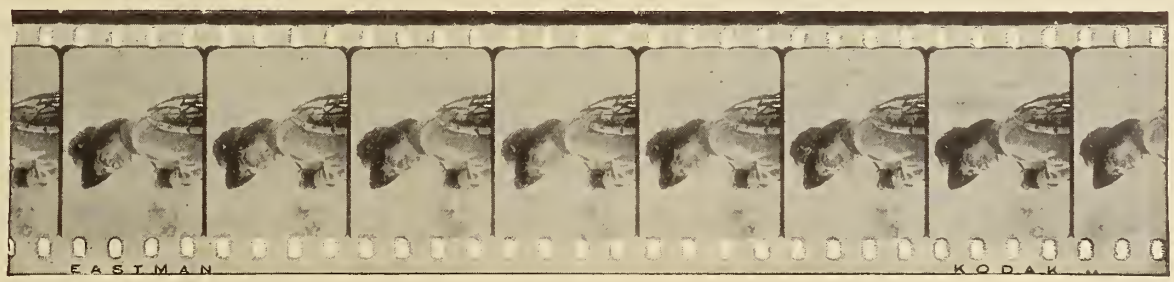
We have found, however, much to our dismay, that after taking every possible precaution in the handling and manufacturing of these parts, they reach the ultimate user in a different condition than when they left the factory, this being due to knocking them against one another, or otherwise scarring them in handling. This means that some men gain the impression that our parts are not what they used to be, which is not the case and of course injures all of us.

And then again, the "fake" or spurious parts that are finding their way onto the market are becoming so generally distributed, that we feel called upon to fully protect our distributors, our users and ourselves.

So we have arranged to send out all inter-

(*Continued on page* 2120)

EASTMAN POSITIVE FILM



Bears the words "EASTMAN" "KODAK" —in *black* letters in the transparent film margin, as a means of positive identification, exactly as you see them in the section of film reproduced above.

If you see these same words in *white* on a black strip you have incontrovertible proof that they were so printed by the finisher to mislead, not stenciled by the manufacturer to identify, and that the stock is not Eastman.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

National Anti-Misframe League Forum

Dear Ed:

I joined the N. A. M. L. about three months ago and have used up all my blank stamps, so please send me more.

I wish to inform you of my experiences as propectionist at the largest suburban theatre in the southwest, "The Parkway."

I have two Powers 6B machines, Type E. Lamphouse with 50-50 motor generator set. These machines are both 22 models and I think the most thorough and complete projector on the market.

My projection room is 16 x 18. You can readily see the advantage I have in a well constructed concrete and plastered wall for work, so I'm able to project the perfect picture on the screen.

Now the motor generator, I notice where there has been lots of discussion on this. There is only one thing that need be said. Keep the bearings well oiled and the motor and generator clean, and you will have no trouble. We have a Minusa Gold Fibre screen, the best made. You can see the results, I guess.

We also have a $15,000 pipe organ. Next to the finest in Dallas. With the Film Music Cue we are able to play in accord with the picture.

As soon as I can get a picture of the projection room will send you one, and you can see more clearly the kind of projection room I have.

With best wishes to Brother Projectionists and the Motion Picture News, I am,

A. J. Vineyard,

Chief Projectionist, Parkway Theatre, Dallas, Texas. I.A.T.S.E. No. 249; N.A.M.L. No. 1572.

Brother Vineyard certainly has a department to be proud of and I'm sure he is keeping everything going in tip top shape. If we all could have this quality of equipment I'd say the projectionist who kicked would need to be kicked. However, the time is coming when the projection department will be recognized as one, if not the most important, ends of the theatre as the tendency is today to build better projection rooms. Show them, fellows, that you deserve it.—Ed.

Dear Editor:

You will find enclosed the blank for new League members that I have filled out.

In reference to having bronze buttons made and charging League members whatever the buttons cost you, I think it is a good idea. I don't think that any operator would object to paying 25 or 30 cents for a good bronze button. Besides it is not fair for you to have to stand all the expense of the buttons.

I am, yours for Better Pictures,

Lawrence Miller,
Palacios, Texas.

Dear Editor:

Will try and kick in with a few lines again. Am still on the job, and getting some films in pretty bad condition the last few weeks. But have sent them all back in better condition than I received them. I think some of the exchanges depend entirely on the N. A. M. L. members to keep their films in good shape but certainly think they should meet us 50-50 at least. I have got a collection of punch holes. Haven't decided whether I shall frame them or what I will do with them. I may as well quit this kicking as it doesn't do much good.

I am sending you an application signed by my helper for the N. A. M. L. which I hope will be accepted, as he takes a great interest in helping me keep films in good shape. I was down to Alexandria, Va., this week to see Brother Dale and some of the boys, as I am a member of the local, 619. Mr. Dale is president and is sure a hustler. Will ring off for this time as I guess this will hit the basket.

Very truly,

G. S. Heatwole,
I. A. T. S. E., local 619,
N. A. M. L No. 423.

P S.—Have you decided about the new buttons yet? What you say we hurry it along as I am sure all members are in for new ones. I think all members of local 619 are N. A. M. L. boosters and members.

—

It might be a good idea if Brother Heatwole would just drop a reminder to the exchanges bothering him with bad films and let them know that they wouldn't be overdoing themselves to meet him fifty-fifty.—Editor.

Dear Editor:

Inclosed you will find my application for membership of the Misframe League.

As assistant projectionist in this theatre, I have always made it my policy to do my best to make it easy for my fellow operators. I am only 18 years of age but I have had four years of experience in a prejecting room.

In the projection room where I work we have 2 type B Simplex machines and a Hertner Transverter. The house seats a thousand and is doing good business partially as a result of good projection.

Projectionally yours,

Charles Wade,
American Theatre, Canton, N. Y.

Dear Editor:

Membership card and labels received okay and am glad to be a member. I would like to hear from some of the boys with old equipment. I have a Simplex and a Motiograph which have been running 3 shows daily for the last ten years, matinee and night. Am using 110 volt A. C. with a 3½ H.P. motor running a Wurlitzer organ on the same line ahead of the booth. This is my third year in this theatre, with four years previous in Detroit. Am getting a very good picture now and have often wondered what I could do with equipment some theatres have. Business is so slow in this section of the country that I don't expect any improvement.

I would like to hear from some of the boys with old Motiographs. Both machines throw a steady picture, 108 feet, using 60 amps. To cut down expense, I turned over the Simplex intermittent sprocket and drilled a new hole with great success. $4.00 saved.

Yours for better projection,

Richard Weaver,
New Reaper Theatre, Monroe, Mich.

Dear Ed.:

Reading some of the letters today in the News made me think to write a few lines, and want to say right here and now, the N. A. M. L. has been the biggest and best thing that was ever formed. I can remember back several years ago what bad film we used to get and it happened about every day, too, but now it is altogether different, for just once in a while I get hold of band film and then at that it is not as bad as it used to be, and it is just about all being done by the league. Whenever the buttons are ready, just let me know and I will send money or stamps for it.

Here is hoping all the boys and you luck and success.

W. C. Caines,
Columbia Amuse. Co., Ashland Ky. No. 914.

Dear Editor:

Kindly let me know when the new buttons come in so I can send in for mine. I would dig down and pay 50c. for one. I think the new buttons would be better than the old ones, altho I did not have an old one.

Some of the film I get now is in very bad condition, but they leave the St. Joseph's Auditorium in good condition. I am still keeping up with my pledge with you about keeping the film in good condition. I am in the projection game for 5 years now. Guess I'll get off the line for the time.

Yours for better projection,

Andrew J. Gmitter,
82 East 3rd St., Mauch Chunk, Pa. No. 1517.

Membership Buttons

We have just received the metal membership buttons which have been so consistently demanded by the members. Every brother should hop to it and get one of these, as they are a great improvement over the former celluloid type.

It is our desire to sell this button to the fellows for what they actually cost us. The price for one button is 25 cents. Any member sending us this amount in stamps or coin will be sent a button immediately.

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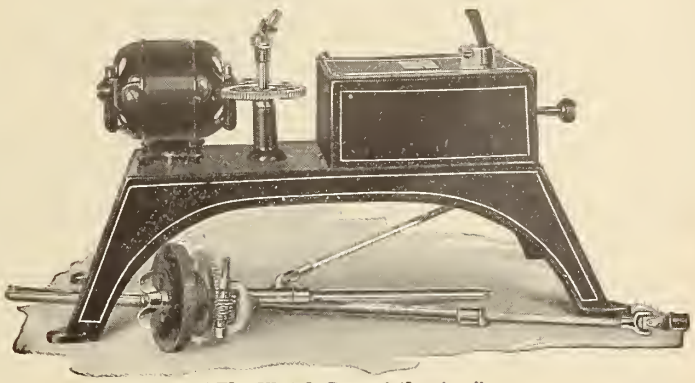

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Cork Carpet

(*Continued from page* 2107)

solidly cemented to the floor base. Tacking or cementing the edges alone will not last.

Some manufacturers recommend the insertion of heavy felt paper between the floor base and the carpet, all four surfaces to be cemented together. It is doubtful, however, if this method is advisable, because there is some serious question whether four surfaces cemented together will not give more trouble than just two, and whether the tensile strength of felt paper is sufficiently great to stand the constant pull between floor and Cork Carpet. One large manufacturer who has made extensive study of methods of laying Cork Carpet publishes a complimentary booklet on laying, as well as specifications. The new improved method recommended by this manufacturer does away with the troublesome felt paper.

Care of Cork Carpet

Though exceedingly durable in itself, proper care will materially increase the life of Cork Carpet. To clean it, use just tepid water and pure, mild vegetable soap. Caustic soaps and scouring powders are to be avoided because they eat into the cork and cause its disintegration. Mop off the floor, first with soapy water, then with clean water (using always as little liquid as possible), and dry it quickly.

The success of Cork Carpet has already been demonstrated in many motion picture houses all over the country. When well laid and properly cared for, it can be said to take at least one worry off the shoulders of the motion picture theatre owner, for he will have to give little or no thought to his floors while they are covered with Cork Carpet.

Precision Machines

(*Continued from page* 2116)

mittent parts in separate boxes, each box sealed up tightly and each box containing detailed instructions for installing the parts contained therein. These boxes are so made up that they can be readily distinguished and are marked with distinctive markings. This program of course calls for additional labor and expense on our part which we feel, however, is justifiable, when we consider the very great amount of benefit that such individual packing and sealing will mean to us all.

Commencing with March 15th, we will ship in boxes only and in the March 25th issue of the trade press we will advertise our new method of sending out in sealed packages. This schedule will allow you two weeks in which to move your present supply of the following items:

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was installed in the

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August, 1921, and is still there in regular daily use

In the March 25th issue of the Exhibitors' Trade Review we were compelled to publish the name of a competitor who by indirect statements attempted to question our claim that Raven Haftone Screen is in regular daily use in the Capitol Theatre, largest motion picture house in the world.

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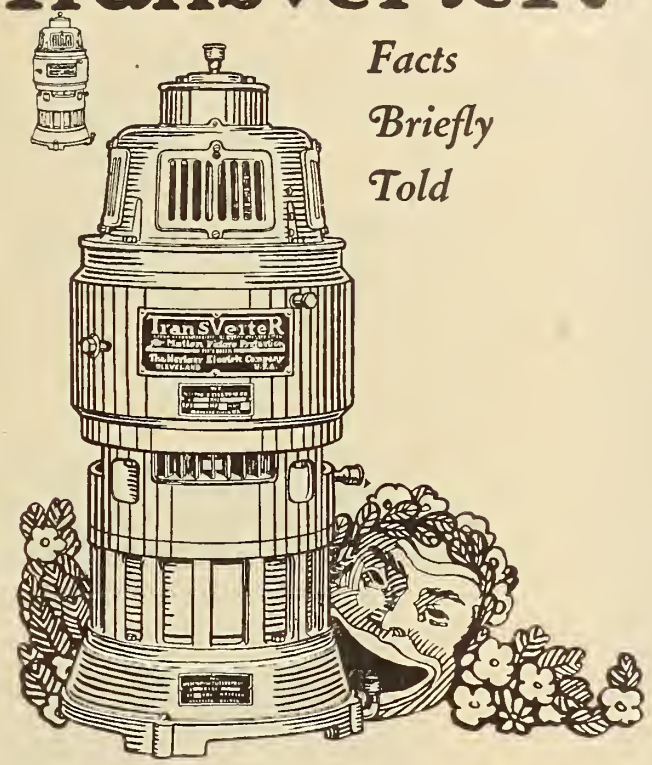

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Motion Picture News

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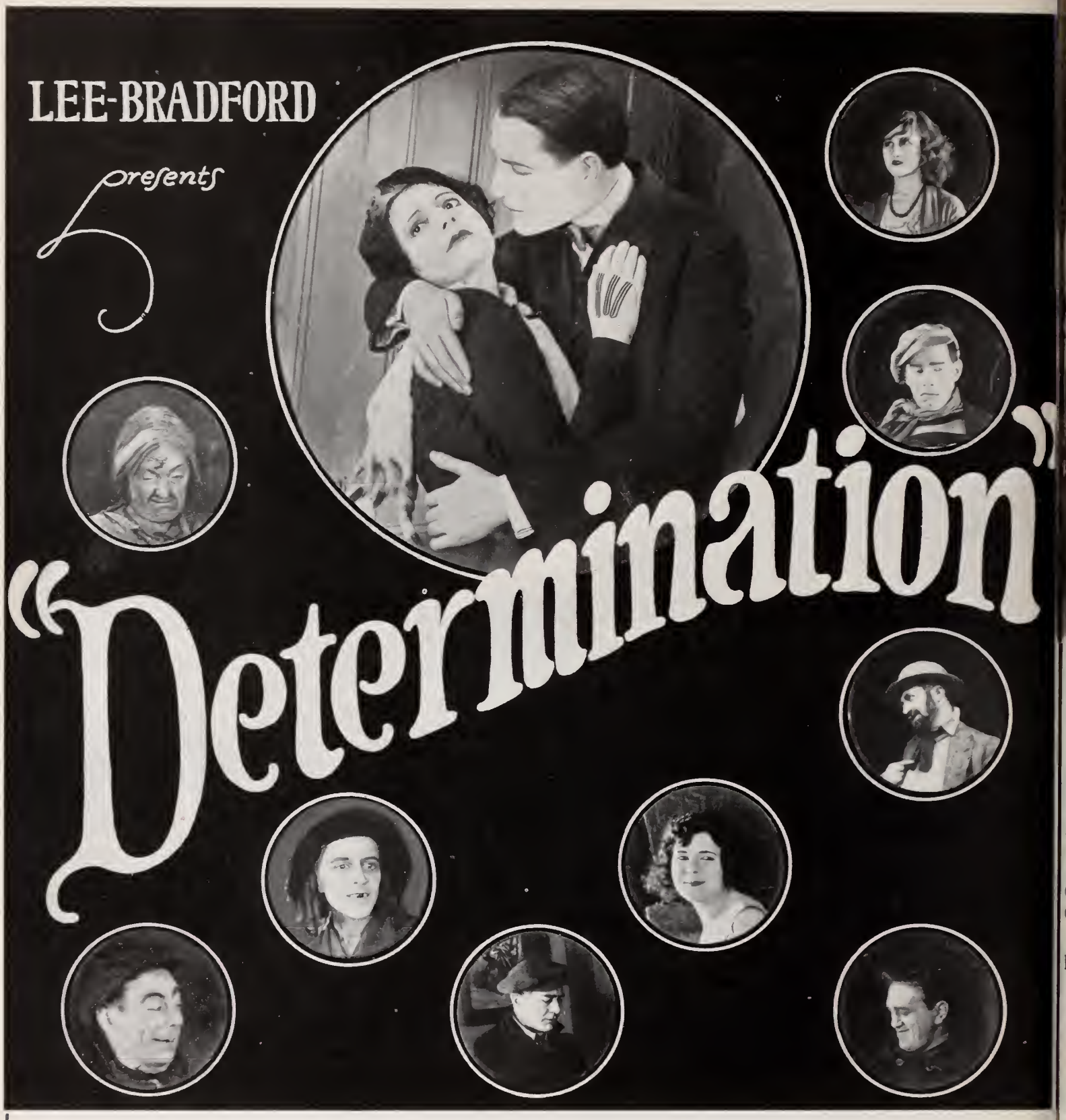

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The most beautiful settings you ever saw, combined with a knockout cast, make it one of the year's biggest.

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From the play by Booth Tarkington and Harry Leon Wilson. Scenario by Ouida Bergere.

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THE logical successor to "The Prince Chap." A human document replete with heart-interest, thrills and everything that makes entertainment.

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One of the most wholesome pictures ever made, with lots of sobs and tears scattered through it. Every section of every community will revel in it.

From the novel by Edward Peple, author of "The Prince Chap." Directed by Alfred E. Green. Scenario by Olga Printzlau.

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George Ade's First Original Screen Story

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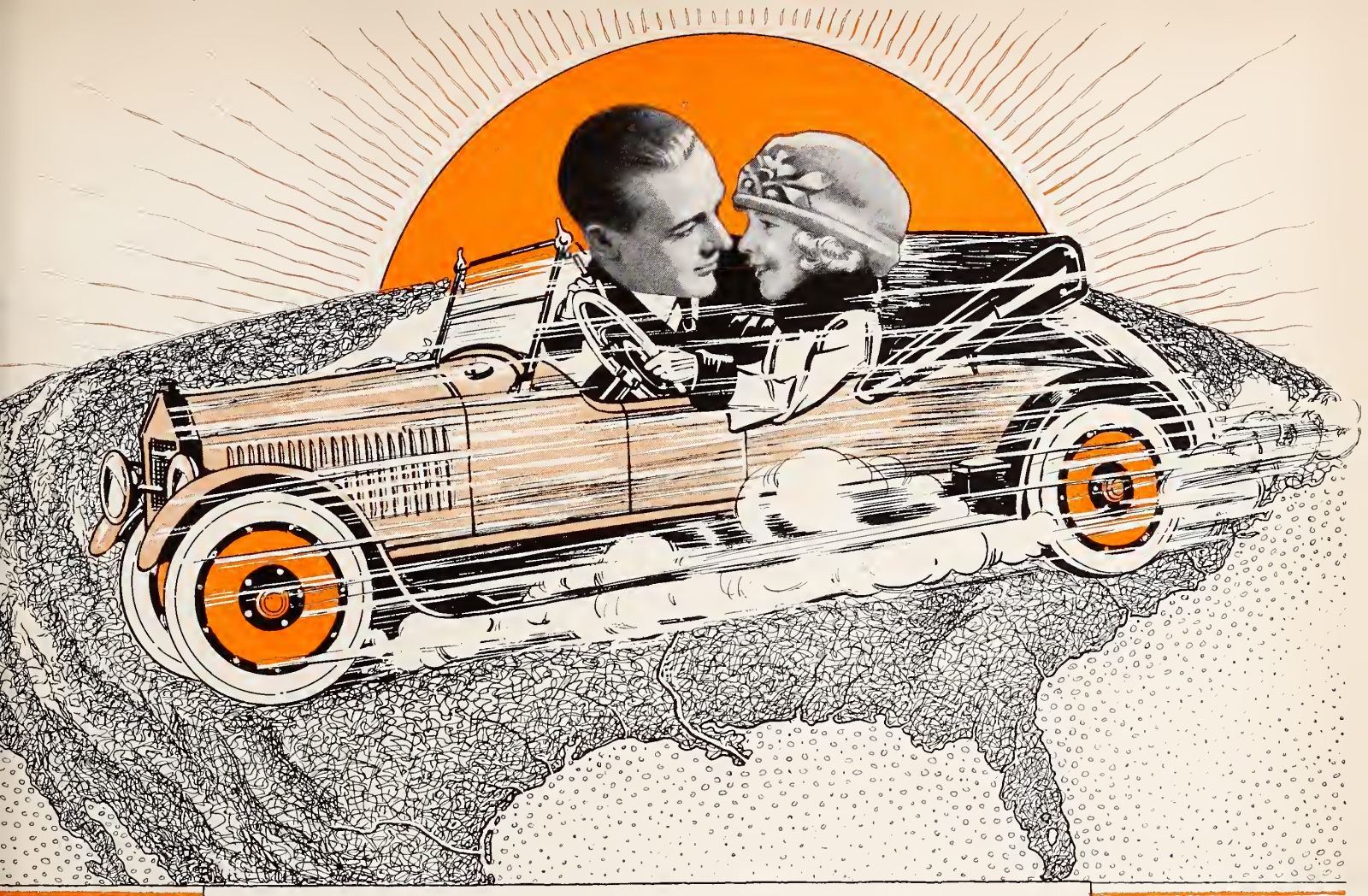

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Story and Scenario by Byron Morgan.
Directed by Philip E. Rosen.

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Jack Holt & Bebe Daniels

IN

"North of the Rio Grande"

HERE'S a great star combination that means money anywhere.

Jack Holt recently made the hit of his life in his first star picture "The Call of the North." And as for Bebe Daniels – – the people never will forget her in Cecil B. DeMille's "The Affairs of Anatol," nor in her own star pictures.

It's a western story full of humor and romance. No finer tale could be written for these two popular stars.

Directed by Joseph Henabery. From the novel by Vingie E. Roe. Scenario by Will M. Ritchey.

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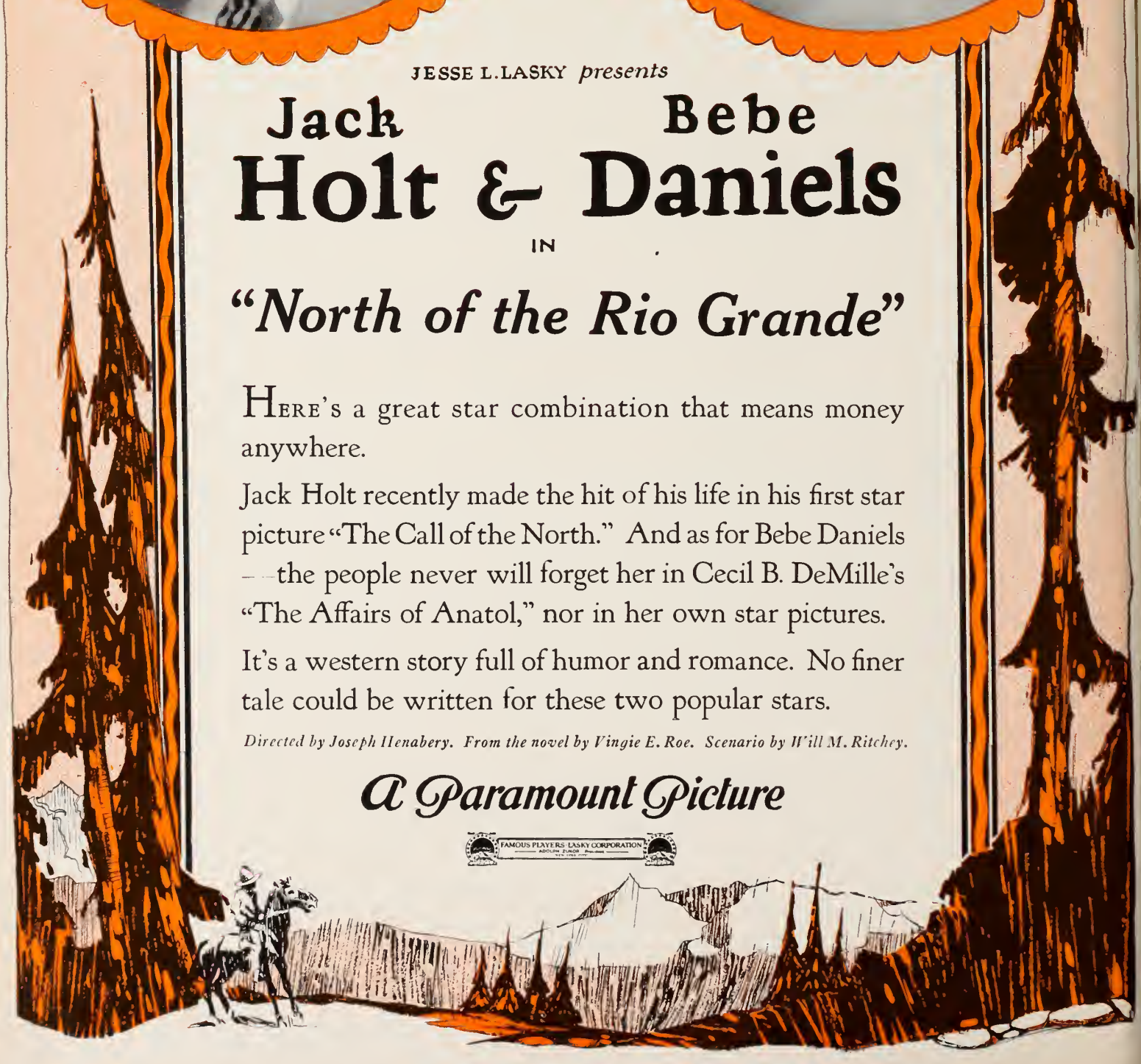

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PHONE 2055

Petersburg, Va., March 29, 1922.

Mr. S.R. Kent, General Manager
Famous Players-Lasky Corp..
485 Fifth Avenue,
New York, N.Y.

My dear Mr. Kent:

I want to commend the good judgement of Famous Players-Lasky in offering exhibitors the re-issues of "The Miracle Man," "Male and Female," "Old Wives for New," "Don't Change Your Husband," "On With The Dance," "Dr. Jekyll and Mr. Hyde" and "Behold My Wife!"

These productions were top-notch box office attractions upon their initial release and they still have wonderful drawing power. We have played all of the attractions mentioned above and are glad to have an opportunity of playing them again for the results, I am sure, will be satisfactory

Cecil B. De Mille found his stride when he made "Old Wives for New," "Don't Change Your Husband" and "Male and Female." Although his later productions have attracted more attention, they do not contain any more vital theme or greater dramatic strength than this trio of winners. The crowds that witnessed these pictures will come again and enjoy them as much as the newer ones.

George Loane Tucker's "The Miracle Man" smashed my box office record and hundreds of exhibitors who played this one will agree it is bound to draw as a revival. "Dr. Jekyll and Mr. Hyde" and "Behold My Wife!" have permanent places among the old-ever-new classics that combine humor and pathos with a distinctive characterization. The public repeats many times on such stories in book form and on the stage and exhibitors will find that they will repeat on the screen.

Paramount has more classics that will stand reissue.

Yours very truly.

W. F. Harris

WFh/ds

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"The Ordeal"

THOMAS MEIGHAN in
"The Bachelor Daddy"

WALLACE REID in
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With Betty Compson and Tom Moore

GEORGE MELFORD'S
"The Woman Who Walked Alone"
With Dorothy Dalton

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Directed by Charles M. Seay

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Men bound together to uphold "the honor of the big snows;" a crafty, persuasive buyer from the big city seeking more than furs; a compact that held the woman safe from harm.

The familiar Curwood setting—dramatic, romantic, full of action, packed with adventure. A woman and her baby in danger. Blizzards, snarling dogs and the picturesque French Canucks!

All right, Operator!! Let's go.

American
RELEASING CORPORATION

WALTER E. GREENE, *President* F. B. WARREN, *Vice-President*

15 W. 44th St. N.Y.C. ~ Phones: Vanderbilt 7078-9

Messmore Kendall
presents

CARDIGAN

The First American Historical Production
From the Famous Novel by

ROBERT W. CHAMBERS

Directed by John W. Noble

We said the day we announced it: "'CARDIGAN' will be seized eagerly by exhibitors who have 'good show sense' because with it they can get more local newspaper and exploitation co-operation than with any other picture in years."

Four weeks have proved this with smashing conclusiveness. "Cardigan" is one of the big hits of the year and the greatest first runs and circuits of the country have booked it.

We have the honor to announce a single booking for 150 Minnesota cities and small towns under one contract—the largest booking ever taken within the boundaries of any one state in the American Union—a total of four hundred days. This follows right behind the booking of "Cardigan" by Finkelstein and Rubin for Minneapolis, St. Paul and Duluth.

All right, Operators! Let's go!!

American
RELEASING CORPORATION
WALTER E. GREENE, *President* F. B. WARREN, *Vice-President*

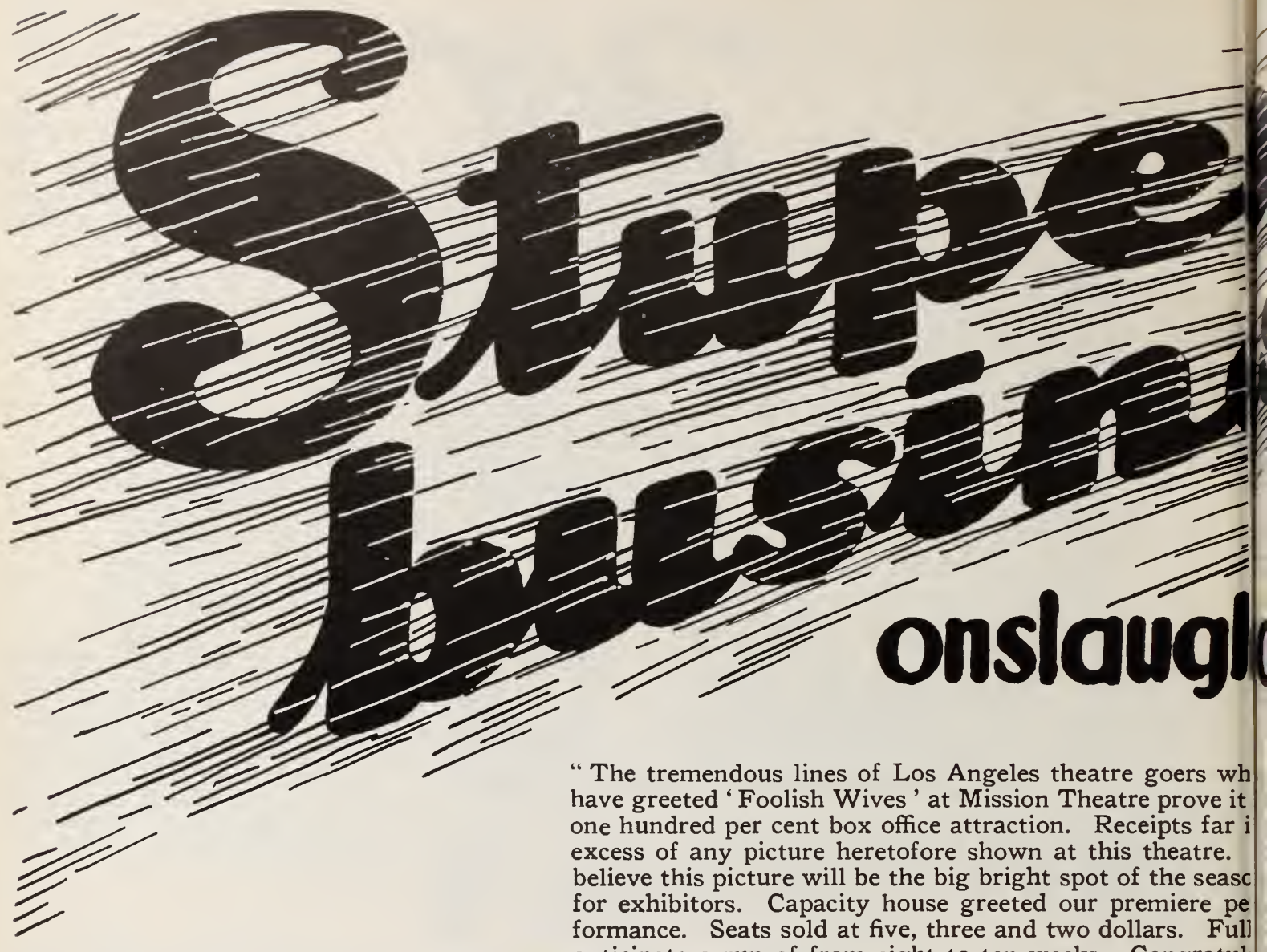
For Heaven's Sake!

SEE PAGE 12 IN UNIVERSAL'S MOVING PICTURE WEEKLY

ISSUE DATED APRIL 15, 1922

RED HOT STUFF!

IF YOU FAIL TO RECEIVE YOUR COPY OF THE MOVING PICTURE WEEKLY REGULARLY, PLEASE NOTIFY THE CIRCULATION MANAGER, UNIVERSAL FILM MFG. CO., 1600 BROADWAY, NEW YORK



" The tremendous lines of Los Angeles theatre goers wh have greeted ' Foolish Wives ' at Mission Theatre prove it one hundred per cent box office attraction. Receipts far i excess of any picture heretofore shown at this theatre. believe this picture will be the big bright spot of the seasc for exhibitors. Capacity house greeted our premiere pe formance. Seats sold at five, three and two dollars. Full anticipate a run of from eight to ten weeks. Congratul tions."

HARRY DAVID, Managing Director,
Mission Theatre, Los Angeles, Cal.

" ' Foolish Wives ' opening day at Peoples Theatre beat record attendance by two hundred twenty-four admissions. Second day beat first by one hundred ninety-six admissions. Picture is the most talked of subject in Portland. With weather conditions remaining as they are it will break all records."

J. N. MacMEEKIN,
Peoples Theatre, Portland, Ore.

" Broke all records for house."

HARRY ASHER,
Park Theatre, Boston, Mass.

" First week's business with ' Foolish Wives ' at the Roosevelt Theatre indicates record run on State Street. Press and public unanimous in their unqualified praise."

NATHAN ASCHER,
Roosevelt Theatre, Chicago, Ill.

Carl Laemmle's
Supreme Production

"FOOLISH

" The most remarkable business that Philadelphia has ever known in the history of theatre business is being done at the Aldine Theatre where ' Foolish Wives ' is playing. We are turning away more money than we are grossing at the box office. We were forced to stop seat sale at eight-thirty tonight. People demanded to be admitted."

GENE FELT,
Aldine Theatre, Philadelphia, Pa.

" Imperial played Wednesday to fifty two hundred seventy-nine people notwithstanding heavy rain all evening since six-thirty. Picture receiving great publicity and mouth to mouth advertising. All previous records of any picture production in any San Francisco theatre completely shattered."

C. A. NATHAN,
San Francisco

" Picture went over greater than anything ever attempted before in this city. Forced to close box office several times in order to keep traffic from being blocked. There is no question that Carl Laemmle's great expenditure will come back several times, as he is deserving of same. Picture pleased everybody and no question of today's success being continued."

HARRY HART,
Butterfly Theatre, Milwaukee, Wis.

Universal Super-Jewel
by and with Von Stroheim

WIVES"

"GREAT STUFF!"

says DAILY NEWS OF NEW YORK CITY

DAILY NEWS, WEDNESDAY, MARCH 29,

"MAN TO MAN" NEW WESTERN WITH ALL THE OLD TRICKS

By McELLIOTT

If you want to see a really good "Western," with lots of the old kick and go, and plenty of the new attention to detail, you'll make a point of taking in "Man To Man." It's really worth your while.

The old Western pictures (and almost all the early ones, you remember, did bristle with sagebrush) were slap-and-dash affairs, full of impossible situations, the chase, villians, the chase, a heroine, and once again, the chase! That was not so good. You grew to be most awfully tired when you sat through one of them, and you closed your eyes when twenty red-skins bit the dust.

Mr Harry Carey's new picture up in the Central, I must admit, has a chase or two . . . but with a difference. F'rinstance, when a herd of cattle is being stampeded to ruin, and Mr. Carey plunges on a foaming horse to their rescue, you get an immense thrill out of the situation. It is great stuff, and real There is no faking about it.

With Harry as the derelict hero, the story opens on the tropic isle of Tiva Harry Carey

Tiva. Mr. Carey looks, and is, hardboiled. He wears shreds and tatters of clothing, and his feet are bare. He has drifted to Tiva because he was branded as jailbird a year before. However, in a free-and-easy tavern of the isle and he finds waiting for him a summons from home. His father is dead. The ranch awaits his hand. An old pal, Bill Royce, writes to beg him to return and save the land from the clutching hand of his grandfather, aptly dubbed Hellfire Packard.

Harry goes back . . . and the battle is on. True, there is the usual thieving, brutal foreman . . . there is the usual girl next door who pretends to hate, but who really loves him madly all the while. There is the usual happy ending . . .

But I said before, "Man to Man" is good stuff. Mr. Harry Carey . . . I am for him!

Lillian Rich and Harry Carey

TITLE OF FILM: "Man to Man."
TYPE: Western drama-comedy.
DIRECTION: Top (as the British say) hole.
PHOTOGRAPHY: Slick.
PLOT: Will do.
VALUE: 100 per cent.

"Brings gasps. Few Westerns with a bigger punch than this climax of the stampede."—*N. Y. American.*

"If you think you are thrill-proof, take a try at 'Man to Man.' None of Carey's past efforts can hold a taper to this one. Here is a thrill that *is* a thrill."—*N. Y. World.*

"Not one dull moment. Each more thrilling than the last."—*N. Y. Evening Telegram.*

"Made up of surprises. No other Western has pleased us nearly so well. Most interesting we ever saw.—*N. Y. Tribune.*

CARL LAEMMLE PRESENTS

APRIL AND MAY Exhibitors-Universal Employees Months

HARRY CAREY

IN THE TREMENDOUS UNIVERSAL-JEWEL

"MAN TO MAN"

FROM THE NOVEL BY JACKSON GREGORY DIRECTED BY STUART PATON

Reg. U. S. Pat. Off.

This Sign Has Two Meanings

To the motion picture patron it means the certainty of a ***whole evening's entertainment***—the assurance that the short-subject half of your program will be as good as or better than the feature.

To you, the exhibitor, it means a ***full house.*** And you do not need to be told that it is more profitable to show pictures which cost a little more to capacity audiences than to show pictures which cost a little less to empty seats. Experienced showmen choose their short subjects from this list:

CHRISTIE COMEDIES

TORCHY COMEDIES

MERMAID COMEDIES

CAMPBELL COMEDIES

TOONERVILLE COMEDIES
By Fontaine Fox

SHORT-REEL FEATURES
By Selig-Rork

WILDERNESS TALES
By Robert C. Bruce

SKETCHOGRAFS-CARTOONS
By Julian Ollendorff

FIRST NATIONAL KINOGRAMS
The Visual News of all the World

and specials like

THE BATTLE OF JUTLAND
and
HOW TO GROW THIN

Educational Pictures not only are the best obtainable, but they offer the widest choice and are

Nationally Advertised Short Subjects

EDUCATIONAL FILM EXCHANGES, Inc.,
E. W. Hammons, President

"A Chance to Crash the Money Gates!"

Says-Motion Picture News

"The Adventures of Robinson Crusoe"

THEY'VE got another H G Wells and history to account in their previous serial chapters The two preceding productions, "Winners of the West" and "With Stanley in Africa" have now been rounded into a complete trinity "The Adventures of Robinson Crusoe" looms up as a fitting member—a serial which is bound to enlist the attention of every child over the age of ten It is our impression that this type of serial has paved the way for something absolutely new in screen production Why bother with wild harum-scarum exploits, the mad dreams of some highly imaginative hack, the sterile living, when the fertile dead are offering their wares for visualization? The field is inexhaustible Universal has started something

Good old "Robinson Crusoe"—the favorite of every boy in search of adventure has come to the screen with a fidelity which will kindle the imagination and bring back memories of one's childhood. It is an achievement which is bound to be heard from in box-office returns. Why not? Look at that title. Look further and find Harry Myers as the star And the star put over "The Connecticut Yankee" shows that he is something else than a buffoon. He is Crusoe and a colorful figure. He steps from the pages of DeFoe's classic and tramps up and down the deck of the pirate ship giving vitality to every scene. You forget your environment. And you follow the many episodes of this story unmindful of the fact that your memory is rather hazy regarding the story.

They're off! Crusoe and Friday, Feg-Leg and all the rest of 'em The picture offers unlimited opportunities for exploitation. The widely read novel, the star, the educational and story values—these should be capitalized by the exhibitor. Three of these better serials have reached the screen, and "Buffalo Bill" is coming. Get out the paper, distribute the bills, hire a band—the chance has arrived to crash the money gates with this opus.—*LAURENCE REID*

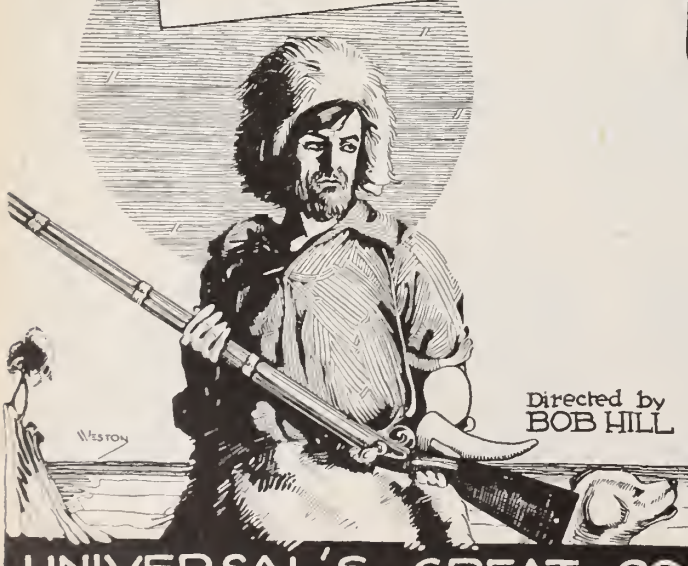
—and you can get a share of $7000 for doing it!

GO to it! Declare yourself in on a share of the $7000 in cash prizes offered by Carl Laemmle for the best exploitation ideas submitted on "Robinson Crusoe."

SEND your name at once to the Contest Manager, Serial Dept., Universal Film Mfg. Co., 1600 Broadway, New York City, regardless of when you show this chapter-play. After you have put over your stunt, write it up and send it in with a photograph of it and one of yourself. All reports must be in before July 31st.

DURING each of the months of April, May, June and July, $1750 will be split up among 16 live showmen. The four most practical plans submitted each week will receive $50 each. At the end of each month the three best from among the sixteen winners of the weekly prizes for that month will receive the following additional grand prizes—the first, $450; the second, $350; and the third, $200. This will make a total of 64 prizes and 12 grand prizes, aggregating $7000 in cash. The exploitation stunts will be judged, not by their cost, but by their effectiveness, simplicity and practicability. Send your name in at once.

Full details appear every week in Universal's "MOVING PICTURE WEEKLY." Address Circulation Manager at 1600 Broadway, N. Y. C., if you fail to receive it.



Carl Laemmle presents

The Adventures of

ROBINSON CRUSOE"

Starring

HARRY MYERS

"as CRUSOE"

NOBLE JOHNSON as "Friday"

with an all star cast including —

Gertrude Olmsted
Percy Pembroke
Gertrude Claire
Josef Swickard
Spottiswood Aiken

Directed by BOB HILL

APRIL MAY

Exhibitors - Universal Employees Months

UNIVERSAL'S GREAT CONTINUED FEATURE

A Magnificent Spectacle

Maurice Tourneur

Announces the completion of his supreme achievement

"LORNA DOONE"

A magnificent picturization of the story which has thrilled millions—

A tremendous dramatization of one of the world's greatest novels—

Elaborately produced by a master with a cast which includes Madge Bellamy, Frank Keenan, John Bowers and other noted players.

Eight months in production!

FOR RELEASE IN EARLY AUTUMN

Distributing Arrangements to Be Announced

oduced at the Studios of
HOMAS H. INCE

The PHOTOPLAY-GOLDWYN Contest offers you a new angle for getting new patron interest in your theatre.

TIE UP WITH THIS NATION-WIDE QUEST!

HOW PHOTOPLAY AND GOLDWYN HELP

EVERY month, starting with the March issue PHOTOPLAY MAGAZINE, with a circulation of 500,000, carries lavishly illustrated stories on this contest.

Identification of your theatre with the New Faces offer at once gives you the full value of that circulation in your section.

Goldwyn will supply, absolutely free, copies of March and April PHOTOPLAY with the announcements already published. Month by month the magazine will afford a volume of material.

Goldwyn will supply the slide and entry blanks shown on the opposite page, together with the four 8 x 10 photos and the panoramic view of the Goldwyn studios shown in the suggested lobby display.

Make the request to your exchange.

WHAT YOU MUST DO TO GET BENEFIT

SHOW the slide at every performance. Put a display in your lobby. At the right of this double page we suggest a 3-sheet size announcement. Copies of the magazine and the photos are supplied free by Goldwyn. You supply only the board and the lettering.

Every newsdealer selling PHOTOPLAY will cooperate. Furnish them with window cards like those suggested. Get them used *every* month.

Distribute the entry blanks at your theatre. You can have a special day for receiving these entries.

Newspapers will cooperate. There's a tie up with photographers.

Get busy and play it hard.

The winner of this contest gets a year's contract at the Goldwyn Studios. Here are the dressing room she will occupy and an aeroplane view of the studio. Both photographs free to you.

FOR MATERIAL FOR TIEING UP

Make up a display like this for your lobby !

What girl in this audience can act on the screen ?,

If you have personality and charm you may win a year's contract and a star dressing room at the

Goldwyn Studios

in Culver City, California

join in the quest for new screen faces conducted by

PHOTOPLAY

The Leading Magazine of the Films

Turn your name and photo in to the box office of this theatre as soon as you possibly can !

Run this slide on your screen.

PHOTOPLAY MAGAZINE-GOLDWYN NEW FACES ENTRY BLANK

Please enter my name in the Photoplay Magazine-Goldwyn New Faces Contest.

Miss or Mrs. .....

Street .....

City ..... State .....

My age is ..... Height ..... Weight .....

Entered through ..... Theatre

Photograph must be submitted with entry or given theatre manager before entry can be sent in.

Pass out these blanks we provide.

This Dressing Room At The GOLDWYN STUDIOS Waits Some Fortunate Girl

You may be the one !

Read the details in April **PHOTOPLAY** on sale here ---- and see **Goldwyn Pictures** at **EMPIRE THEATRE**

Two suggestions for your newsdealer

Do You Want To Become A Motion Picture Star ? *read* **PHOTOPLAY** now on sale here

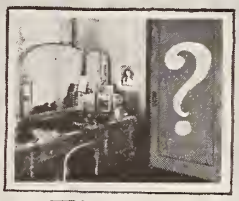
Then enter the contest through

EMPIRE THEATRE

Where GOLDWYN PICTURES are shown.

DO YOU WANT TO PLAY IN MOTION PICTURES ?

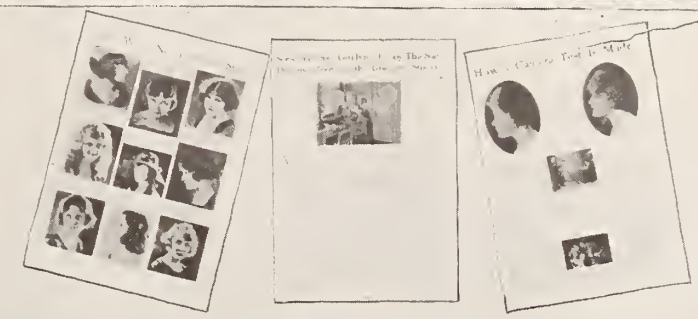
This Star Dressing Room



Awaits Some Fortunate Girl.

The Empire Theatre will help you in Photoplay Magazine--Goldwyn New Faces Contest

An Aeroplane View of The Great Goldwyn Studios



Read PHOTOPLAY MAGAZINE for details AND WATCH GOLDWYN PICTURES AT EMPIRE THEATRE

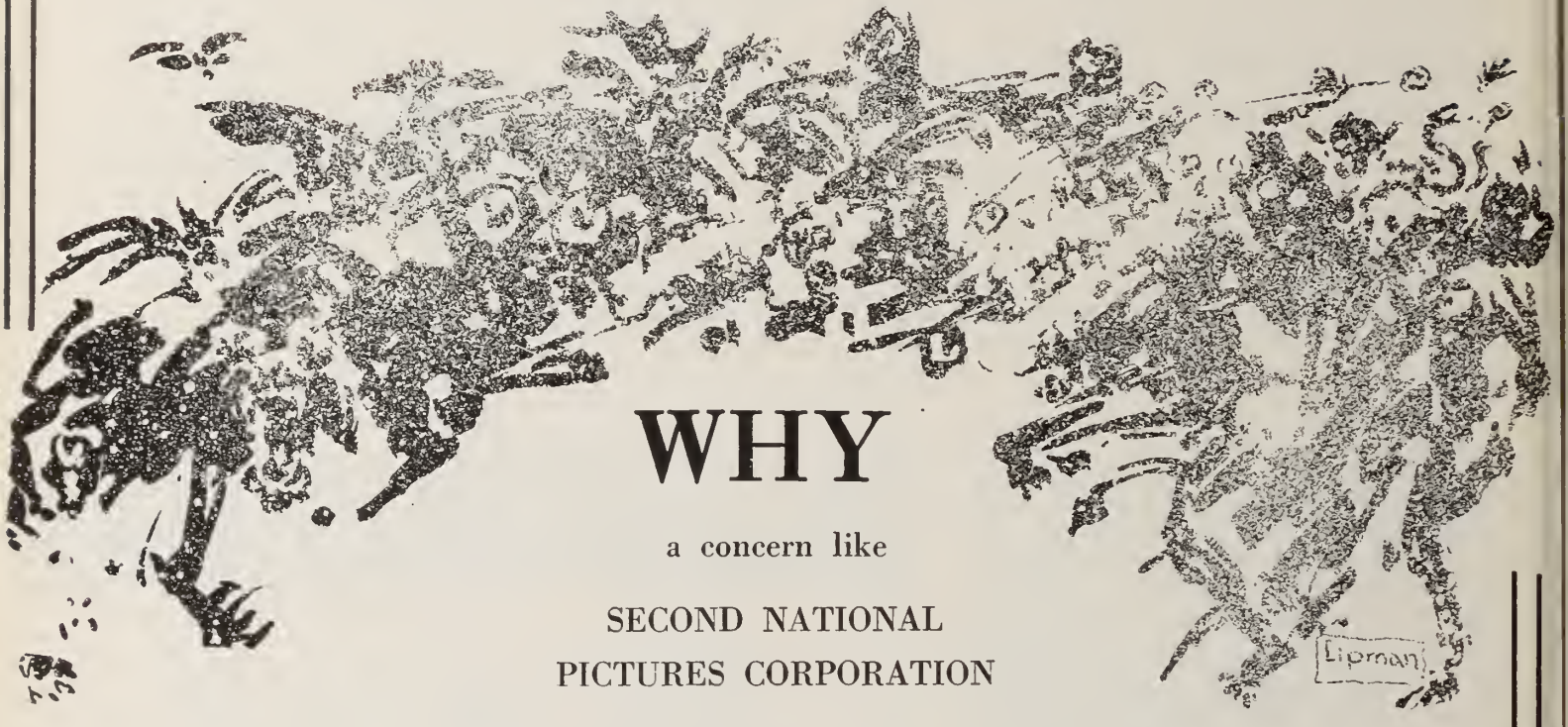
Write To Your GOLDWYN EXCHANGE

Confusion

worse confounded, in the past, has prevailed in the great and growing industry of employing

Shadows

on a lighted white screen for the entertainment of countless millions of human beings. That is



WHY

a concern like

SECOND NATIONAL
PICTURES CORPORATION

was necessary to provide the best possible motion pictures under fair and favorable conditions to distributors and exhibitors.

The manner in which the first three releases are being booked in all parts of the country proves that the Second National idea is right.

Releases:

"THE NIGHT RIDERS" "HER STORY"
"DAVID AND JONATHAN"

Second National Pictures Corp.

140 West 42nd Street New York

Wid Gunning presents

SALES-SERVICE EXPLOITATION
Wid GUNNING INC.
CO-OPERATION

"DOLLAR DEVILS"

the ultimate!

¶ Prints on "Dollar Devils" will be at all Wid Gunning, Inc., Exchanges on May 1st. Screenings for the big first runs are now being arranged.

¶ "Dollar Devils"—which has received such a strong personal endorsement from Wid Gunning—is the first of four VICTOR SCHERTZINGER PRODUCTIONS to be released by Wid Gunning, Inc.

¶ It is the ONE real big, whale of a picture, on the horizon at this minute. Don't let it get away from you.

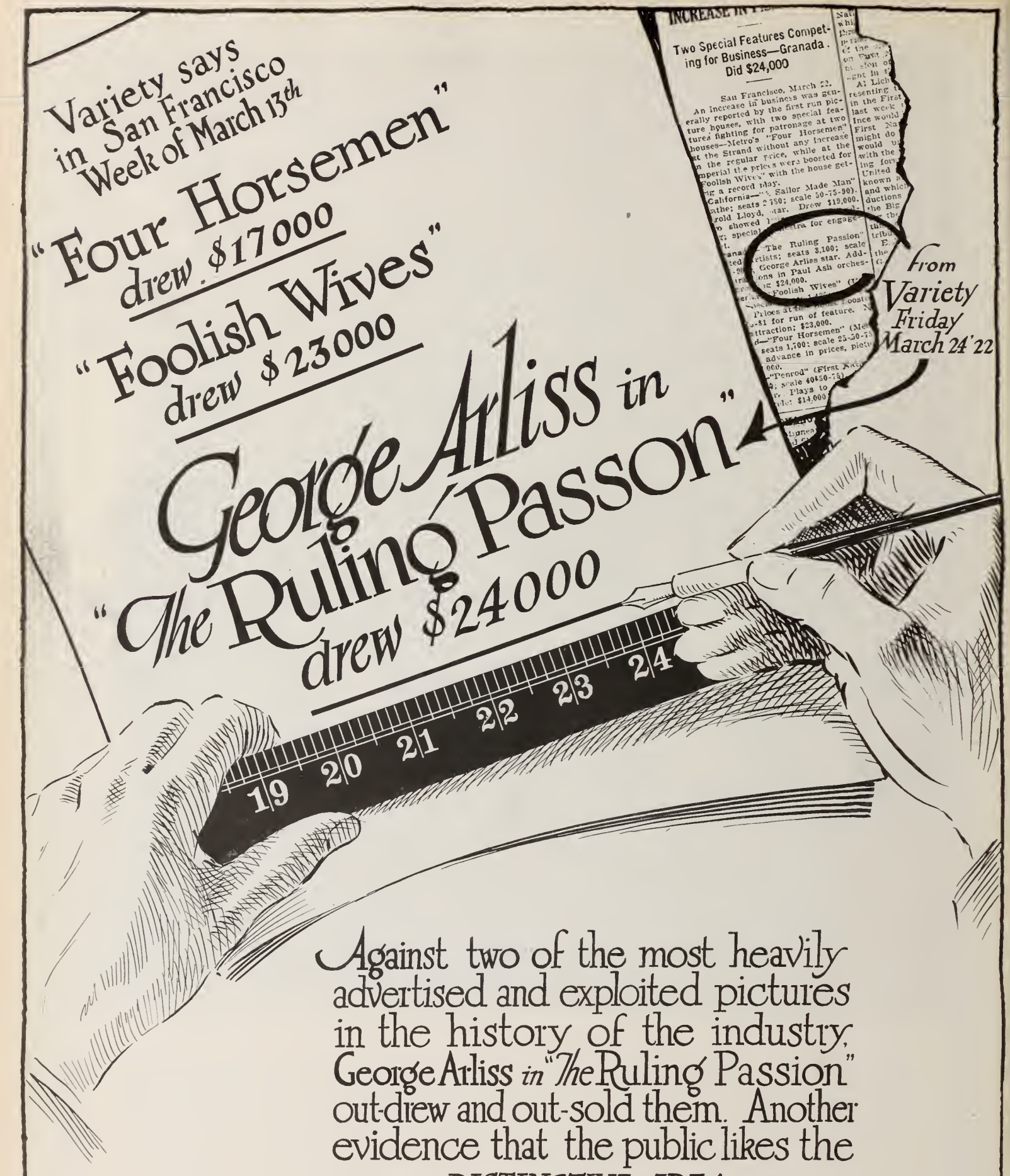
Foreign Representatives, Apollo Trading Corp., 220 West 48th Street, N. Y. C.

Variety says
in San Francisco
Week of March 13th

"Four Horsemen"
drew $17000

"Foolish Wives"
drew $23000

George Arliss in "The Ruling Passon"
drew $24000


INCREASE IN
Two Special Features Competing for Business—Granada Did $24,000
San Francisco, March 22.
An increase in business was generally reported by the first run picture houses, with two special features fighting for patronage at two houses—Metro's "Four Horsemen" at the Strand without any increase in the regular price, while at the Imperial the prices were boosted for "Foolish Wives" with the house getting a record day.
from Variety Friday March 24'22
19 20 21 22 23 24

Against two of the most heavily advertised and exploited pictures in the history of the industry, George Arliss *in* "*The* Ruling Passion" out-drew and out-sold them. Another evidence that the public likes the

DISTINCTIVE IDEA.

George Arliss in "the Ruling Passion" may be secured thru United Artists Corp.

Distinctive Productions Inc.

366 MADISON AVENUE · NEW YORK

Why Your Public Should See "Fair Lady"

"Fair Lady" is a smashing good melodrama, one of the best all-round melodramatic romances that has been screened for a long time. It is full of love, mystery, adventure and intrigue.

A beautiful woman foregoes her vow of vengeance as love wells up in her soul and devotes all her energies to righting the wrong she has done to the final choice of her heart.

There is an all-star cast without a flaw and that contains such well known screen stars as Betty Blythe, Gladys Hulette, Thurston Hall, Robert Elliott, Macey Harlam and Effingham Pinto.

Every woman in your theatre territory always wants to see beautiful clothes and handsome costumes when properly worn. Every woman will see this in nearly every scene in "Fair Lady."

This melodrama is full of action and thrills from the very start to the final climax when the most stirring punch is delivered.

This picture is thorough and absorbing—a finished photoplay. It is sure to be popular wherever shown. It has in it all the elements for a first class emotional spasm and never fails to stir the pulses of the audience.

Every man, woman and child who likes stirring melodrama, well played, with thrills and action aplenty, will find what they want in "Fair Lady."

How to Get Your Public to See "Fair Lady"

Play up the name of Rex Beach, the photoplay being adapted from his popular novel, "The Net." His name is a big drawing card anywhere. Tie-up with bookstores on Rex Beach books. Concentrate on the title, "Fair Lady," which lends itself to all sorts of attention-attracting exploitation and gives a chance for co-operative tie-ups and window displays with almost every type of business house and merchant in any city. Go strong on the fact that this is a high class, romantic melodrama, with a stirring love story, full of action. Make much of the mystery element in the picture. Run a teaser campaign, based on the title of the film, and copy for which will be found in the exploitation folder. Start a newspaper contest. See the exploitation folder for this also. Use plenty of paper. The posters are unusually strong, and exactly suited to "Fair Lady."

Whitman Bennett
presents

REX BEACH'S

romance

"Fair Lady"

Founded on his famous novel "The Net"

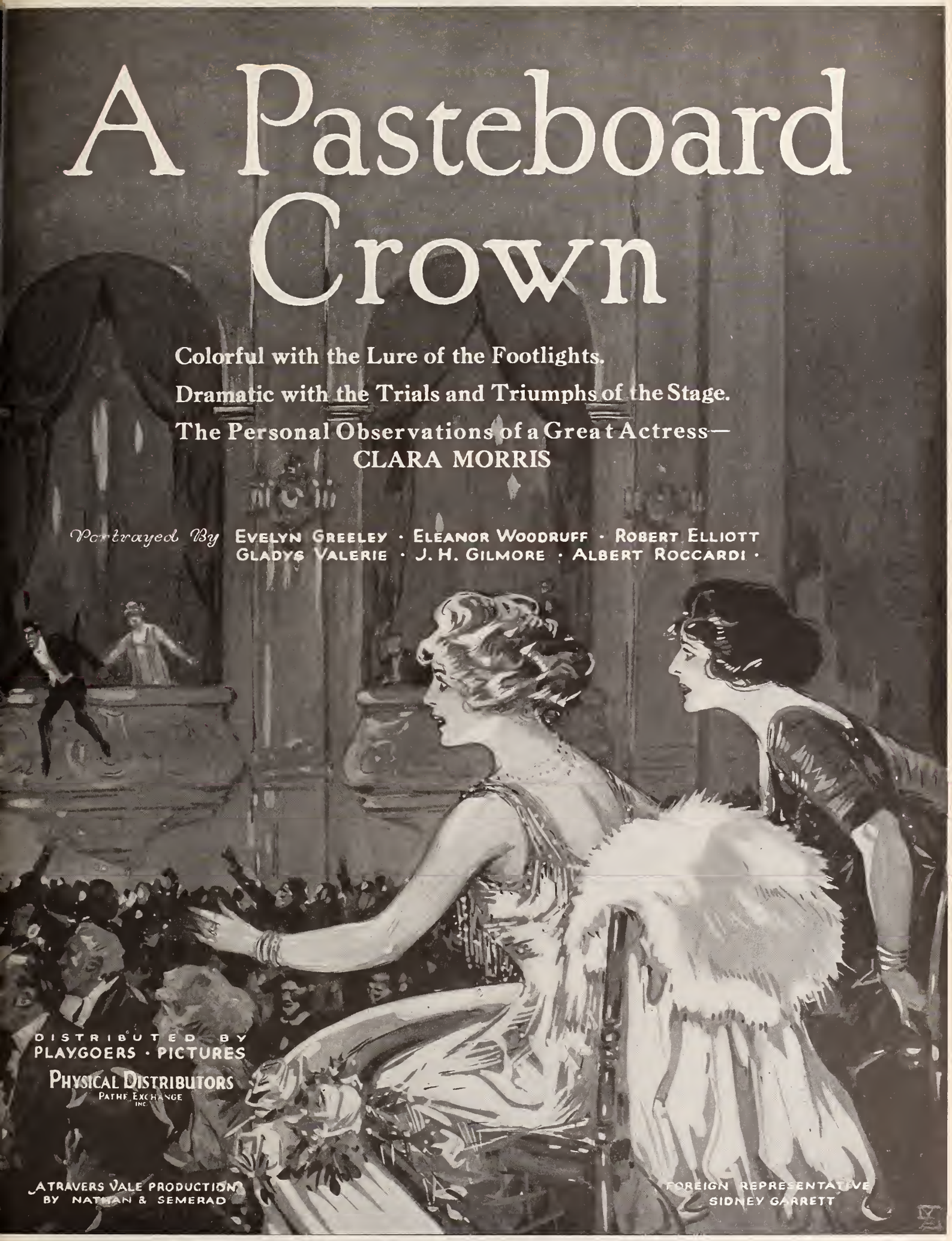
Directed by Kenneth Webb

Scenario by Dorothy Farnum

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAM, PRESIDENT

TO EXHIBITOR FRIENDS
A RED HOT BOX OFFICE
TIP IS MESSRS. WARNER'S
SENSATIONAL SUCCESS
"WHY GIRLS LEAVE HOME"


A Pasteboard Crown
Colorful with the Lure of the Footlights.
Dramatic with the Trials and Triumphs of the Stage.
The Personal Observations of a Great Actress—
CLARA MORRIS
Portrayed By EVELYN GREELEY · ELEANOR WOODRUFF · ROBERT ELLIOTT
GLADYS VALERIE · J. H. GILMORE · ALBERT ROCCARDI ·
DISTRIBUTED BY
PLAYGOERS · PICTURES
PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC
A TRAVERS VALE PRODUCTION
BY NATHAN & SEMERAD
FOREIGN REPRESENTATIVE
SIDNEY GARRETT

HERE ARE THE REASONS

WHY THE PRESS UNANIMOUSLY ACCLAIMS

"YOUR BEST FRIEND"

PRODUCED BY HARRY RAPF

DIRECTED BY WILL NIGH

featuring

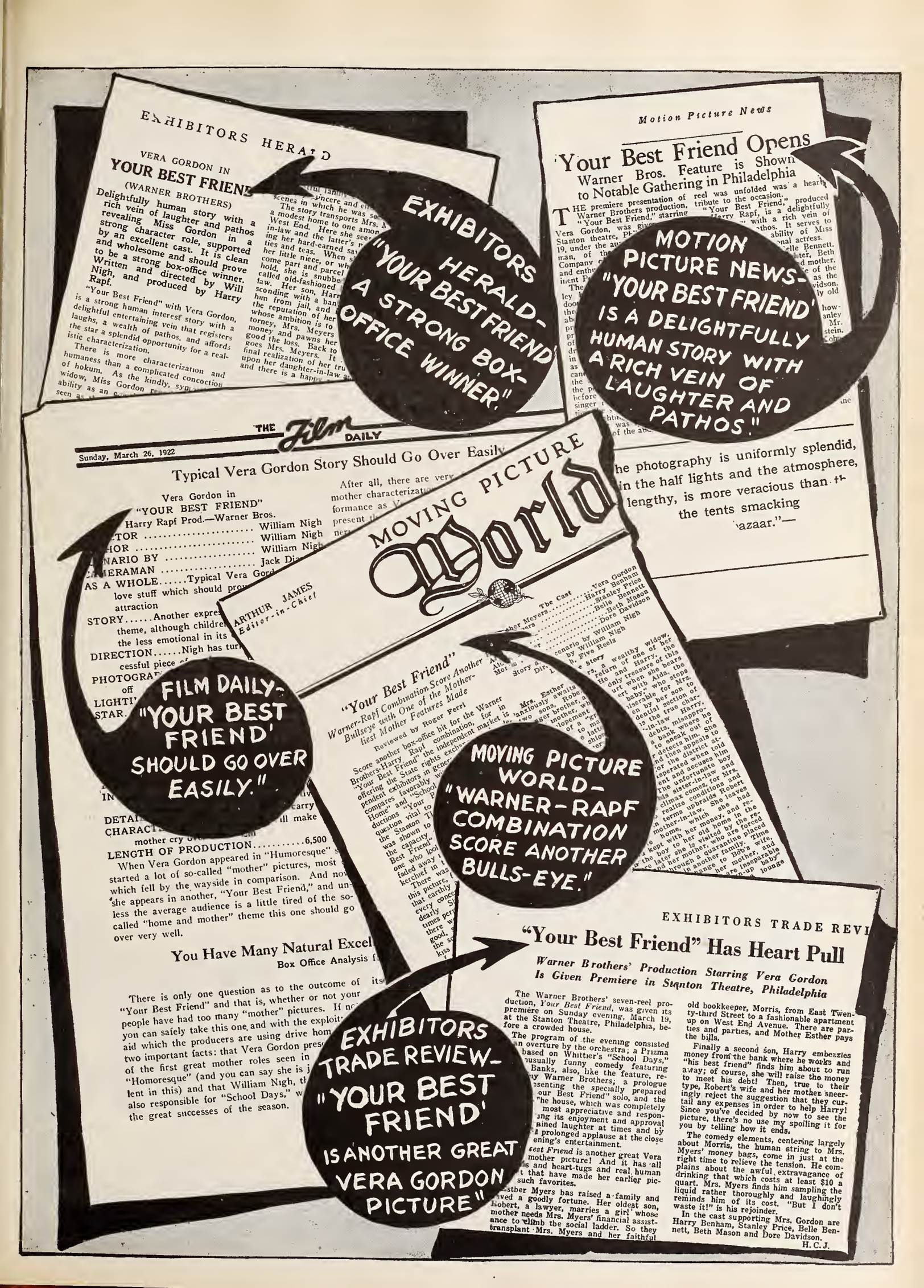
VERA GORDON

AS ONE OF THE SEASON'S GREATEST BOX-OFFICE ATTRACTIONS

A Star of unquestioned ability and popularity.
A title with unlimited exploitation possibilities.
A production elaborately and beautifully staged.
A theme as broad as humanity itself.

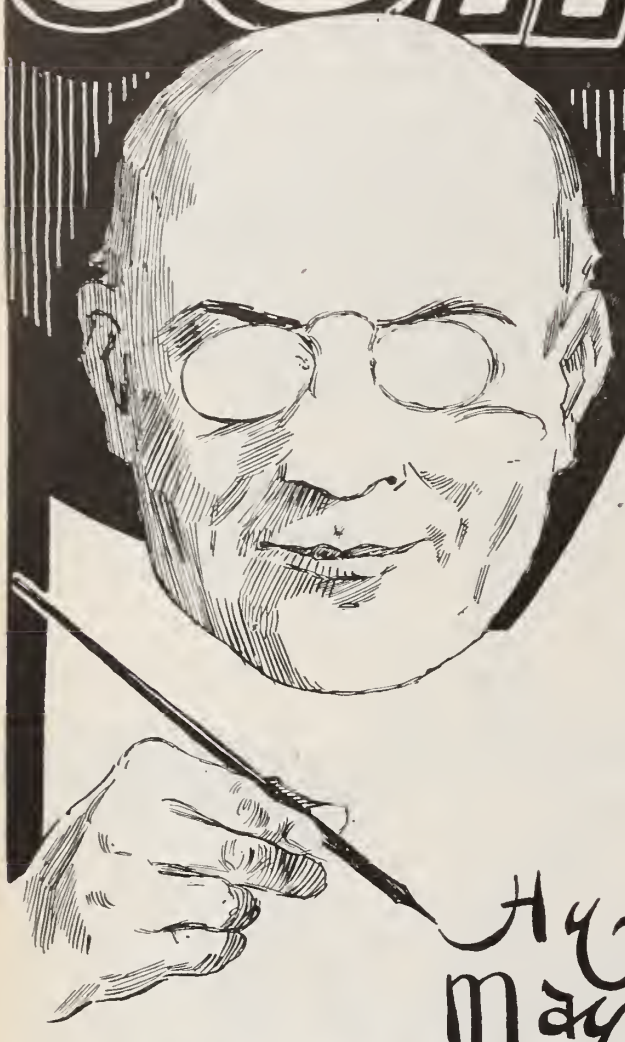
Distributed by **WARNER BROS.** New York, N.Y.

1600 BROADWAY,


EXHIBITORS HERALD
VERA GORDON IN
YOUR BEST FRIEND
(WARNER BROTHERS)
Delightfully human story with a rich vein of laughter and pathos revealing Miss Gordon in a strong character role, supported by an excellent cast. It is clean and wholesome and should prove to be a strong box-office winner. Written and directed by Will Nigh, and produced by Harry Rapf.
"Your Best Friend" with Vera Gordon, is a strong human interest story with a delightful entertaining vein that registers laughs, a wealth of pathos, and affords the star a splendid opportunity for a realistic characterization.
There is more characterization and humaness than a complicated concoction of hokum. As the kindly, sympathetic widow, Miss Gordon
EXHIBITORS HERALD- "YOUR BEST FRIEND" A STRONG BOX-OFFICE WINNER."
Motion Picture News
Your Best Friend Opens
Warner Bros. Feature is Shown to Notable Gathering in Philadelphia
THE premiere presentation of
Warner Brothers production,
"Your Best Friend," starring
Vera Gordon, was
Stanton theatre, Ph
19, under the au
man, of the
Company
and enth
MOTION PICTURE NEWS- "YOUR BEST FRIEND" IS A DELIGHTFULLY HUMAN STORY WITH A RICH VEIN OF LAUGHTER AND PATHOS."
THE Film DAILY
Sunday, March 26, 1922
Typical Vera Gordon Story Should Go Over Easily
Vera Gordon in
"YOUR BEST FRIEND"
Harry Rapf Prod.—Warner Bros.
DIRECTOR ..... William Nigh
AUTHOR ..... William Nigh
SCENARIO BY ..... William Nigh
CAMERAMAN ..... Jack Di
AS A WHOLE.....Typical Vera Gord
love stuff which should pro
attraction
STORY.....Another expres
theme, although childre
the less emotional in its
DIRECTION.....Nigh has tur
cessful piece
PHOTOGRA
off
LIGHTI
STAR.
DETAI
CHARACT
mother cry
LENGTH OF PRODUCTION.....6,500
When Vera Gordon appeared in "Humoresque" s
started a lot of so-called "mother" pictures, most
which fell by the wayside in comparison. And no
she appears in another, "Your Best Friend," and un-
less the average audience is a little tired of the so-
called "home and mother" theme this one should go
over very well.
You Have Many Natural Excel
Box Office Analysis f
There is only one question as to the outcome of its
"Your Best Friend" and that is, whether or not your
people have had too many "mother" pictures. If no
you can safely take this one and with the exploit
aid which the producers are using drive hom
two important facts: that Vera Gordon pres
of the first great mother roles seen in
"Homoresque" (and you can say she is j
lent in this) and that William Nigh, th
also responsible for "School Days," w
the great successes of the season.
After all, there are very
mother characterizat
formance as
present th
ner
FILM DAILY- "YOUR BEST FRIEND' SHOULD GO OVER EASILY."
MOVING PICTURE World
ARTHUR JAMES
Editor-in-Chief
"Your Best Friend"
Warner-Rapf Combination Score Another Bullseye with One of the Mother-liest Mother Features Made
Reviewed by Roger Ferri
Score another box-office hit for the Warner Brothers-Harry Rapf combination, for in "Your Best Friend" the independent market is offering the State rights exchanges pendent exhibitors in gener compares favorably with "School Home" and "Your P ductions vital to question the Stanton T the Stanton to was shown to the capacity Best Friend" one who lol faded away t kerchief in t There was this picture, that earthly every conce dearly S times per there w good, the s kiss
The Cast
Mrs. Esther Meyers.....Vera Gordon
Myers.....Harry Benham
.....Stanley Price
.....Belle Bennett
.....Beth Mason
.....Dore Davidson
.....William Nigh
Scenario by William Nigh
Five Reels
Story
rs, a wealthy widow, return of one of her He and Harry, only treasure of this urt when she bears ert with Alda, the for Mrs. baby," who stops isserable her son of dential section of the true char- Harry. -in-law misappro- debts, which he a bank where he to sneak out of to evade him. She detects him. nd then appeals to or the district at- sperated when told ent and accuses him his unfortunate boy his sister-in-law and climax comes, for Mrs. realize upbraids Robert terms with she had -in-law. She leaves home, her money, and re- mother-in-law, which she kept with her old home in the the boy to her mother, who are forced re later she is visited by the id her mother, who are placed rough a quarantine family. Time nge to Bob's wife, and her mother, and are inseparable t-up lounge
MOVING PICTURE WORLD- "WARNER-RAPF COMBINATION SCORE ANOTHER BULLS-EYE."
he photography is uniformly splendid, in the half lights and the atmosphere, lengthy, is more veracious than the tents smacking azaar."—
EXHIBITORS TRADE REVIEW- "YOUR BEST FRIEND' IS ANOTHER GREAT VERA GORDON PICTURE"
EXHIBITORS TRADE REVI
"Your Best Friend" Has Heart Pull
Warner Brothers' Production Starring Vera Gordon Is Given Premiere in Stanton Theatre, Philadelphia
The Warner Brothers' seven-reel production, *Your Best Friend*, was given its premiere on Sunday evening, March 19, at the Stanton Theatre, Philadelphia, before a crowded house.
The program of the evening consisted n overture by the orchestra; a Prizma based on Whittier's "School Days," usually funny comedy featuring Banks, also, like the feature, re- y Warner Brothers; a prologue senting the specially prepared our Best Friend" solo, and the he house, which was completely most appreciative and respon- ing its enjoyment and approval ained laughter at times and by prolonged applause at the close ening's entertainment.
est Friend is another great Vera mother picture! And it has all s and heart-tugs and real human t that have made her earlier pic- such favorites.
sther Myers has raised a family and ved a goodly fortune. Her oldest son, Robert, a lawyer, marries a girl whose mother needs Mrs. Myers' financial assistance to climb the social ladder. So they transplant Mrs. Myers and her faithful old bookkeeper, Morris, from East Twenty-third Street to a fashionable apartment up on West End Avenue. There are parties and parties, and Mother Esther pays the bills.
Finally a second son, Harry embezzles money from the bank where he works and "his best friend" finds him about to run away; of course, she will raise the money to meet his debt! Then, true to their type, Robert's wife and her mother sneeringly reject the suggestion that they curtail any expenses in order to help Harry! Since you've decided by now to see the picture, there's no use my spoiling it for you by telling how it ends.
The comedy elements, centering largely about Morris, the human string to Mrs. Myers' money bags, come in just at the right time to relieve the tension. He complains about the awful extravagance of drinking that which costs at least $10 a quart. Mrs. Myers finds him sampling the liquid rather thoroughly and laughingly reminds him of its cost. "But I don't waste it!" is his rejoinder.
In the cast supporting Mrs. Gordon are Harry Benham, Stanley Price, Belle Bennett, Beth Mason and Dore Davidson.
H. C. J.

COMING!

THE BIG SMASH FOR EVERY EXHIBITOR'S PROGRAM



"The Finest Single Reel Subjects that ever played the Capitol"
—Roxy Rothafel

Brilliantly artistic in execution—gay with sprightly wit and humor—informative and educational in the world-wide scope of their subject matter—Hy Mayer's Travelaughs are the acknowledged punch of the program.

Book Hy Mayer's Travelaughs. Take "Roxy's" tip and book 'em NOW! They'll transport your patrons all over the face of the earth—to the great capitals like London and Paris and Berlin and Constantinople —and to the strange little spots in remote domains about which they've never heard. And all in a novel brightly humorous manner guaranteed to pack jazz, and color and a SURE-FIRE LAUGH INTO YOUR SHOW!

Hy Mayer

Hy Mayer's Travelaughs have saved many a show from a clean flop. They've bolstered up many a weak feature. They've changed disappointment to roaring happiness and sent the folks home chuckling. They'll build good will. They did it for "Roxy." They'll do it for you. Book 'em thru your nearest R-C Exchange.

TRAVELAUGHS

FIRST RELEASE: "SUCH IS LIFE" IN LONDON'S WESTEND

R-C PICTURES
REG. U.S. PAT. OFF.

B.S. MOSS says "A 100 proof knock-out"

as the picture of the hour takes Broadway by storm

100% Box-office proof

AL GILBERT'S

"The Bootleggers"

Foreign Representatives,
APOLLO TRADING CORP.,
220 West 48th St.,
New York City

Will do the same for you!

Of course it's one of The Entertainment 10

At any WID GUNNING *Exchange*

An Exhibitor Says

"WID CERTAINLY PUTS OUT EXPLOITATION HELPS THAT GET THE BUSINESS. Any exhibitor cannot fail to get the money with this unless HE ABSOLUTELY SMUGGLES THE PICTURE IN AND OUT OF TOWN."
—J. J. Wood, Redding Theatre, Redding, Cal.
(From M. P. World, March 18, 1922)

Foreign Representatives,
APOLLO TRADING CORP.,
220 West 48th St.,
New York City

Book The Entertainment Ten

POSTERS

THAT WILL SELL TICKETS

"There are just three types of women whom men most admire—Blondes, Brunettes and Hennas"
DISTRIBUTED BY
THE GUNNING ORGANIZATION
"The Blonde Vampire"
—WITH—
DE SACIA MOOERS America's Most Beautiful Blonde

"A blonde fights for the man she loves—while a brunette can only cry for him"
"The Blonde Vampire"
WITH
DE SACIA MOOERS
America's Most Beautiful Blonde
DISTRIBUTED BY
THE GUNNING ORGANIZATION

Foreign Representatives,
APOLLO TRADING CORP.,
220 West 48th St.,
New York City

Now at all Wid Gunning *Exchanges*

The Entertainment Ten

Box-office pull!

Mass appeal!

"The Fire Bride" Allder & Ulmander

"The Madness of Love" Physioc

"Alias Phil Kennedy" Long Beach M.P.

"The Blonde Vampire" Physioc

"Foolish Monte Carlo" B&C

"The Bootleggers" Al Gilbert

"The Love Nest" Physioc

"Don't Blame Your Children" B&C

"Mrs. Dane's Confession" Herz-Sascha

"Blue Mountain Mystery" Tunsford

Going like wild-fire!

BOOK THE ENTERTAINMENT TEN—NOW

Now available at the following WID GUNNING Exchanges:

Atlanta, Ga.....146 Marietta St.
Boston.....19 Piedmont St.
Buffalo.....338 Pearl St.
Cleveland,
607 Film Ex. Bldg., 21st & Payne Ave.
Chicago.....804 South Wabash Ave.
Cincinnati...Room 505, Film Exch. Bldg.
Dallas.....1717½ Commerce St.
Denver.....1714 Broadway
Detroit.....504 Joseph Mack Bldg.
Kansas City,
Film Exch. Bldg., 17th & Main Sts.
Los Angeles.....838 So. Olive St.
Minneapolis....Room 610, 16 No. 4th St.
New York City...5th Floor, 729 7th Ave.
Philadelphia.....1235 Vine St.
Pittsburgh.....1201 Liberty Ave.
San Francisco.....284 Turk St.
Seattle.....2024 Third Ave.
St. Louis.....3626 Olive St.
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THE REMARKABLE SUCCESS OF YOUR "MICKEY" AND "MOLLY O" PROVE BEYOND QUESTION YOUR CONTENTION THAT THE FIRST ESSENTIAL OF A GREAT MOTION PICTURE IS "ACTION."

IN LOOKING OVER THE FIELD FOR A MAN WHO COULD FURTHER DEMONSTRATE THE SOUNDNESS OF YOUR THEORY WE SELECTED DIRECTOR HENRY LEHRMAN, WHO OWES MUCH OF HIS SUCCESS ALONG THESE LINES TO HIS LONG ASSOCIATION WITH YOUR ORGANIZATION.

THE RESULT WAS "REPORTED MISSING," STARRING OWEN MOORE, WHICH WE BELIEVE IS THE GREATEST ACTION PICTURE EVER MADE.

THE INDUSTRY OWES A VOTE OF THANKS TO MEN LIKE YOURSELF WHO ARE NOT ONLY VOICING THEORIES, BUT ARE PUTTING THEM INTO PRACTICE FOR THE GOOD OF THE BOX OFFICE.

MYRON SELZNICK
NEW YORK 3:30 P

WESTERN UNION TELEGRAM FORM 1022-O

NUMBER

CHARGES AID

FOR QUICK SERVICE ANSWER BY BEARER

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1712 Allesandro St.
L. A.

SELZNICK PICTURES
Distributed by SELECT

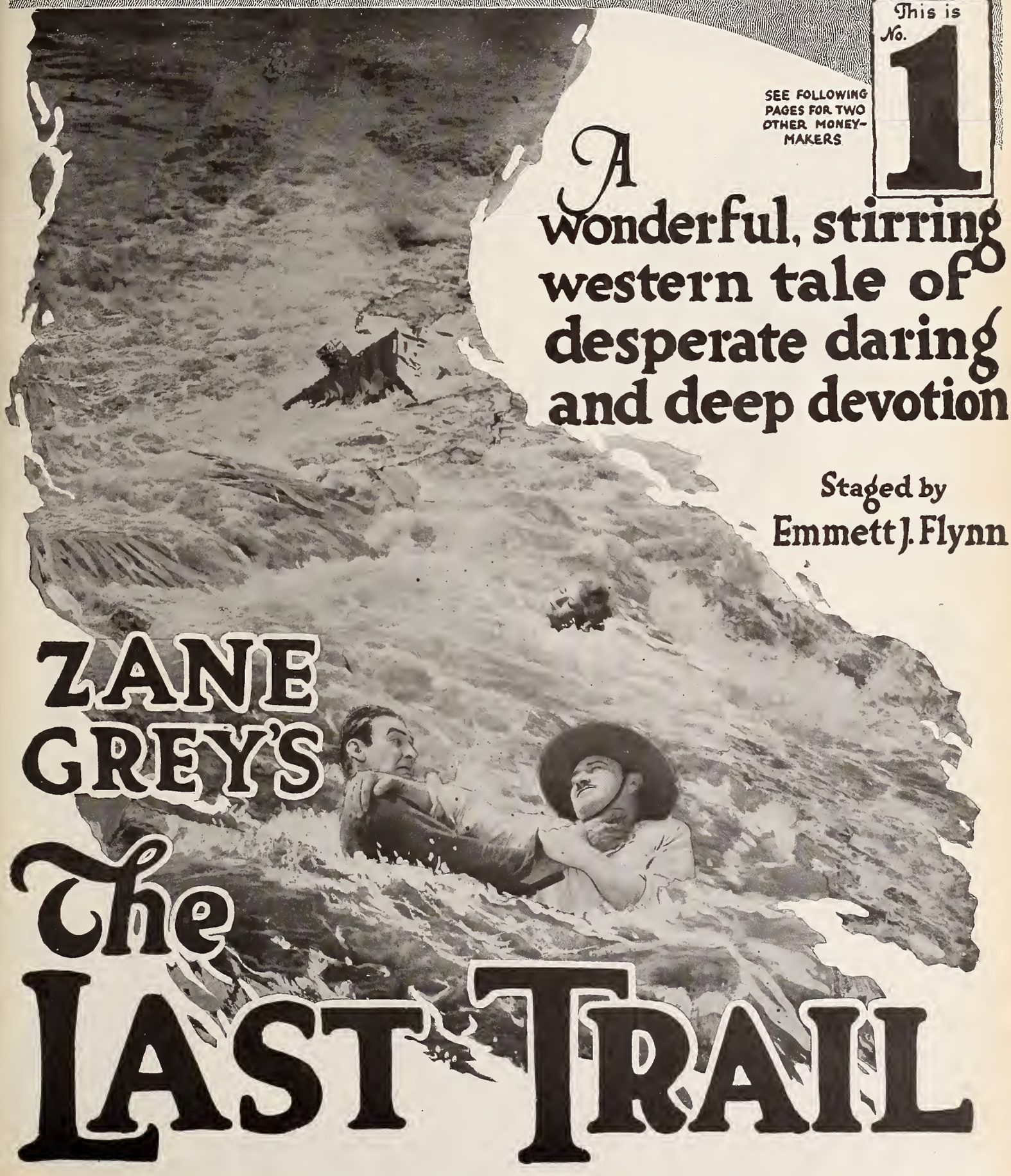
WILLIAM FOX
PRESENTS—
JOHN GILBERT
IN ARABIAN LOVE
BY JULES FURTHMAN
DIRECTED BY JEROME STORM
When Youth Calls and Hot Blood Surges amid the Sand-Swept Stretches of the Desert.
HE Spurned Life, but Raced with Death for Love.
SHE Set the Trap, but Fate Baited it with her own Heart.
And the ARAB Spun his Web to Catch them Both.

WILLIAM FOX SUGGESTS THREE

PROVEN BOX-OFFICE WINNERS FOR EXHIBITORS WHO SEEK PROFITS

This is No. 1

SEE FOLLOWING PAGES FOR TWO OTHER MONEY-MAKERS



A wonderful, stirring western tale of desperate daring and deep devotion

Staged by Emmett J. Flynn

ZANE GREY'S The LAST TRAIL

WILLIAM FOX SUGGESTS THREE

PROVEN BOX-OFFICE WINNERS FOR EXHIBITORS WHO SEEK PROFITS

This is No. 2

SEE PRECEDING AND FOLLOWING PAGES FOR TWO OTHER MONEY PICTURES

A PHOTOPLAY WITH A NEW IDEA

SEE a picture that is
NOT a namby-pamby love story
NOT an old type melodrama—

BUT—Entirely Different from any Photoplay You Have Ever Seen.

Story by
Wilbur Daniel Steele

Directed by
CHARLES J. BRABIN

Recently shown at these successful theatres;

STANTON — *Phila.*
RIALTO — *Oklahoma City*
COLUMBIA — *Dayton, O.*
STRAND — *Atlanta.*
MOON — *Omaha.*
PLAZA — *Wheeling, W Va.*
MAJESTIC — *Louisville, Ky.*

A Wise Choice for the Box Office

WILLIAM FOX SUGGESTS THREE

PROVEN BOX-OFFICE WINNERS FOR EXHIBITORS WHO SEEK PROFITS

This is No. 3

SEE PRECEDING PAGES FOR TWO OTHER MONEY-MAKERS

SEE the lurid life in the Orient
SEE inside the palace of an Oriental potentate
SEE the life battle with wolves in the Arctic
SEE how the lash of shame and the ancestral ghosts made a merchant prince a fugitive of fear!

A story of striking power and wonderful appeal

Shame

With JOHN GILBERT

Staged by EMMETT J. FLYNN

"Never trouble trouble
till trouble troubles you."
JACKIE COOGAN

Sol Lesser
Presents

JACKIE COOGAN
In "TROUBLE"

Now Ready!

The results that Jackie Coogan achieved in "Pecks Bad Boy" & "My Boy" definately establish him as a star of the first magnitude —
"Trouble" will equal if not exceed this brilliant record
All Star Feature Producers

NOW IN PRODUCTION —
JACKIE COOGAN
in a picture that will startle the world — Broadway will see this one at two dollars top First —
Direction Frank Lloyd

Here's a Big Surprise for You!

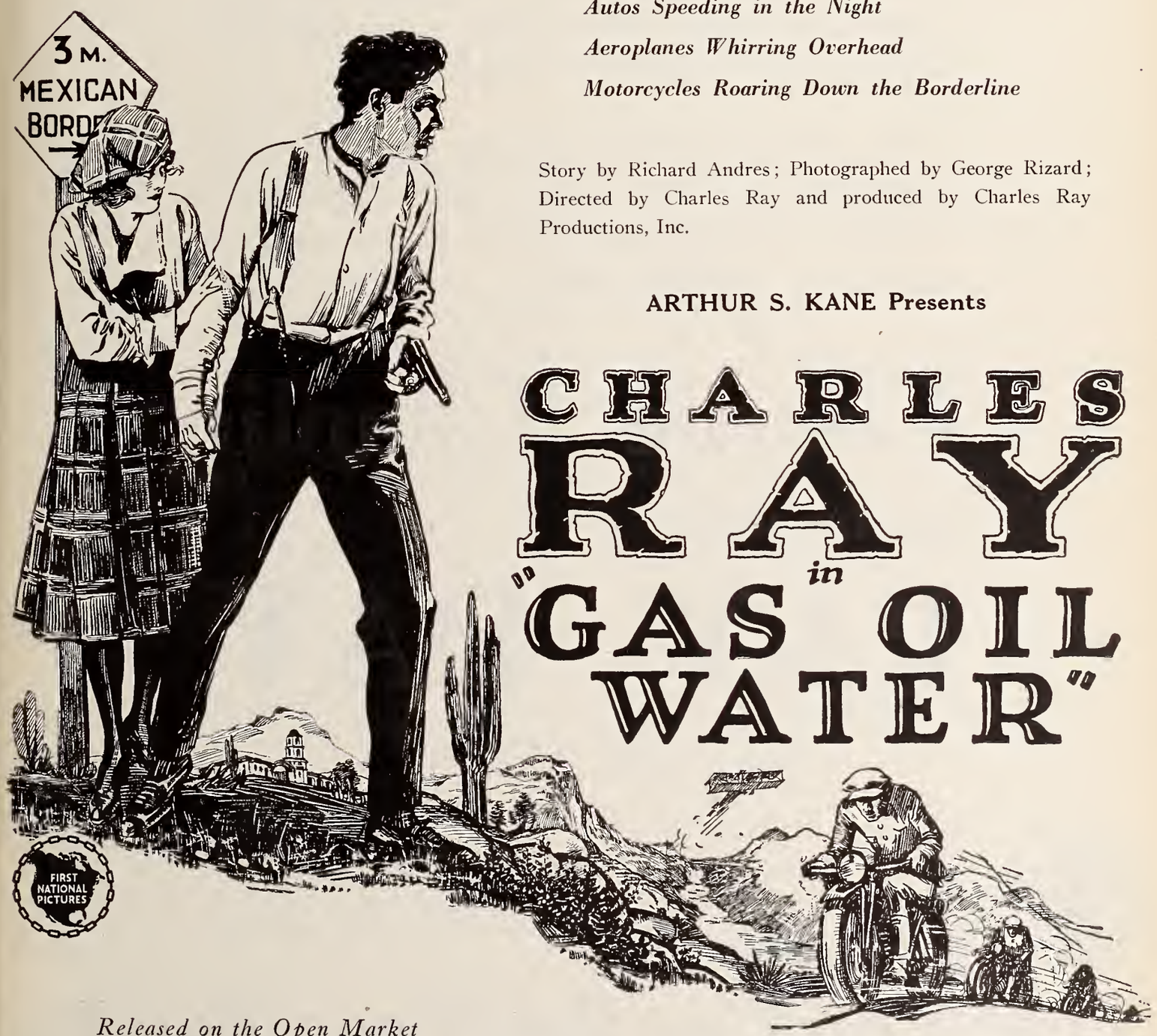
Charles Ray in a new kind of picture but never for a moment do you miss his same personality that has made him the favorite of millions.

The latest Charles Ray pictures are released on the open market. They include, besides "Gas, Oil, Water," "The Barnstormer," "The Deuce of Spades," "Smudge" and "Alias Julius Caesar."

All earlier First National-Ray pictures are Franchise Pictures.

Secret Service Mysteries
Daring Deeds of Banditti
Thrills on the Mexican Border
Trapping of Smugglers
Autos Speeding in the Night
Aeroplanes Whirring Overhead
Motorcycles Roaring Down the Borderline

Story by Richard Andres; Photographed by George Rizard; Directed by Charles Ray and produced by Charles Ray Productions, Inc.



ARTHUR S. KANE Presents

CHARLES RAY in "GAS OIL WATER"

Released on the Open Market

DISTRIBUTED BY FIRST NATIONAL EXHIBITORS CIRCUIT, INC.

Biggest Crowds o

Critics Call 'Pay Day'

Joseph Plunkett, managing director of the big Broadway house, said there hadn't been such vast throngs crowding the Strand this year — nor had he seen such delighted audiences.

The S. R. O. signs were up, and the crowds lined up for a block trying to get in. The police had all they could do to keep traffic open.

Charlie Chaplin

did it—with

PAY DAY

Written and directed
by Charles Chaplin

A First National Attraction

Yep! You Can Bet That 'Pay Da

Year at N. Y. Strand

Chaplin At His Best

Every New York Critic unites in praising latest Chaplin film

NOTHING FUNNIER THAN "PAY DAY"

"Chaplin out-Chaplined himself. Nothing funnier."—*New York Journal.*

ONLY CHAPLIN COULD DO IT

"Screamingly funny—such as only Charlie himself could think of. You'll laugh till you swallow your teeth. Chaplin is still inimitable."—*New York Sun.*

COULDN'T ASK FOR ANYTHING FUNNIER

"Add Chaplin's personality to the glorious subject of pay day and you could not ask for anything funnier or more pleasing."—*New York Evening World.*

CHAPLIN AT HIS BEST AND HE IS SUPREME

"Chaplin is the supreme comedian. There is only one Chaplin. He is a supreme artist—he is great. He not only makes you laugh but he touches a responsive chord in the soul. 'Pay Day' is uproarious. It is Chaplin at his best. To say more is to paint the lily."—*New York Evening Mail.*

ENOUGH FUN FOR 10 REELS

"Enough in these two reels for 10 or more for most comedians. Such a human quality in it, such a wealth of laughter the frostiest patron thaws."—*New York Evening Telegram.*

BEST BRAND OF LAUGHS EVER

"The best brand of laughs the market has to offer. The average star in 10 reels yields no more than Chaplin does in two."—*New York American.*

CROWDS BIGGER THAN CAPACITY

"A continuous riot of laughter. The people trying to get in considerably outnumbered the capacity of the Strand."—*New York Globe.*

ONLY SORRY IT WASN'T LONGER

"Short and snappy—in fact too short. We were sorry there was not more. Shouts of delight went up at the Strand and children danced in the aisle."—*New York Daily News.*

CHAPLIN IS GREAT GENIUS

"One runs the danger of getting appendicitis from laughing. Chaplin is unquestionably a genius."—*New York Herald.*

COPS CALLED TO OPEN TRAFFIC

"You can go early but you won't avoid the rush. The public is falling over itself in trying to get in. It took the best efforts of the traffic cops to keep passers-by moving. The picture is filled with new stunts that nobody ever thought of before. Don't miss it."—*New York Tribune.*

PATRONS SCREAMED AT FUNNY STUNTS

"They screamed at the stunts at the Strand."—*New York World.*

ONE OF CHAPLIN'S BEST COMEDIES

"An event in the motion picture world. 'Pay Day' is one of his best."—*New York Times.*

NO ONE IS SO AMUSING

"No one so amusing as Chaplin in 'Pay Day.'"—*New York Telegraph.*

FIRST NATIONAL PICTURES

Is Here for Every Exhibitor

A Newspaper Editorial of Money Value To Every Exhibitor!

Here's something most unusual. Seldom does a great newspaper devote its editorial columns to a single picture. But the Chicago Tribune, one of the most influential papers, uses its editorial space to tell the public that this marvelous picture will inspire all who see it!

Speaking of

Joseph M. Schenck's
presentation of

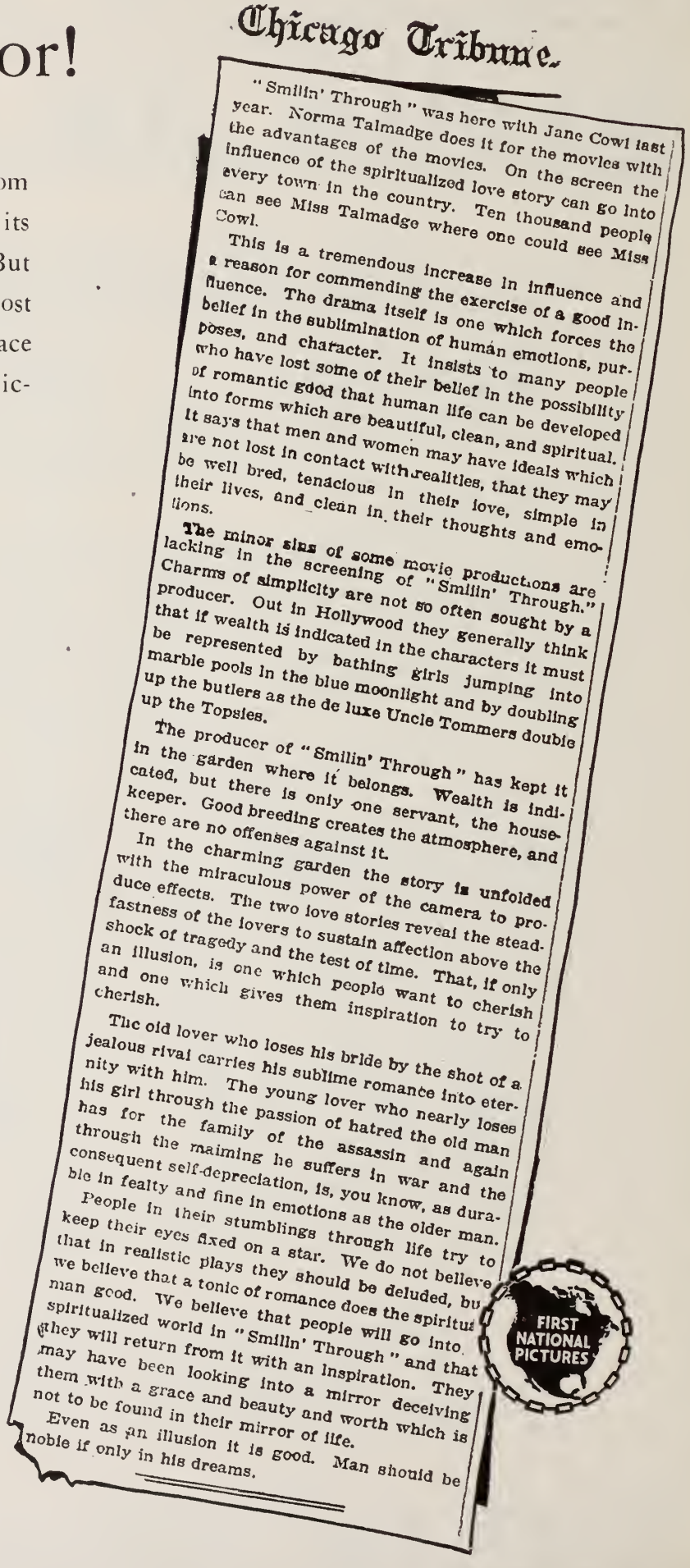
NORMA TALMADGE

in

"Smilin' Through"

Adapted by James Ashmore Creelman from Allen Langdon Martin's Play. Directed by Sidney A. Franklin.

A First National Attraction



Chicago Tribune.

"Smilin' Through" was here with Jane Cowl last year. Norma Talmadge does it for the movies with the advantages of the movies. On the screen the influence of the spiritualized love story can go into every town in the country. Ten thousand people can see Miss Talmadge where one could see Miss Cowl.

This is a tremendous increase in influence and a reason for commending the exercise of a good influence. The drama itself is one which forces the belief in the sublimination of human emotions, purposes, and character. It insists to many people who have lost some of their belief in the possibility of romantic good that human life can be developed into forms which are beautiful, clean, and spiritual. It says that men and women may have ideals which are not lost in contact with realities, that they may be well bred, tenacious in their love, simple in their lives, and clean in their thoughts and emotions.

The minor sins of some movie productions are lacking in the screening of "Smilin' Through." Charms of simplicity are not so often sought by a producer. Out in Hollywood they generally think that if wealth is indicated in the characters it must be represented by bathing girls jumping into marble pools in the blue moonlight and by doubling up the butlers as the de luxe Uncle Tommers double up the Topsies.

The producer of "Smilin' Through" has kept it in the garden where it belongs. Wealth is indicated, but there is only one servant, the housekeeper. Good breeding creates the atmosphere, and there are no offenses against it.

In the charming garden the story is unfolded with the miraculous power of the camera to produce effects. The two love stories reveal the steadfastness of the lovers to sustain affection above the shock of tragedy and the test of time. That, if only an illusion, is one which people want to cherish and one which gives them inspiration to try to cherish.

The old lover who loses his bride by the shot of a jealous rival carries his sublime romance into eternity with him. The young lover who nearly loses his girl through the passion of hatred the old man has for the family of the assassin and again through the maiming he suffers in war and the consequent self-depreciation, is, you know, as durable in fealty and fine in emotions as the older man.

People in their stumblings through life try to keep their eyes fixed on a star. We do not believe that in realistic plays they should be deluded, but we believe that a tonic of romance does the spiritual man good. We believe that people will go into spiritualized world in "Smilin' Through" and that they will return from it with an inspiration. They may have been looking into a mirror deceiving them with a grace and beauty and worth which is not to be found in their mirror of life.

Even as an illusion it is good. Man should be noble if only in his dreams.

FIRST NATIONAL PICTURES

All the Screen Can Give!

Motion Picture News

The Keynote at Washington

WE assume that the keynote of the Washington Convention of Theatre Owners in May will be the encouragement of the independent producer.

There couldn't be a better keynote.

If we are to have enough good pictures—pictures which will satisfy the entertainment fancy of the great motion picture public—we must have independent producers. A lot of them! A lot of good ones. And, constantly, new ones!

There's no further question about that.

* * *

But there is a question; a very practical one.

And that question is: *How* shall the independent producer be encouraged?

* * *

First of all the independent producer must be encouraged by distribution. He asks and must have a fair deal; in other words, all the action his picture deserves.

Here then is the first big hurdle. If it isn't successfully cleared you can orate and debate and prognosticate—till doomsday, and the independent producer won't be one dollar better off than he is today; and today he is about ready to quit.

Is he to distribute through an exchange system owned by other producers, or affiliated with, or heavily committed to, other productions?

Is he to distribute through independent or neutral exchange systems already existing—either national or state rights?

Is a new exchange system, owned and run by exhibitors themselves, to be inaugurated?

This is a weighty question.

It can't be decided hastily. It isn't, for instance, a convention matter. It will take a number of intelligent men a considerable time, and they will want a lot of figures, before they will decide conclusively so serious a business problem.

Distribution is the very backbone of this business. It is a big and specialized activity demanding the undivided time of specialists. That is true in every other trade.

Distribution isn't something that follows easily and automatically just because you have something else in hand. It is highly competitive. It calls—to be successful—for the last word in selling force, and selling economy. Exhibitors, whose time is or should be entirely used in their own specialized branch, will never be successful distributors—unless they give up the exhibiting business.

* * *

After all, isn't the encouragement of the independent producer right up to the individual exhibitor?

Is organized effort necessary? Isn't it simply a matter of how the individual exhibitor buys his pictures?

* * *

We had occasion to speak of this important matter right after the Minneapolis Convention, last year.

And what we said then seems to hold good now.

We said:

"The primary aim of the convention was the encouragement of the independent producer.

"Well, just what is it that discourages right now the independent producer?

"Not a thing in the world except the profitable sale of his pictures.

"Profitable sale means a sufficient number of bookings at a sufficient price.

"And who will settle this problem?

"No one in the world except the exhibitor. Not necessarily the organized exhibitor; not the formation of an exhibitor-owned distributing corporation. But simply the individual exhibitor everywhere.

"And he'll settle it, not with sentimentality, not with resolutions for independence, but simply with hard, cold, business sense."

* * *

We repeat, the independent producer wants bookings, at fair prices.

And this will depend, largely, first upon the box-office value of his pictures and secondly upon how the exhibitor buys.

At the Albany Convention of New York State Exhibitors a few older and wiser heads stated that no organized effort to reduce rentals was needed if the individual exhibitor used good business judgment in buying.

It seems to us that exactly the same advice applies to the independent producer and his pictures.

Encourage him! Yes, by all means.

Very well. Encourage him by booking his worth while pictures.

WM. A. JOHNSTON.

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Different States Making Hot Censorship Fight

Public Officials and Editors Give Support in Opposition to Movement

FROM all parts of America reports are coming regarding censorship conditions in the different states. Many public officials and others are expressing their views on the situation and some lively tilts are expected before definite conclusions are reached.

A new factor is arising amidst the strife and turmoil of blue law and censorship battles in Missouri. A factor which bids fair to forever silence the "mud slinging," self-appointed reformers of the "Show Me" state—the public press. The following statement of C. D. Morris, editor and publisher of the St. Joseph Gazette, one of the leading metropolitan newspapers of the state, is typical of the sentiment of the press towards the screen.

"The public school stands out in the annals of civilization as the greatest instrument of freedom and progress. The public press, from its initial development, has been considered the greatest educational force with which the common man is blessed. The screen, indeed the two, the screen and the press, united in an alliance for the promotion of an intelligent and worth-while citizenship, form a combination never dreamed of a quarter century ago, and the power of which can not, even now, be adequately estimated. Many theatres are today showing the actual transaction of news-making."

With Sunday openings at stake in many Missouri towns in the election April 4, the following statement was issued by Attorney General Jesse Barrett of Missouri, regarding censorship.

"Censorship of the silent drama is certainly unnecessary if we do not also need censorship of the spoken drama, for the latter can make a much more harmful appeal. If you are to censor the theatre through Government inspectors, why not also then the magazines and the press? Considering the small salaries of public office, where are you to secure men of that rare intelligence and wisdom which should be required to decide what it is proper for the multitude to see? What has happened to the common sense of the general public that it cannot any longer be trusted to think for itself? Since when must human nature be straitjacketed by government? Since when has the character and the morality of the people become the burden of our legislature?

A new aspect of the censorship muddle in the State of Ohio, and one which hits directly at the moving picture going public of that state, has resulted from the Ohio Censor Board's attitude towards news reels.

The week-end print of the International News, it is understood, reaches Ohio early Saturday afternoon. Being news and needed for immediate release, it should be censored without delay so that theatres through the State might show it Saturday night or Sunday.

Mrs. Snow has definitely refused, however, it is said, to censor this reel after 12 o'clock on Saturdays. Therefore, it has to lay on the shelf until Monday.

George Arliss, screen and stage star, delivered a radiophone address from the Amrad broadcasting station of the American Radio and Research Corporation of Medford Hillside, Medford. Arliss spoke on "Censorship of Motion Pictures and Stage Plays."

"It is much better for a growing boy to grow good through the influence of his conscience rather than through the application of the birch. The motion picture industry is a growing boy. It is growing better and purer every day of its own volition. If it is let alone it will grow to healthy and useful maturity. If it has the life beaten out of it with the thick stick of censorship it will become dull and heavy and stupid, without originality and without spontaneity."

Mr. Arliss's address also included a resume of the history of censorship back through several hundred years and quoted from famous authorities who were opposed to censorship in their own days. Radio experts were of the opinion that the star's words reached as far as the Carolinas and the Canadian provinces.

PICTURES AND PEOPLE

WILL H. HAYS will be tendered a dinner in New York on April 26th by the publishers of the United States. The double occasion is Mr. Hay's retirement as Postmaster General and the combined meeting in New York of the Associated Press and the American newspaper publishers Association. Speakers of national prominence will be heard. The dinner, sponsored by the National Publishers Association and the Publishers Association of New York, will be a very large one. Mr. Hays will probably address over one thousand of the leading editors and publishers of the country.

* * *

ALONG the New York Central tracks at Irvington-on-the Hudson several hundred feet of large letters proclaim "Urban Motion Picture Industries" and just above them is the large, imposing plant formerly occupied by the Cosmopolitan Magazine when owned by John Brisben Walker.

This exterior, however, imposing as it is, gives little idea of the size of the industrial equipment within. Briefly, a trip through this plant will give most any film man, as it did to the writer, a feeling that he has been asleep at the switch.

Eighty thousand feet of floor space, not to mention outside and contributing equipment is devoted to the making of educational pictures, color pictures, projection machines, and still more largely to the construction of the Spiragraph, the Urban home projection machine and the disc film records for its use.

The big job is all but finished. It has been done efficiently, economically and completely. And the whistle is all but ready to blow.

There's a story here of vision, persistence and industry—all spelled with capitals. It's a big story. Charles Urban began working on all these big developments years ago, and with this visual realization unmistakably before you you can't help taking off your hat to him. Surely, it looks as if the vaguely large fields of the home and the school room were soon to be actually tilled.

* * *

Watterson R. Rothacker's attractice and well-written treatise on motion picture advertising is not only a credit to Rothacker printing and developing but also to industrial pictures in general and, in fact, to the motion picture industry For the general good we hope it will have a large circulation in the business world. It is inspiring.

* * *

Nick, of the Hotel Astor, reports a favorable outlook for the industry this Summer. Figuring on table cloths took a sudden spurt two weeks ago and the pace is still rapid. In the months of January and February laundry bills showed no increase over the depression period that became definite in the Summer of 1921. The graph was broken however about March 15th. Only one table cloth, too, has totals exceeding ten millions in annual profits, which indicates a new conservatism and stability. Star's salaries also show declines of several thousand dollars a week. Twenty-two new companies await incorporation.

* * *

SOME producers have good policies; some have good productions. Arthur Friend has both. "Disraeli" and "Ruling Passion" are plain and consecutive proofs. And we predict more of the same sustained quality. This isn't hit or miss production. There's a policy back of the proven ability. We are not going to allude to these productions as clean pictures. They are fine dramatic pictures; and the public throughout the United States high and low, native and foreign born, liberal and provincial wants them.

Carl Fritzche arrived in New York from Berlin on the Rotterdam last week and is stopping at the Hotel Astor. He has with him several German super productions. The Trans-Ocean Film Company, Mr. Fritzche's concern, handled the United States rights on "Passion," "The Cabinet of Dr. Caligari," "One Arabian Night," "Gypsy Blood," etc.

* * *

THE Goldwyn scenario contest, conducted through the Chicago Daily News, is one of the most forward steps thus far taken in production. It has called forth over 27,000 stories from 20,000 authors, all of them presumably written directly for the screen. The appeal for original screen stories has always been shouted from the industry's housetops. This contest certainly must have, with one scoop, produced the results.

Some interesting facts have been brought forth by the contest.

For one thing, the prizes have gone almost entirely to amateurs. According to Eugene Mullen, Goldwyn's scenario editor, there were hundreds of professional writers entered but they gradually fell behind in the race, and in the final list, with one or two exceptions, are not represented at all.

This, however, parallels the experience of most fiction contests in national magazines. The prizes are generally won by the unknown writer.

Another interesting point is the fact that contestants not only entered from every State in the Union but also from Canada, Africa, England, Ireland, Scandinavia, Philippine, Hawaii and Cuba. It is just this diversity of creative outlook and effort that the screen needs—and needs badly today.

The winner of the first prize of $10,000 is Miss Lavinia Henry, nom de plume for Miss Winifred Kimball, Apalachicola, Florida, a town of 3,000 inhabitants. The story "Broken Chains" has already been sent to Culver City, California, where the Goldwyn staff will immediately prepare the script for filming.

We cannot but believe that Goldwyn productions will show the splendid effect of this story contest.

* * *

HOWARD E. JAMEYSON, advertising manager of the Doric and Liberty theatres, Kansas City, has put out a book of advertising aids "prepared by an exhibitor for an exhibitor" called "The Idea." Mr. Jameyson says the book is designed "to bridge the gap of poor press sheets that span the distance between good ones."

"The Idea" is a good idea. Mr. Jameyson's book is along the lines of advertising service prepared for retail merchants. Advertisements, headlines, catch lines, etc., are prepared to fit most any kind of picture on most any exhibitor's program.

"I belong to the school of old fashioned advertising men," says Mr. Jameyson. "I am one of the few who place straight confidence in the power of printer's ink. The wave of 'nut ballyhoo,' other picture stunts, etc., hasn't quite washed me off the deck."

We agree with Mr. Jameyson. We, too, believe in newspaper advertising.

The Columbus Citizen says that the State Education Director has been quick to make several much needed reforms in the State Censorship Board following the recent utterances of Mrs. Evelyn Snow; and in conclusion the "Citizen" makes this pat comment—"That these were bills which needed correction is obvious."

But what brought the correction?
Publicity!

Suppose there had been censorship of the press as well as of the movies. Would the bills then have been corrected?

No.

Why?

Because the publicity would not have been permitted by the censor.

* * *

A busy man, P. A. Parsons, Pathe advertising manager. But the office saw nothing of him last Saturday, for he was busy in a different direction—mighty busy welcoming a new arrival, Lowell Dutton Parsons, lusty, shouting, and weighing 9¼ pounds. Mother and child both doing well, and P. A. himself mighty proud.

* * *

Thomas H. Ince sends us the following letter:

"My dear Mr. Johnston:

"Mr. Maurice Tourneur has very nearly completed, at my studios in Culver City, a magnificent picturization of 'Lorna Doone.'

"This production has been created with all the skill of Mr. Tourneur, and there has been spent upon it all the money that was necessary to faithfully bring to the screen this classic of English literature.

"I am informed from creditable sources that there are in existence several other editions of 'Lorna Doone,' including one very inferior importation, and that these other editions are being held in abeyance awaiting the release of Mr. Tourneur's picture, so that they can be exploited upon whatever success it attains.

"I am sure that you appreciate as much as anyone, the desirability for bringing to the screen the best stories of the world's libraries, and you are familiar with the inadequacy of legislation for the protection of these works when they are converted into pictures.

"The condition which exists will certainly discourage the legitimate producer from filming the Classics unless our industry does devise some means of combating this brand of piracy.

"The evil of 'leech pictures' has been increased by the resumption of production in Europe on a large scale, and while I feel that no American producer of standing fears the competition of pictures which are imported solely for exploitation upon American successes.

"I understand that your policy has been to discourage this form of piracy, and speaking particularly for Mr. Tourneur, as well as for other reputable producers, I trust that we will have your support in event an attempt is made to force an inferior version of 'Lorna Doone' upon the public.

"It seems to me that the exhibitor by booking pictures of this kind for such purposes is undermining the thing he most needs, the confidence of his public, and certainly the motion picture industry can ill afford to deliberately invite another black eye."

* * *

It goes without saying that we concur heartily with Mr. Ince. We have stated our views on the "leech picture" editorially a number of times. The matter is largely, if not wholly, up to the exhibitor. If he wants productions filmed from the Classics and wants them done by the best producers, in the best possible way, he must encourage these efforts by protecting the producer against the "leech picture." There is no argument in the matter at all.

* * *

"Reported Missing," characterized by the Selznick Company as the real big picture of its career, was shown in the Grand Ballroom of the Ritz-Carlton on Friday evening, April 7th. The review follows in our next issue.

* * *

That is a novel slant on the star salary question evidenced by the Wisconsin Exhibitors in their resolutions published in this issue. Taking the stand that the public makes the star they propose to tell the public how the star's salary has grown to such a point that it either cheats the picture or makes it impossible for an exhibitor to show it at reasonable prices, that is, they propose to do this unless the star sees fit to take a reasonable salary.

The Motion Picture Theatre Owners of Michigan have followed the lead of several other State organizations in a move to secure lower rentals. H. M. Richey, manager of the Michigan organization, has sent out a thorough-going questionnaire to all theatres in the State.

* * *

ONE looks to William H. Swanson, founder of Universal City and former treasurer of Universal, to spring surprises every once in a while.

Swanson put Salt Lake City on the map in so far as amusements are concerned. He gave the city some of the most elaborate picture theatres in the country five years ago, and has followed it up by giving them good entertainment in those theatres.

Now he has hit upon a new note, and put into effect a long cherished idea—none other than the erection in his American theatre of a ball room, built in as a part of the theatre, and operated the same as any other feature of the house.

"The Dansante" is the name given this Salt Lake institution, and it is for patrons of the theatre only. Those who come in late can while away their time until the feature again comes around, or until a second show begins, by exercising their terpsichorean art.

If that isn't meeting competition, and giving that old bug-a-boo "Hard Times" a run for his money, what is?

* * *

Matthew A. Taylor, for several years on the editorial staff of Motion Picture News, and who conducted the State Right department of the magazine, has become associated with Robertson-Cole Pictures. He will handle the publicity for that company, under Nat Rothstein. The best wishes of his associates on the News and his many acquaintances in the industry, goes with him in his new enterprise.

Chester Smith, well known San Francisco newspaper man and former sporting editor, and who has handled country-wide drives for the Salvation Army and a number of banking enterprises, succeeds Mr. Taylor on the Motion Picture News.

* * *

In Town—Willard Paterson, from Atlanta; Morris Schlank, from Los Angeles.

* * *

WE are in receipt of a recent copy of "Colonel Mayfield's Weekly," Vol. 1, No. 27, published at Houston, Texas, bearing the catch line slogan "Just to pep up the game; this slow life is killing me."

The Colonel is out for the nomination for Lieutenant-Governor of the State.

The Colonel is also out after the movies. In two articles on his front page he states that his consuming ambition is to save the people of Texas from motion pictures, and he characterizes the latter with words that young ladies at boarding school are not supposed to look up in dictionaries. Evidently the Colonel doesn't believe in censorship of the press.

The Colonel's paper is printed on a brilliant pink. Judging from his first page he is strong for the Ku Klux Klan.

He carries several full pages of oil stock advertisements, one of which is headed "$2,500 for each $100 invested." We wonder if the Colonel guarantees his advertising as he guarantees his statements against motion pictures.

And still we also wonder how on earth the people of any State in the United States, in this more or less enlightened time, can stand for this sort of obvious guff.

But they do. The Colonel's paper has a very large circulation.

All Branches of Pathe Exchange Unite to Honor Paul Brunet

Receives Autograph Volume on 4th Anniversary as Pathe Head

PAUL BRUNET'S fourth anniversary as head of Pathe Exchange finds him the proud possessor of a volume de luxe testimonial of loyalty and confidence signed by eighteen hundred executives and employees. The autographed vellum pages of the book amount to a practically complete muster roll of the Pathe industrial army, stationed at the Home Office, the factories and laboratories and at the thirty-five branch exchanges. On behalf of all the donors of the testimonial, General Manager Elmer Pearson presented the volume to President Brunet on March 25, the date of the closing of the "Brunet Anniversary Sales Contest." In the course of his report to the organization regarding the presentation Mr. Pearson made use of these expressions:

"Those of us in the Home Office who constitute ourselves spokesmen for you found that the testimonial itself made any words of explanation superfluous. It was the best possible assurance of our appreciation of the many kindnesses and the consideration each of us had enjoyed while helping to carry out Mr. Brunet's organization policies. This presentation was the crowning feature in connection with the sales and collection drive in honor of President Brunet's Fourth Anniversary, which, from the figures at hand, is certain to prove the most successful in Pathe history. It was but natural that out of such organization spirit should come an idea for the preservation to Mr. Brunet of suitable evidence of the love and esteem in which we all hold him.

"Mr. Brunet responded with the request that we convey to you his thanks and deep appreciation of a token so beautiful, so obviously sincere, of so much more value to him than any other thing we could have done."

The testimonial is bound in rich Levant. Into the front cover is set a bronze medallion portrait of Paul Brunet by the celebrated sculptor Jeno Juszko, member of the National Sculpture Society, Architectural League, Numismatic Society, etc. The signatures are autographed on leaves of Japanese vellum, following those containing the beautifully illuminated inscription and address. The volume was made in detail under the direct supervision of Harry Lewis, manager of the Pathe Art Department. The inscription and address are as follows:

"To Paul Brunet, president Pathe Exchange, Inc.,

"Greetings!

"We, the Pathe family, by this token of our hands express to you the Gratitude, Love and Esteem in which we hold you.

"This month of March, Nineteen Hundred and Twenty-two, marks the Fourth Anniversary of your leadership, so capable and resourceful as to have won the respect and admiration of the entire industry; so considerate and fair as to have built up the affection and unswerving loyalty of your employees.

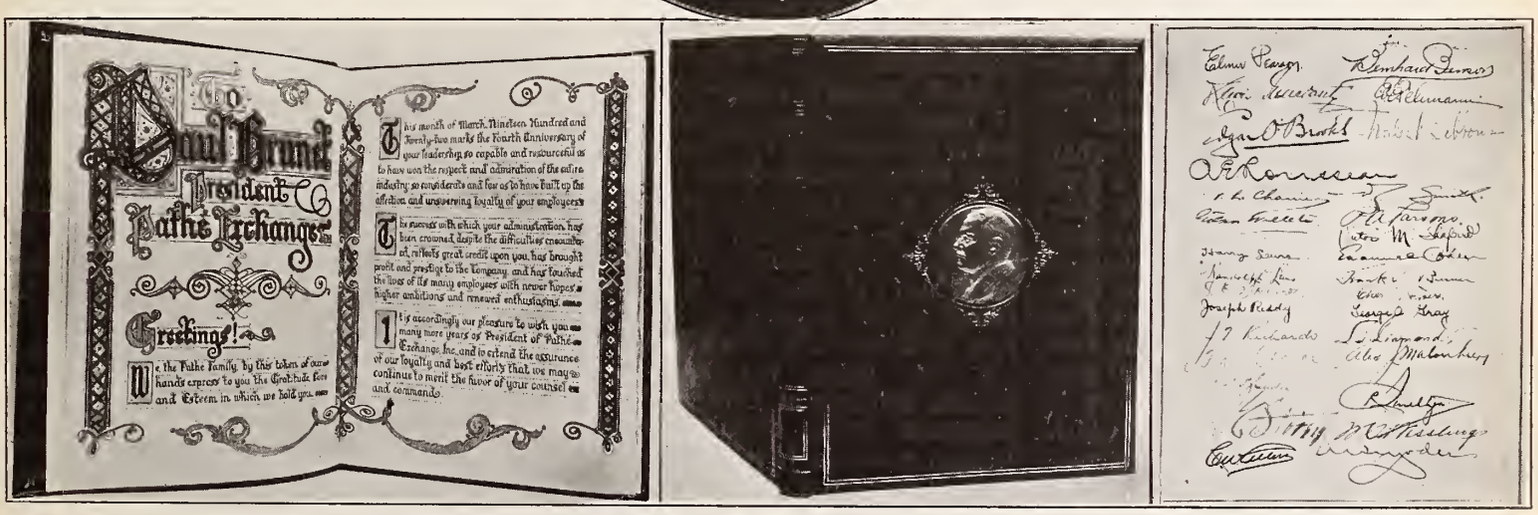
"The success with which your administration has been crowned, despite the difficulties encountered, reflects great credit upon you, has brought profit and prestige to the company, and has touched the lives of its many employees with newer hopes, higher ambitions and renewed enthusiasm.

"It is accordingly our pleasure to wish you many more years as president of Pathe Exchange, Inc., and to extend the assurance of our loyalty and best efforts that we may continue to merit the favor of your counsel and command."

The Brunet Anniversary Month competition during March is also hailed by Pathe officials as another evidence of the evidence of the success of Mr. Brunet's four years' administration. The contest opened February 27th after a six weeks' qualifying competition conducted for the purpose of classifying the exchange branches in the five divisions, within which, respectively, each branch made its fight for its division's definite list of prizes. It was supervised from the Home Office by General Sales Manager E. A. Eschmann from the time of General Manager Elmer Pearson's announcement to the branches that the contest was in honor of President Paul Brunet's fourth anniversary as chief of Pathe, and that, "the winners, figuratively, will have to take off their coats, roll up their sleeves, and work as they never worked before."

"They certainly have done all that, and more," said Mr. Eschmann, making a general statement of the result. "It was much more than an ordinary sales contest for cash prizes. It was a practical and spontaneous whole-hearted expression of regard for Paul Brunet personally, and of loyalty to and confidence in the President of Pathe Exchange. The remarkable re-

(*Continued on page 2176*)


To Paul Brunet
President Pathe Exchange, Inc.
Greetings!
We the Pathe Family by this token of our hands express to you the Gratitude Love and Esteem in which we hold you
This month of March, Nineteen Hundred and Twenty-two marks the Fourth Anniversary of your leadership so capable and resourceful as to have won the respect and admiration of the entire industry so considerate and fair as to have built up the affection and unswerving loyalty of your employees
The success with which your administration has been crowned despite the difficulties encountered reflects great credit upon you has brought profit and prestige to the company and has touched the lives of its many employees with newer hopes higher ambitions and renewed enthusiasms
It is accordingly our pleasure to wish you many more years of President of Pathe Exchange Inc and to extend the assurance of our loyalty and best efforts that we may continue to merit the favor of your counsel and command

Handsome autograph volume presented to Paul Brunet on occasion of his fourth anniversary as head of Pathe Exchange

"Giving Value Is True Economy"

There are two types of economy, according to Frank L. Newman, owner of the Newman theatres, Kansas City—economy in price and economy in business methods. In no other industry is this statement more adequately adapted than in the motion picture business. It is the latter form of economy upon which Mr. Newman has based his success in theatre operation. The $1,000,000 Newman Theatre, the Royal and Twelfth Street theatres in Kansas City stand as tributes to his success.

"One of the most closely adhered to rules of my policy always has been to sell every show at the same price," said Mr. Newman. "True, many productions warrant higher admission charges on account of their unusual merit and cost of production, but my patrons have never been made to bear the extra burden of expense. There has been much comment as to whether an exhibitor can maintain a 40-piece orchestra, stage occasional prologues and songalogues and yet keep his audiences primarily interested in the feature picture. It can be done, easily.

"A prologue should be something that improves a picture, not take the place of it or tell a part of the story in advance of the picture. The prologue should merely be an added attraction and should leave the public in a receptive mood for the feature production. Directors who devote their entire time to the making of pictures are much more capable of bringing out the vital points of a production than an exhibitor.

"I am a staunch believer in good music. My orchestra of 40 pieces at the Newman Theatre is one of my largest expenses, but I never allow the music to dominate the picture. As to economy in operation, a complete sprinkler system installed by me not long ago has resulted in a reduction of 85 per cent in my insurance. All suggestions made to me by fire inspectors are carried out at once. Give the public every consideration—provide comforts that will make your patrons feel that they are indirectly attached to the theatre. All of my houses are fully equipped with fire preventives. An exhibitor owes this much to his patrons.

"Yet, never forget the picture. That is the thing. I believe in featuring a type of program that includes orchestra, current events, prologues, songalogues and short subjects. Sell the feature picture—nothing else. The box office value controls film rentals. Due to the fact that vaudeville houses now are showing first run pictures, in addition to several acts of vaudeville, the 'average' picture is gradually losing in rental. All of which makes it imperative that a feature picture must have real merit and drawing power, in order that it may withstand the competition of combination houses. Expensive settings do not necessarily increase the drawing power of a picture, but, on the other hand, if the production is especially adapted to lavish settings and they will increase its drawing power—then they should be used.

"As the public, not the exhibitors, views the situation, censorship is proving a great barrier to good pictures. 'Impossible' climaxes and endings are being forced in productions, in order to appease the wrath of censors, which give the pictures an untrue ring, improbable and unnatural in actual life. The novels from which productions are taken are not censored—why should the picture then be censored? Is it any worse to read than to see?"

Portland Exhibitor Winner in Prize Contest

Paul E. Noble, manager of the Liberty Theatre, Portland, Ore., has been declared winner of the first prize ($150.00 cash) in the exploitation contest among exhibitors conducted by Associated First National on "The Silent Call."

Willard C. Patterson won second prize ($100.00) for the campaign he put over with "The Silent Call" at the Metropolitan, in Atlanta.

Third prize ($50.00) was won by W. J. Bittner, manager of the Cambria, Johnstown, Pa.

The awards were made by a jury composed of John Spargo, Exhibitors Herald; Epes W. Sargent, Moving Picture World; J. S. Dickerson, Motion Picture News; R. W. Baremore, Morning Telegraph, and Charles Simpson, Exhibitors Trade Review.

Paramount Announces More Sales Force Changes

S. R. Kent, General Manager of Distribution, Famous Players-Lasky Corporation, has announced the following additional changes in the Paramount sales organization.

W. P. Moran has resigned the position of Branch Manager at Salt Lake City and is succeeded by O. Wog, the appointment being effective March 27.

H. E. Elder has been appointed Branch Manager at Cincinnati, the appointment being effective March 20. Elder succeeds M. C. Hughes, who has been transferred to the position of Branch Manager at Pittsburgh, effective March 27.

C. M. Regan has been appointed Branch Manager at Indianapolis, the appointment being effective March 27. Reagan succeeds J. B. Dugger, who has been transferred to the position of Branch Manager at Detroit, effective April 3.

Sixteen New Incorporations to Promote Pictures

Sixteen motion picture companies incorporated in New York state during the past two weeks, and filed the necessary papers in the secretary of state's office at Albany. These companies show an aggregate capitalization exceeding $600,000, and include the following:

Tec-Art Studios, Inc., $10,000, A. T. Mannon, Charles Ohmann, A. S. D'Agostino, New York; C. O'Loughlin, Inc., motion picture lighting machines, $6,000, Charles D. O'Loughlin, Charles J. Long, J. P. Hackett, New York; Ries Audioscope Company, $200,000, May Spero, G. I. Wiley, William Kessler, New York; Iroquois Productions, $40,000, F. R. Hazard, Elmhurst; C. S. Fleming, New York; N. C. Sholes, Rockland, Me.; Shipman-Luporini, Inc., $500, Ernest Shipman, F. V. Luporini, Thomas F. McMahon, New York; Hudson Falls Theatre Corporation, $30,000, Cohoes, L. A. Buettner, L. J. Shearer, Cohoes; M. J. Carroll, Troy; Oscar Price, Inc., $10,000, F. H. Butehorn, Thomas E. Halle, James L. Watson, New York; Starland Revue, $20,000, Joe Brandt, Jack Cohn, H. G. Kosch, New York; The Movo-Picto-Ad Corporation, $1,500, H. E. Coakley, Joseph E. Dozier, New York; L. M. Travis, Ossining; Duffield, Inc., $10,000, C. E. Taylor, A. S. Fisher, C. B. Jaqua, New York; Howard Beach Amusement Company, $50,000, George J. Koch, Joseph H. Steinger, Frederick W. Gaiser, Howard Beach, L. I.; "D" and "W" Productions, $100,000, H. D. Symonds, D. D. Kimball, Thomas Laiter, New York; Elvin Theatre Company, Endicott, $50,000, S. H. and V. F. Ammerman, B. H. Dittrich, Union; Sherlock Holmes Series, $50,000, H. G. Kosch, Max Cohen, Mildred Gerst, New York; Redson Holding Corporation, $20,000, E. R. Redlich, T. E. Larsen, H. G. Kosch, New York; Park Music Hall, $10,000, A. A. Fleischer, Juanita Lichtenberg, M. W. Minsky, New York.

10-Year Contract Signed by Selznick and Select

Selznick Pictures Corporation have just signed a ten-year contract with Select Pictures Corporation for the distribution of their product through Select exchanges. The new contract was executed last week, President Myron Selznick appearing for the producing company and Lewis J. Selznick, President of Select, signing for the distributing concern.

The new contract was made necessary by the recent reorganization of what have for a long time been known to the trade as the Selznick interests through which Select Pictures Corporation and Selznick Pictures Corporation were entirely divorced from each other in a business way. The designation of the Selznick producing company as merely one independent unit, moreover, is in line with Select's recent announcement that it was in the market to distribute worthwhile photoplay attractions made by any producer.

New York F.I.L.M. Club Holds Entertainment

The F. I. L. M. Club of New York again gave one of their very entertaining parties to their many friends on Saturday evening last at Automobile Club, 247 West 54th Street, New York City. About 300 couples attended and enjoyed the festivities.

There were many out of town guests including Mr. Alfred S. Black of Boston. The punch bowls were well patronized.

Mr. W. E. Raynor, Chairman of entertainment committee, acted as master-of-ceremonies, ably assisted by Messrs. Murray, Iris and Rodner.

"Cut Rentals or We Lay Case Before Public"

Wisconsin Exhibitors' Demand for Reduced Expenses Extend to Studios

AS a result of a meeting of the Board of Directors of the Motion Picture Theatre Owners of Wisconsin held February 21, the findings of which have only now been made public, a battle of some proportions is threatened between the theatre owners, producers and others in the industry. It was the sense of the meeting that unless radical reductions were made in rental prices of films, what are alleged as true conditions would be widely exploited and the fight put directly up to the movie going public, which is responsible for the success of any production.

At the conclusion of the meeting resolutions were adopted demanding of screen stars, directors, producers and distributors that they modify what was termed their insatiable demand for exhorbitant remuneration for the pictures they make in order that such pictures in question may be put into the hands of the theatre owners at fair and equitable prices."

According to a statement made the claim is put forth that the Government tax reports for 1921 show that exhibitors paid eleven million dollars more for rentals in 1921 than in 1920 and the same reports show a loss of forty-three million dollars in receipts for the same period.

Owners of theatres, according to a resolution adopted, are largely responsible for establishing prominent stars by supporting and boosting and generally establishing them. The claim is made that the exhibitors and their patrons are almost entirely responsible for the profits to directors, producers and artists and that the exhibitor is entitled to more consideration in the price of his film, and the patron entitled to more consideration by a reduction in admission prices that would be possible if rental prices on pictures were reduced by the exhibitor.

A part of the resolution reads as follows:

"RESOLVED, That unless relief in the measure above requested be granted us, that we, the Motion Picture Theatre Owners of Wisconsin, shall with pitiless publicity lay our case before the tribunal of public opinion and shall do our best to enlist the co-operation and support of our patrons in supporting only those who show a disposition to co-operate with us in our efforts to keep open our theatres and to bring the price of screen entertainment within reach of our patrons at a time when they need, as never before, the diversion the screen affords, and which they now find it so difficult to benefit by, owing to the general depression and high prices of entertainment."

The part of the resolution relating to a reduction in salaries by the directors, stars and others reads:

"RESOLVED, That we, the Motion Picture Theatre Owners of the State of Wisconsin, make a demand upon the stars particularly, the producer, directors, and distributors, to voluntarily reduce their salaries and demands for remuneration to the extent that film rentals can and will be cut forty (40) per cent from 1920 prices."

To further impress those upon whom these demands are being made, the resolution continues:

"RESOLVED, That a printed copy of this resolution be mailed directly to every screen actor of note, to every trade journal, to every distributor, and to every producer, and that sufficient copies be mailed to the officers of every state branch of the M. P. T. O. of A., to reach every exhibitor in every state, as well as copies to be placed on file with our national headquarters."

Gunning Pictures Sold for Foreign Field

Trading Corporation Consummates Deal Involving Tremendous Sum

THE most important foreign deal consummated in many months was closed early this week, by which the Apollo Trading Corporation (Lawrence Weber, Bobby North, Ben Hicks) are to handle the foreign market on all productions released by Wid Gunning, Inc. According to officials of the Apollo Trading Corporation, the contract runs into the million dollar figures.

The announcement, coming at this time, is of particular interest to the industry and to business at large, because of the general belief that the foreign market was stagnant, and that American business men were marking time until more stable conditions obtained abroad.

That the officials of the Apollo Trading Corporation, who have been watching the foreign market with the greatest care, should now enter into the deal, is taken generally as an indication of their confidence in the recuperation of Europe economically.

According to the statement of the Apollo Company, the term of the contract will run for a long period of years, and will call for its handling exclusively the releases of the Gunning organizaiton.

The Company will export and distribute aroad: "What Do Men Want?" and "The Blot," Lois Weber productions; "The Girl From God's Country," a Nell Shipman feature; "White Hands," a Graf Production, starring Hobart Bosworth; "The Old Oaken Bucket," a May Tully feature; "The Fire Bride," an Alder and Unander production; Wray Physioc's "The Madness of Love" and "The Love Nest"; "The Bootleggers"; "Alias Phil Kennedy"; a number of Victor Schertzinger specials, the first of which, "Dollar Devils," had just been completed; all future Lois Weber productions, and twelve specials to be made by Wid Gunning.

In announcing the closing of this big deal, the officials of the Apollo Trading Company issued this statement:

"The Apollo Trading Corporation has followed with extreme care and study the pulse of foreign distribution, which is generally believed to be now stagnant. Reports and indications from many foreign countries, however, have been garnered, and are the basis for the belief that the foreign market is now on the upward trend, and will develop steadily towards a once more normal condition.

"The Apollo believes that American pictures of high class, with universal appeal, not only will not meet with opposition in foreign countries, but will actually be welcomed.

The Gunning pictures meet the requirements of the present foreign market to the highest degree, in that they contain maximum mass interest, story value, production and acting.

"In addition to the pictures already released, there was taken into consideration in putting through the deal the fact that important production plans are under way, under direct supervision of Wid Gunning, and that a number of big productions are forthcoming in the near future.

"Among these productions are a number of pictures directed by Victor Schertzinger, of which one, "Dollar Devils," has been completed; future productions by Lois Weber, who made "What Do Men Want?" and "The Blot," two big winners; and twelve specials to be made by Wid Gunning with noted directors."

More on Press Books

THE following from Peter Bylsma, Manager of the Victory Theatre at Napoleonville, La., is self-explanatory:

Motion Picture News,
New York City.

Gentlemen:—

I have read with considerable interest, your recent editorial; also articles from various exhibitors anent the press sheet question.

It certainly is remarkable what a vast amount of ignorance is displayed by those responsible for the issuance of press sheets and exhibitors' campaign books.

Just why advertising matter that the exhibitor wants to use for exploitation purposes should be rendered absolutely useless because of stuff (Stuff is right), that concerns the distributor and exhibitor only, stuff spread over every page, such as "Launch this Campaign," "Flash this beautiful slide at every show," "Catch lines!" Catch what? The public does not regard with favor any implication that it is a sucker, and "Catch" suggests fish.

Almost every page contains "inside information" which offsets completely, any value such sheets may have as an advertising medium.

The only way I have been able to utilize any of this "stuff" is by cutting out columns, or half-columns, of reading matter that gave information about the picture itself, thus eliminating "Teaser paragraphs," "Suggestions for throwaway." Who wants a suggestion of this nature when you feel like throwing the whole thing away.

Oh yes, a press sheet might assist the exhibitor materially if it could be used verbatim instead of "verboten."

In conclusion, if an exchange or distributor wants to offer me advice as to the best method of advertising, I'm willin', but don't disfigure the press sheets with a lot of "stuff" not intended for the public eye, the public wants information about the picture. My business methods may not interest the patron at all if he gets what he has a right to expect."

(Signed) PETER BYLSMA, Mgr.,
Victor Theatre.

New Cinema Cable Code Is Being Compiled

A new cable code, designed exclusively for the use of the motion picture industry, is now being compiled by the American Code Company and will be ready for distribution in the near future. The National Association is actively engaged in the plans.

The new code for the motion picture industry will be known as The Cinema Code. It is an abbreviation of all existing codes insomuch as three-letter words will prevail, instead of the five-letter words which at present are used by other industries.

Goldwyn Manager Tells of English Conditions

A. George Smith, managing director of Goldwyn, Ltd., Goldwyn's English branch, arrived in New York from London last week to confer with the home office executives. A summary of Mr. Smith's comments on conditions in England follows:

A campaign is under way to secure the abolition of the entertainment tax which is a big handicap. A substantial reduction, if not a complete revocation of the tax, is looked for.

Censorship is but little discussed. The government is disposed to accept the trade's own censorship.

The ban on German pictures has been removed by the C. E. A. Early showings of German product are looked for.

British pictures are steadily improving. A National Association to which both producers and exhibitors belong has been formed. Trade conditions have been bad, but there is a commendable disposition to improve present theatres and build newer and greater buildings.

The cinema business has had a rough season. Careless selection of programs is partly the cause. Blind booking is practically dead, but block booking prevails to a considerable extent. Exhibitors are still backward in the matter of advertising. Only recently has there been any ready sympathy on the part of editors to encourage the industry.

Sam E. Morris Sails for England April 11th

On April 11 Sam E. Morris, accompanied by Mrs. Morris and their son, Edwin, sails for England, where as recently announced, he becomes president of Select Pictures, Inc., a corporation formed to handle Select's foreign distribution.

One of the pleasant eposides in connection with the departure of one of the most popular and highly esteemed of Select's officials was a beefsteak dinner his friends in the picture business and the employees of Select and Selznick tendered him the evening of April 8.

Kansas Exhibitors to Have Business Manager

WITHIN a week a business manager of the M. P. T. O. Kansas will be appointed, thereby constituting the initial step towards transforming the exhibitors' organization into a business institution." Since the adoption, at the semi-annual convention at Wichita, Kas., of a plan to employ a business manager to assume charge of the organization's business affairs, M. Van Praag, president, has been considering men eligible for the position.

Since the return of Mr. Van Praag to Kansas City from the convention every exchange, which was not represented at the convention, has pledged itself to refrain from renting film to non-theatrical institutions, with the exception of United Artists. Educational and scenic films were not included in the agreement.

Cut Price a Success

MAX MARCUS, owner and manager of the U. S. Theatre, Woodland Avenue and East 30th Stre Cleveland, everybody's friend, and a m whose word can be implicitly taken, ma the unique statement the other day th he is filling his house every night and th he is making money.

In the face of so many contrary statements from other exhibitors, it is interesting to diagnose Marcus' house, his location, his clientele, and his method of procedure.

The U. S. Theatre is a big place. has 1,400 seats. Marcus says he can a does easily stand up 400 more. The theatre is located in the midst of a foreig settlement. His patrons are all depende upon the Saturday night envelope. Jo in that district have been scarce.

One reason for the success of the U. Theatre is the fact that Marcus foresa the labor conditions and cut his prices ten cents just as soon as the bubble bur He had been getting up to 30 cents duri war time. Ten cents was his pre-w admission price. His patrons could co tinue to pay 10 cents. They still contin to find 10 cents somewhere in their jean and the result is that the U. S. Theatre a financial success.

"The only way to meet the present co dition," says Marcus, "is to cut down th overhead. I did that first. Then I cut th admission price. In order to make mone exhibiting a picture, it is necessary to fi your seats. I am doing it at 10 cents seat. And it's been such a successful e terprise that even at 10 cents I can no give my patrons more for their money tha I could a year ago. When I started t slash my prices I eliminated the orchestr I kept one piece.

"When business became stabilized fo me, and I saw things coming fairly well, put in a second musical piece. A thir followed, and now I am running a fou piece orchestra and making money. Wha do I give 'em for 10 cents? I give 'em five-reel feature, a two-reel western, or serial, a news reel, and a comedy.

"You see, it's this way: I'd a whole l rather fill my house every night, as I a doing, at 10 cents a seat than play to empt benches at 30 cents a seat."

The Allen theatre of Cleveland ha changed hands. This was learned on Fr day, when the Allen Cleveland Theatr Company was incorporated in Columbu The deal disclosed the fact that control o the Allen theatre has passed from Jul and J. J. Allen to a group of Clevelander whose names have not been made know

The taking over of the Allens' ninet nine year lease by the new company mark the termination of the Allens' manageme of the first theatres secured in the Unite States by the Allen Theatres, Ltd. It said, however, that the Allens are sti retaining an interest in the new Clevela organization.

Goldwyn Names Winners of Scenario Contest

Goldwyn-Chicago Daily News Competition Had Entry List of 27,000 Stories

THE Chicago Daily News on April first announced the winners in the $30,000 scenario contest and some of the facts brought out in conjunction with the announcement and the results of the contest may prove revolutionary in the history of screen writing.

The scenario contest, which closed last November, with an entry list of over 27,000 stories and 20,000 authors, has provoked wide interest and considerable discussion in screen circles during the last few months. The Goldwyn Company, which, with the News, read all the submissions, has contracted to produce the first prize-winning story. From November until the end of March, the Goldwyn Company was busy reading all the submissions and all the resources of the New York editorial department, under the supervision of Eugene Mullin, Editor, with a staff of expert readers and technicians, were brought into play to give each manuscript the thorough reading an analysis the importance of the contest warranted. It is rather interesting to note how the Daily News and the Goldwyn Company handled these submissions. Although the judges were, for the most part, moving picture authorities and trained technicians, the prizes have gone almost in their entirety to amateurs.

Mr. Mullin, in commenting upon the final results stated: "Professional writers, of whom there must have been hundreds entered, gradually fell behind in the race and, in the final list, with one or two exceptions, are not represented at all. The matter of finally selecting the last 31 involved a great deal of spirited discussion and clashes of opinion among the judges during the final days of the contest, which was rendered all the more exciting by the fact that the judges in question, D. W. Griffith, Samuel Goldywn, Norma Talmadge, Charles Chaplin, Rupert Hughes (all of the film world), Gertrude Atherton, Gouverneur Morris, Mary Roberts Rinehart, authors, and Amy Leslie, dramatic critic of the Chicago Daily News, the Culver City and New York editorial departments of the Goldwyn Company were all scattered in various parts of the country so that final agreements were reached only after the exchange of many long and exciting wires. Right up to the last day the matter of the first prize was in doubt, but in the final voting the $10,000 check went to Miss Lavinia Henry, nom de plume for Miss Winifred Kimball, of Apalachicola, Fla., and the story is "Broken Chains," a powerful, graphically written story presented in a well constructed, tersely written motion picture synopsis of five thousand words. The other prize winners are scattered from coast to coast and from border to border. The contest appealed to people of all regions of the country and of many walks of life. It has been learned that housewives, workingmen, all sorts of persons who have had no literary experience but ever-present literary ambitions were given encouragement to try their talents at a work that is deemed badly needed—namely the furnishing and contributing of original and excellent themes to the art of the motion picture.

The list of prize winners follow:

First Prize, $10,000. "Lavinia Henry," nom de plume for Miss Winifred Kimball of Apalachicola, Fla., whose story is "Broken Chains."

Second Prizes, $1,000 each: Albert D. Barker, Prospect Street, West Bridgewater, Mass.; "The Verdict of the Sea."

Kent Curtis. Captiva, Fla.; "The Quinn Millions for Millions of Quinns."

Anna Blake Mezquida, 969 Pine street, San Francisco, Cal.; "What the World Expects."

P. H. Limberg, Fairmont, Minn.; "Somebody's Mother."

Elmer J. Allman, 950 North Laramie avenue, Chicago, Ill.; "Lost—An Umbrella."

Brianna Barret, 9 Dresser street, Newport, Rhode Island; "Forever."

Rose Cour, 827 Montrose avenue, Chicago, Ill.; "The Gutter Orchid."

Jennie R. Maby, 823 South Fourth avenue, Pocatello, Idaho; "The Woman Takes."

Joseph F. Hook, Granger, Washington; "The Turning of the Worm."

Dorothy Bronson, 233 Long avenue, Chicago, Ill.; "The Mating of Marcella."

Third Prizes, $500 each, to:

Edwin M. Stahle, 230 East Ohio street, Chicago, Ill.; "Cantwell."

Florence Drake, Tecumseh, Okla.; "The Victorina Steneles."

Mrs. Larry Byrne, Union Wholesale Library Company, Raleigh, North Carolina; "The Seekers."

Mrs. K. C. McIntosh, care Navy Department, Washington, D. C.; "Shame on Mary."

Berton B. Bales, 1314 Starks Bldg., Louisville, Ky.; "One Night in Gotham."

Harry P. Smith, 333 Greenwich avenue, Greenwich, Conn; "The Market Changes."

Marion H. Krebs, 5510 Gates avenue, St. Louis, Mo.; "The Golden Slipper."

Ada Jack Carver Snell, Minden, La.; "The Goal."

Elizabeth Redfield, 150 East 35th street, New York City; "Peggy and the Poet."

William Wallace Cook, 603 North Kalamazoo avenue, Marshall, Mich.; "Comrades of the Glory Road."

Herbert J. Spence, 318 North Tenth avenue, East Duluth Minn.; "James Is Calling, Sir."

Harry Sahl, 50 West Fourth avenue, Denver, Colo.; "The Aftermath."

Mrs. N. M. Kessler, 3504 North Lincoln street, Chicago, Ill.; "His Brother's Keeper."

Celeste H. Barman (Mrs. Maurice Strauss); 16 South Market street, Chicago, Ill.; "It's a Wise Father."

Nina Almond, 4 Lasner street, Stanford University, Calif.; "Come Out of the Garden, Eve!"

Mrs. Cora Jones Davis and Mrs. Maxine Myers, Alexandria, Va. (writing under the pen names of John Marshall and Katherine Harrington) collaborators on "The Witch of Fauquier."

W. D. Hoffman, 2034 Lincoln street, Berkeley, Cal.; "The Paths of Glory."

Mabel A. Coan, 60 Vine street, Wyandotte, Mich.; "God's Garden."

Helen K. Perry, 3426 Calumet avenue, Chicago, Ill.; "Romany Road."

Lila E. Dean, Tucson, Ariz.; "The Woman of LaGruta."

Michigan M. P. T. O. Sends Out Questionnaire

FOLLOWING is the list of questions being sent to all exhibitors in Michigan by H. M. Richey, general-manager of the M. P. T. O. of Michigan. The questionnaire is a part of the state organization's campaign to reduce rentals.

"1. Are you operating at a loss? If so, to what do you attribute the cause and why?

"2. Have you reduced other running expenses? Be specific. Tell where. Also what salary, if any, you are allowing yourself.

"3. Have your film rentals increased or decreased during the present season? Give percentage.

"4. What exchanges are selling you films at a rental that you feel is fair, or at a price that you can get a legitimate profit?

"5. What exchanges have made no reductions in price and are demanding prices that are excessive or are causing you a loss?

"6. Is competition in your neighborhood keeping up the price of film rentals?

"7. What in your opinion is the most effective method of reducing film rentals, and are you willing to cooperate with the association to reduce rentals?

"8. Would you be willing to submit your books and other facts and figures to an arbitration committee of exhibitors in an effort to secure livable rentals?

"9. What has been your experience with so-called 'super' specials, etc. Be specific with name of picture, facts and figures.

"10. Have you postponed giving play dates on pictures because you could not afford to play them at a loss? .What exchanges?

"11. With what exchanges have you unexpired contracts?

"12. What stars have ceased to draw at your theatre, making it impossible for you to play them?"

Brunet Honored

(*Continued from page 2171*)

sult means unequivocal admiration for a quality of industrial leadership that is all too rare, in these or any other times. It is also an expression of gratitude for the privilege of uninterrupted employment, of security through a trying economic period, gained only under leadership of such proved capacity.

"Although the returns are far from complete as yet," said Mr. Eschmann, "and the winning teams accordingly not yet determined, the gross sales and collections resulting from the 'Brunet Anniversary Contest' exceed the most sanguine Home Office anticipations. The fact that general business conditions were less favorable than existed at the time of previous contests does not seem to have had any influence on the spirits or energy of the contestants. The certainty that the business was there is proved by the circumstance that they went out and got it. Practically every branch quota is exceeded, with returns still coming in.

"The extent to which sentiment entered into the contest is a convincing expression of the personal popularity which President Brunet has won in all ranks of the Pathe organization.

The returns have not yet determined with certainty what teams are winners. In each instance the prize money will be divided on the basis of forty per cent for the branch manager and sixty per cent to be shared equally between all the winning Pathe salesmen, assistant manager, booker, cashier, etc. Wherever a tie results, the full award will go to each branch thus tied.

The capital prizes fought for within each division are: First Division, $2,500; Second Division, $1,500; Third Division, $1,000; Fourth Division, $750; Fifth Division, $500.

New Film Ruling Made on Rental Tax

A RULING of much importance to the motion picture industry was announced yesterday in Washington by Deputy Commissioner A. C. Holden of the Bureau of Internal Revenue regarding the application of the 5% rental tax to certain forms of contracts made in 1921.

The official ruling follows:

"Where a deposit of approximately 10% of the rental is exacted but the film is not exhibited and the balance of the rental paid until after January 1, 1922, the tax imposed under Section 906 does not apply in the case of a transaction of this nature; if, however, practically the full rental is paid at the time of entering into the contract and such contract is made prior to January 1, 1922, the tax would attach.

"If a contract of this kind was not fulfilled and the rental charge refunded, the taxpayer would be entitled to a refund of the tax thereon.

"Respectfully,
"(Signed) A. C. HOLDEN,
"Deputy Commissioner of
"Internal Revenue."

Illinois Theatre Owners Hold Convention

THE Illinois Motion Picture Theatre Owners convention was held Tuesday and Wednesday at the Sherman Hotel, Chicago, and plans were made for building up and strengthening the organization. The Board of Directors was increased to twenty-seven, eleven from Chicago and sixteen from outside cities.

A sharp debate resulted over the candidates. At the suggestion of John Silha, Joe Hopp, Debilka and Louis Frank withdrew as candidates in the interest of harmony and the election of the following then resulted: Nathan Joseph, Ludvig Siegel, George Hopkinson, Julius Tamin, D. Chrissis, H. Geldson, Sidney Selig, Harry Kaufman, Verne Langdon, Sam Abrams and A. Powell of Chicago; Glen Reynolds, Dee Robinson, W. W. Watts, L. M. Rubens, Ben Beive, Charles Lamb, William Pearl, J. C. Miller, J. Taber, Adam Dernbach, Charles Law, Gus Keresotus, outside of Chicago. This leaves four out of town members to be elected from districts not now represented.

Among the resolutions passed was one calling on national officers to bring about closer relations with the producer and distributor organizations and report steps to this end.

The growing number of special producer's weeks was condemned and a resolution was passed declaring the Association was not opposed to the Motion Picture Producers and Distributors Association.

Woman Commissioner Given Suggestions

On March 29, a party of Rochester motion picture exhibitors tendered a luncheon at the Hotel Rochester to Mrs. Deloss G. Eldredge, who had as her guest Mrs. Eli T. Hosmer, member of the New York State Motion Picture Commission, who was in Rochester as a delegate to the convention of Republican women of the state.

During the luncheon Mrs. Hosmer invited questions regarding the processes of the Motion Picture Commission and the exhibitors questioned her freely. Mrs. Hosmer admitted she had received valuable suggestions as to future operation of the board, among which was one that the commission should issue a catalogue of pictures together with their license numbers for the information and protection of exhibitors, and that provision should be made so that an exhibitor in the absence of a license number on a film might avail himself of temporary emergency measures.

Discuss Nationalization of Indiana Endorsement Plan

The nationalization of the Indiana plan of photoplay endorsement was discussed at the annual meeting of the Indiana Indorsers of Photoplays at the Claypool Hotel, Indianapolis, on Wednesday, April 5. Mrs. David Ross, president of the Indiana Indorsers and of the National Indorsers of Photoplays, presided at the meeting. W. D. McGuire, executive secretary of the Board of Review, attended.

Convention Plans Include Accessory Exposition

An unusually large response of a favorable nature, from theatre owners, in all parts of the United States, features the all sent out from the headquarters of the Motion Picture Theatre Owners of America for the big National convention of that body, which will be held in Washington, D. C., week of Monday, May 8th.

A large number of accessory manufacturers and others have arranged to take space in the Accessory Exposition which will be held at the Coliseum on Pennsylvania Avenue.

The convention proper will be held in the ball-room of the New Willard Hotel, which accommodates upwards of three thousand people. The first session of the convention will open about noon, Monday, May 8, and then regular morning and afternoon, sessions will be held until Friday evening, when it is expected the final work of the convention will be cared for. Prominent officials of the Government will be present at different sessions, and there are a number of very pronounced surprises of an agreeable character in store for the exhibitors.

Changes Are Announced in Lasky Departments

Claud Saunders, director of Paramount exploitation, announces that J. Albert Thorn has been placed in charge of the reorganized department of Lithographs and Lobby Accessories.

Thorn has been with Paramount five years. Since S. R. Kent, general manager of distribution for Famous Players-Lasky Corp., established the lithograph department under the Division of Exploitation, Thorn has been conducting experiments in multi-colored lobby cards and other new departures in accessories.

John J. Friedl, for many years publicity manager for the Hostettler theatres throughout the Dakotas, has joined the Paramount exploitation staff and has been stationed at Des Moines.

Claude Saunders, director of Paramount exploitation, also announces the transfer of Albert Boasberg from the Detroit exchange to Albany. John D. Howard, exploiteer at Albany exchange goes to Detroit to succeed Boasberg.

Robertson-Cole Wins Suit Over Carpentier Photos

THE suit brought by Lumiere against Robertson-Cole, claiming infringement of copyright of photographs of Carpentier, has recently been decided in the U. S. Circuit Court of Appeals. The decision of the lower court in favor of Robertson-Cole was affirmed, on the ground that Lumiere was hired to make these photographs and was paid for them by Robertson-Cole, to whom they belong, together with any rights of copyright.

This case is of interest to the motion picture industry, because of the numerous suits brought by Lumiere, actions against Pathe, Goldwyn and others, being still pending.

Musicians Lockout Likely in St. Louis Houses

Danger of a lockout of the musicians of the St. Louis moving picture shows on May 1, when the present contracts with the Musicians' Mutual Benefit Association expire, looms more alarming.

On Friday, March 31, the United Theatre Managers of St. Louis representing all the moving picture houses charging more than 15 cents admission and all the vaudeville and dramatic houses, served an ultimatum on the musicians, notifying them that the houses would play without music at the expiration of existing contracts unless the players immediately signify their intention of accepting a 30 per cent reduction in wages and agree to certain changes in the working agreement.

The legitimate houses have contracts for the remainder of their season, but will not sign a new contract unless wages are cut.

The Board of Directors of the musicians' union was in executive session all day April 1, but no statement was given to the theatremen or the press as to the intentions of the union.

Hoy Plan Extends to Five More Territories

The first practical step in the direction of nationalizing the exchange managers boards of trade and the Hoy Reporting Service was taken last week. In five cities existing managers' associations were reorganized and re-named, the Hoy Reporting Service was installed and is now functioning with arbitration boards composed of equal representation of exhibitors and exchanges. These cities are: Detroit, Cleveland, Pittsburgh, Philadelphia and Washington, D. C.

The inclusion of these cities in the Hoy Service plan brings the total of exchanges now functioning as film boards of trade with the credit rating system of the Hoy Service up to ten in number. The other exchange centers are New York, Albany, Buffalo, New Haven and Boston.

New York Law Provides for Standard Buildings

THE McGinnies bill, providing for a New York state standard building code in connection with motion picture theatres and other places of public gathering, was signed by the Governor this week. The bill was introduced in the legislature following the Knickerbocker disaster in Washington, D. C.

The law gives the state industrial board authority to adopt a minimum building standard which supersedes any existing special law or local ordinances which may be inconsistent. The industrial commission will supervise the enforcement of the code except in cities which have a department or office charged with the enforcement of its building laws. In all other places the state police will be the enforcing authority. The law carries with it an appropriation of $10,000 to be used for enforcement purposes.

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Fireproof Booth Rule Left Out, N.F.P.A. Protests

In a special bulletin issued by the National Protective Association it is stated that the Industrial Board of the Department of Labor and Industry of Pennsylvania, in its latest list of proposed rules governing the exhibition of films in places other than theatres and factories, has omitted a clause which would restrict permits for exhibition only where approved fireproof booths are provided. Such mission, the N.F.P.A. contends, will make permissible the use of inflammable film in homes, schools, churches, etc., without adequate fire protection.

The Bulletin registers a protest against the omission of such a protective clause and calls for the re-insertion in the Industrial Board's list of rules of just such a provision previously recommended by the N.F.P.A. The Industrial Board has been considering regulations for the exhibition of film in non-theatrical houses since July, 1921, with a view to compiling a comprehensive code of rules.

Assistant Directors Meet and Will Organize

The Assistant Directors in the East met Monday evening in New York for the purpose of discussing the forming of an association, similar to the one now existing in Los Angeles. Bert Sutch, who is D. W. Griffith's Assistant, was made Chairman of the meeting with Walter R. Sheridan acting as secretary.

Among the other equally well known assistants, who were able to be present on that occasion were: Ben Behrens, George Kleine, Warren Fromme, Joseph Boyle, Charles Berner, Frank Bates, Eddie James, Al Reibach, Charles Van Aredale, Billy Hamilton, Eddie Lawrence, Chaddy Graham, William Harvey and Cullen Tate.

The next meeting will take place next Wednesday evening.

Drastic Censorship Hurts British Film Game

A report of film conditions in the United Kingdom has been received by the National Association of the Motion Picture Industry from the U. S. Department of Commerce. Drastic censorship and inferior films are given as the principal causes for the falling off in attendance at picture houses in England.

British films are said to be decidedly inferior to American product and a sense of patriotism prompts the exhibitor to show the home product, though the public is willing to pay the price for the proper kind of high class films.

The two most important censorship regulations issued recently are:

"No films are to be exhibited in any theatre holding a Council license unless they have been previously passed by the British Board of Film Censors.

"After July 1, 1922, no person under the age of 16, unless accompanied by a parent or bona fide guardian, shall be present at any theatre, where films passed by the board for public or adult, but not for universal exhibition, are shown."

Educational Film President Returns from Coast

E. W. Hammons, president of Educational Film Exchanges, Inc., returned to New York a few days ago from Los Angeles, where he spent several weeks with producers, whose product is released by Educational, and with Educational's Pacific Coast representatives.

Plans were perfected by Mr. Hammons and the producers for a large share of Educational's program for next season. Contracts providing for certain changes in the production schedules for some of Educational's series of comedies are now in process of preparation for signature.

The program outlined for the studios on the Pacific Coast, together with the acquisition of certain other pictures, will be announced soon.

Missouri Exhibitors Hold Convention in St. Louis

THE Motion Picture Theatre Owners of Missouri convened at the Hotel Statler, St. Louis, Mo., on April 5th and 6th. The first day was marked by the discussion of plans to combat attacks on the industry and oppose individuals seeking to advance their personal prestige by onslaughts on the screen.

A resolution was passed favoring the passage of the Lambert bill in Congress. This measure favors the repealing of the music tax law. With a view to bring about lower rentals the executive committee of the state body will begin an investigation of the salaries paid movie stars. Seventy-five out-of-town exhibitors attended the convention.

Motion-Picture Conference in Atlanta April 28th

A SOUTHEASTERN conference on Motion Pictures called by the Better Films Committee of Atlanta, Ga., for April 28th will bring to Atlanta several nationally known figures, and it is rumored that one of the very high-up officials in the ranks of producer and distributors will represent the profession from New York. Well known figures on the conference program are: Burdette G. Lewis, Commissioner Institutions and Agencies of New Jersey and former assistant to the late Mayor John Purroy Mitchel; Orrin G. Cocks, secretary of the National Committee for Better Films; Mrs. Fred Lucas, chairman of the Motion Picture Comittee of the National Congress of Mothers and Parent-Teacher associations; Mrs. W. S. Jennings, first vice-president of the National Federation of Women's Clubs; Mrs. David Ross, president National Photoplay Indorsers and others.

The purpose of the conference was stated in one sentence "to consider constructive means of bettering Motion Pictures through promotion of better films and co-operation with exhibitors." Delegates numbering more than 200 from Kentucky, Tennessee, North and South Carolina, Georgia, Alabama, Florida, Louisiana, and Mississippi, and comprising representative men and women from those states will be in attendance.

The co-operation of more than four hundred theatres in the Southern states has been pledged.

F.I.L.M. Club Is Formed in Cleveland

Cleveland has an F. I. L. M. club. It is being formed according to the Hoye system, and, it is said, will eventually become a part of the national organization.

Local officers elected at the initial meeting are as follows: President, W. J. Kimes, manager Goldwyn exchange; vice-president, C. E. Holah, manager Wid Gunning exchange; secretary, Tom Colby, manager Universal exchange; treasurer, Percy Block, manager, Famous Players-Lasky exchange. Executive committee: C. E. Almy, Metro manager; M. Goldman, Robertson Cole manager, and Phil Selznick, president of Phil Selznick productions.

The Cleveland F. I. L. M. Club will meet every Friday evening.

International to Increase Studio Facilities

The International Film Corporation, controlled by William Randolph Hearst, is planning extensive additions to its New York studios, at present taking in a full block between 126th and 127th streets and running from First to Second avenues. The newly acquired lot just purchased from the estate of Mary A. F. Draper takes in a block front on the west side of First avenue from 126th to 127th streets. The plans for improvement include the building of a large studio on the site, according to press reports.

The Reader Has His Say

"Dear Mr. Johnston:

"I have just finished reading Mr. Eppstein's article in your March 18th issue and I cannot tell you how glad I am that I've found somebody who is not obsessed with the admission lowering mania and who is possessed of the two-day feature run for small towns. Again, I cannot refrain from asking: "Haven't small town exhibitors yet discovered that the two-day booking policy is two-thirds of their salvation?"

"As outlined in my recent 'Seeing It Through' article, I am showing every picture two days and have been doing so for seven months. Receipts have increased, not decreased—because they do not see one of those impossible 'star series' pictures once a month. The two-day policy was inaugurated within seven weeks after I took over this theatre. With it, admission (adult) was increased from 25c. to 30c. This theatre, however, is unusually elaborate for a town of 3,200 population—thus the 30c. admission.

"Experiences differ, of course, but in towns of 2,500 population, or more, where there is but one theatre, it would appear that the two-day policy could not help but be a great advantage. Our move in that direction was prompted by a six weeks' study of patrons, through which we discovered that there were not ten people who attended the theatre every night. Buying a new picture for ten people is idiotic on the face of it. The majority, of course, attended two or three times a week, but a change every other day gets thm just the same.

"I have the utmost respect for Mr. Eppstein's policy. Apparently, he has a broad knowledge of the fact that a small town theatre will not run itself any more than the New York Rialto will. Such a simple and inexpensive little "stunt" as that of placing a violinist behind the scenes to play "Humoresque" during the screening of that picture, according to the music cue sheet, was considered quite a novelty merely because no details were ever worked out here before on the thousand and on problems of presentation.

"More power to our Southern brother and his undeniably conspicuous knowledge of showmanship!

"Yours very truly,
"FREDERICK C. HINDS,
"Cresco Theatre,
"Cresco, Iowa."

Western Penn. Exhibitors to Hold Conference

The Motion Picture Theatre Owners of Western Pennsylvania will hold their second annual convention on Monday, Tuesday and Wednesday, April 10-11-12, at the Fort Pitt Hotel, Pittsburgh. Sidney S. Cohen, National President, and Senator Jas. Walker, National Counsel, will attend.

Paramount Anniversary Closes with Ball

THE celebration of Paramount's Tenth Anniversary Month was brought to a fitting close the evening of March 31, when some fifteen hundred people danced into the early hours of April at the annual ball of the Paramount Club at the Hotel Commodore. It was one of the largest social affairs of its kind ever given within the industry and was attended by a notable galaxy of celebrities of the motion picture and theatrical world.

Nils T. Granlund was master of ceremonies following the dancing and introduced many professional entertainers. Among those contributing to the program were: Phelps and Tanning, Alexander Carr, Eddie Cox, Brock Sisters, Frisco, Johnny Hines, Bernard Granville, Harry Rose, Fay Marbe, George Martin, Sissle and Blake, Frankie Farnum, Jim Barton, Baby Dorothy Olive, Miriam Battista and Aleta Dore.

Stanley Co. Buys Interest in Philadelphia House

The Plaza theatre, at Broad and Jackson streets, Philadelphia, one of the largest and most elaborate buildings exclusively devoted to the showing of motion pictures in South Philadelphia, has been acquired for Stanley Company of America direction by the purchase of Edmund J. Bamberger's interest in the enterprise by Jules E. Mastbaum, President of the Stanley Company. Mr. Morris Spier retains his interest.

The Plaza theatre, which was erected during the latter part of 1912 and completed and opened to the public on May 30th, 1913, was then considered to be the most modern house of its kind in the city. It occupies a lot of 180 feet on Broad street by 100 feet deep, and seats 1,600. The stage is equipped with the latest devices and was built to accommodtae vaudeville and other productions on a large scale, besides motion pictures.

St. Louis Theatres Act to Reduce Musicians Wage

The moving picture, dramatic, and vaudeville theatres of St. Louis have demanded of the local Musicians' Union that the wages of musicians in the city be reduced approximately 30 per cent when the present contract expires on April 30.

The musicians have rejected these demands, and at their last meeting appointed a special committee to meet a similar committee of eight representing the theatres to see if a compromise can be reached. The first of these conferences was held in the Musicians' Union headquarters on Tuesday, March 21.

The theatre owners insist that there must be a substantial reduction in the price of music. The general public is demanding lower admission prices and the musicians must do their part to make it possible to meet the wishes of the patrons of the shows, the exhibitors maintain.

PERSONAL APPEARANCES—
OPINIONS ON BOX OFFICE RESULTS OBTAINED

"The other day I had quite a chat with the owner of our leading daily; in the course of conversation, I told him frankly and in terms that could not be misconstrued, that I thought it was an outright shame, inconsistent with business judgment, and not a policy of fairness, to play up the "Hollywood scandal" as his and other papers had done. I made it clear that there appeared no more foundation for bringing in the name of nearly every popular star, than to connect the name of every ball player, at the time the "Black Sox" scandal broke. Here's his answer: 'I only partially agree with you. Do you know, Fred, that if the Baseball Magnates had been less farsighted, if they hadn't been brainy enough to get a man like Landis at the head, Baseball would be a thing of the past this season? And I want to say to you that Hays is YOUR only solution. I fully realize that you, and other theatre owners are the innocent sufferers, for I must say that from all I hear and see, your management is of the highest caliber, and gives no reflection for criticism. But you would be surprised, Fred, if you knew the talk that is going on, in places you don't often intermingle with, such as ladies' societies, social functions, clubs, churches, and gatherings of a like nature. All you hear is the filth, the degeneracy and the inflated salaries at Hollywood. We newspaper men got the 'inside dope' a long, long time ago. The public was slow to take hold, but today, your patrons are sick and disgusted with the rumors they hear about Hollywood. Long before we printed anything about the Arbuckle and Taylor cases, visitors and friends at the coast, wrote home, some perhaps boastfully, about what was going on in Hollywood. Your industry needs a thorough housecleaning. For your sake I hope that Hays is the man who can do it. If he fails—well, I make no prophecy, but you know what caused the downfall of the liquor dealers. It was not the great 'dry propaganda,' but the utter disregard and apparent indifference of the men who were IN the business, that made the name of Volstead a household word.' In the foregoing, I have told, almost verbatim, what this man said to me. I want to say in explanation that this party is VERY liberal; very independent—(to the extent of refusing many thousands of dollars, offered to his paper for DRY propoganda); he is decidedly ANTI blue law and against censorship. In fact, he is extremely BROAD. Now then. If a man of his caliber speaks as he does, what is the opinion of your average patron and mine? Trade papers are only partly justified in condemning the press for its yellow journalism in the Taylor case. In the first place, if things of late weren't happening so thick and fast, A. P. notices would be played up in 6 or 8 point, instead of 24 Chelt. And another thing. Granted that a great deal that has been printed is based on the imaginative mind of some special correspondent or the overworked brain fantasy of one of Hearst's cub reporters. Let's be consistent, and look things squarely in the eye. Brisbane, whom I personally consider our greatest newspaper man today, editorially condemns the press for its attacks. But his very papers are the worst offenders. And what about all the brazen articles that caused so much talk, published month after month in FILM TRUTH? I have been in this industry practically since it's inception. When a two reel picture was considered a FEATURE, you didn't hear any scandal, did you? No. And when five reelers first made their appearance, there was no gossip, or at least, it was carefully kept under cover. When Mary Pickford started her (so named) own company and distributed thru Artcraft, instead of Paramount, hell broke lose. You've seen "The Four Horsemen of the Apocalypse." Well, we'll call this historical fact horse number one. Then when Triangle was established, we became acquainted with the 2nd horse, as the stock went up in smoke. And now the mad bidding for stars begins. Soda dispensers are made HEROES, department store girls of no ability except looks are recognized as STARS—chauffeurs become FAMOUS directors, and Horse number three triumphantly enters. From here on, it's a matter of recent history. The 4th horse arrived with Arbuckle, and it's galloping unhampered since. All four horses are running wild. Why? Following the Arbuckle case, Universal considered it good publicity to spread broadcast (and A. P. sure shot it out) that henceforth every Universal contract would contain a MORALITY clause. Was that GOOD publicity? Why was there need for such a clause, unless an urgent necessity demanded it?

"I am not trying to find fault with any and everything in our industry, but I heartily agree —altho unwillingly so—that unless we ourselves clean house, our business will slowly but surely diminish. We're concerned about censorship. If Fox hadn't conceived the idea of "getting rich quick," I doubt whether we would be bothered half as much about censors. We say that Blue laws are unconstitutional and un-American. Nicely said, but—would you subscribe to a sentiment that permitted a dancer or actress with a questionable character to hold the spot in your theatre, on Sunday or any other day in the week? You would NOT. Well, then, listen. I am thoroughly SOLD on the idea, absolutely convinced, that we no longer present THE SILENT DRAMA. Your patrons and mine know MORE about the members of the cast. I refrain from mentioning stars—than we do. And it makes them sick, nauseated, and billious to see Miss Cutie (we'll call her that for the moment; you can substitute many of your biggest drawing cards) act the innocent, MUCH ABUSED HEROINE, fighting for her freedom, when the public knows, or what is worse still—*thinks* it knows, what kind of a girl she is. How many theatre owners are there that can truthfully say that Mary Pickford is anywhere near as big a drawing card, as she was, before she married "Doug." The woman always pays! Citing a local instance, I will say that Pickford is dead; Fairbanks continues to please and draw. But to get back to the point. What will your patrons and mine THINK or feel, the next time they see Mary Miles Minter act her INNOCENT little part? True enough, Minter was dragged into this mess, but it's too late to explain. And besides, one Mrs. Grundy can do more harm than 1,000 boosters. What then, is the answer? First of all: Forget all about personal appearances of stars, at least for the present. Let this odor evaporate, and affairs gradually die down. Agree, don't argue, with the public, when they tell you what a horrible tale they've heard of the star you're playing today. Set yourself up as the innocent victim, the martyr, for you ARE, whether you realize it or not. And finally, WAKE UP TO THE FACT THAT ORGANIZATION IS OUR ONLY SOLUTION. When they said the country would go dry, we laughed. And we look with scorn and ridicule upon any prediction that our industry might fall by the way-side. We need less political wrangling, less petty jealousies, and MORE BACKBONE about our own affairs. Who cares whether Cohen or Brady removed the 5% tax. It's done. Let's thank them both. What do I care, how much graft Tom Jones gets out of a thing, so long as MY BUSINESS IS MATERIALLY BENEFITED. If it's the only solution, let's go to Judge Landis and ask him to draft us a policy like they have in organized Baseball. When it came to a show-down, Babe Ruth found out WHO IS THE BOSS. And the owners of the New York club were not at all alarmed, about losing their mainstay. When our producers can work in unison as they do in organized baseball; when exhibitors begin to realize that their existence and income does not depend on any one or two stars or any one or two distributors; when the stars and actresses learn that there is a HEAD of the organization, and that they can't run loose, then and then only will we have arrived on a fundamental and sound foundation. And until this is brought about; until Hays or somebody cleans house; until we forget all about personal appearances of stars, and discourage rather than encourage it—until then we have no right to feel abused, humiliated, or discriminated against. We exhibitors—you and I—are the victims. There's only ONE REMEDY. What are we going to do about it?"

FRED S. MEYER,
Palace Theatre, Hamilton, O.

M. P. T. Ass'n Changes Name

The association hitherto known as the Motion Picture Theatrical Association has changed its name to the "Better Pictures' Association of the World." Announcement to this effect was recently issued by John A. Quinn, president of the organization. Mr. Quinn declares the movement for "Better Pictures" sponsored by his association is meeting with the cooperation of many representative men and organizations among the public and the press. A Southern California division will be formally launched in the near future, according to Mr. Quinn.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

S. A. Shirley, district manager of Metro, is confined to his home at 725 Irving Park Boulevard, fighting off an attack of grippe. Mr. Shirley had been feeling badly for several days, but refused to give up to the illness till the first of this week.

King's Theatre, in Forest Park, was the scene of a fire Monday night which wrecked the building. The blaze started after the last of the audience had left for the evening, and no one was injured.

Fred Aiken has severed his active connection with Superior Screen Service, although retaining his interest in the exchange. Mr. Aiken will take a short vacation and upon his return to the city will announce his future plans. He is one of the pioneers of the industry, and it is understood that he soon will again be actively connected with the picture business.

Ed Silton, who has been manager of the Pioneer Exchange, of Illinois, whose failure followed that of the New York Pioneer Exchange last week, states that the majority of pictures that Pioneer had been releasing in this territory were his personal property, and that so far as possible he will carry through booking contracts with exhibitors and see that their deposits are protected. Mr. Silton desires the good will and co-operation of exhibitors in carrying out this endeavor and will open a new state right exchange with offices at 831 S. Wabash Avenue. Jack Barry goes with Mr. Silton to the new exchange, and will be sales manager. Mr. Silton is leaving for New York this week where he will secure a number of high class feature pictures for release in this territory through his new exchange.

Gladys Walton in "The Wise Kid," a new Universal production

May 14th to 20th will be Rozelle Week in Chicago territory. Manager L. A. Rozelle, of Metro, is calling on his exhibitor friends to co-operate with him in making this a big event for his company, and for the box offices of their theatres. Rozelle Week will celebrate more than six and one-half years of continuous service by Mr. Rozelle to exhibitors in this territory, a record of which he is proud.

L. M. Rubens sends a postal card from Cairo, Egypt, stating that he is enjoying the land of the pyramids and harem veils, and is in good health and spirits. It probably will be some time before he returns from his prolonged foreign trip.

Aaron J. Jones is back in Chicago again after an absence of more than three months, during which he has traversed France, Hungary, parts of the old Austrian Empire, and visited the Holy Land, Egypt, Italy and Monaco. While he enjoyed every moment of his trip, he states that he is glad to be back in good old Chicago once again. His son, John J. Jones, booking manager for the Jones, Linick & Schaefer Circuit, and Ralph T. Kettering, general representative, met Mr. Jones in New York when he landed from the Olympic, and accompanied him on his journey to Chicago.

John F. Dittman has fixed the opening date for his new quarter million dollar theatre at Freeport, Illinois, for April 17th, and plans are under way for a number of Chicago notables to attend the dedication ceremony. The party will leave Chicago late in the afternoon, traveling on special Pullman cars, and will return early the following morning. The new house will be called the Lindo, a word coined by Mr. Dittman from the names of Lincoln and Douglas, the two statesmen whose historic debate at Freeport, Illinois, the theatre commemorates. Rapp & Rapp, who designed the Chicago, Tivoli and Riviera theatres in Chicago, are the architects of the Lindo, which has a seating capacity of over twelve hundred. There is no balcony in the house, all the seats being on one floor. It will be one of the finest theatres in northern Illinois.

August Bossen, who has taken over the Princess at Mendota, Illinois, from E. J. Degenhardt, has closed the house for two weeks and will redecorate and bring it up to date before reopening.

The Idle at Canton, Illinois, has been rechristened the American Theatre by the proprietor, Joe Ross.

Balaban & Katz report that the week of March 26th marked the highest attendance record ever made at the Chicago Theatre, "Smilin' Through," the fine Norma Talmadge picture, being the feature production. The record is all the more remarkable when the weather is taken into consideration, almost every day and night being either rainy or snowy.

"The Midnight Call," an R-C release

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In the Film Centers

Activities of Exchange Managers, Exhibitors, Salesmen and Others

Atlanta

Arthur S. Dickens is back in town after having helped H. B. Farley put over "The Four Seasons" in Montgomery.

The Rialto theatre has booked through Enterprise Distributing Corp. fifteen two-reel features of the Sherlock Holmes series. Enterprise states that the Rialto was booked for this series within a week after their having bought them.

H. B. Mabley, Y. M. C. A., Ware Shoals, S. C., was in Atlanta this week booking pictures for his home town.

Major John W. Quillian, of Enterprise Distributing Corp., is in Macon having an operation performed which was necessitated by an injury received in France.

J. A. McWhorter, formerly salesman and branch manager for Pathe and then sales manager in Atlanta territory for Associated Exhibitors, has now lined up with R-C Pictures. R. J. Ingram, Jr., of R-C, who has been covering the field at large, will return to his Alabama and Tennessee route.

U. T. Koch, local Goldwyn branch manager, is in Florida this week.

Frank Jene, New Orleans R-C Pictures branch manager, spent Saturday and Sunday with R. A. Davis of the Atlanta R-C office.

Charles Rogers, general manager of distribution for R-C Pictures, was in Atlanta the early part of this week, where he called a conference of Southern Branch Managers for discussion of R-C's plan of distribution for the next season.

Albert Hill, formerly manager of the Arcade theatre, Jacksonville, Fla., has been transferred to the Lucas theatre in Augusta, Ga., where he is to succeed John Evins, who has resigned.

Carson Bradford was in Atlanta over the week end. He has again secured ownership of the Fairfax theatre in Miami, Fla., and will continue to run it.

Oscar Oldknow has returned to his branch managership of Consolidated after a trip to Jacksonville and Miami.

Harry K. Lucas of the Lucas Theatre Supply Co., Atlanta, has installed a radio receiving set and each night is entertaining friends and associates with concerts gleaned from the air. Mr. Lucas, in installing his set, is hoping to introduce the radio to exhibitors throughout the South and extends a cordial invitation to all exhibitors in town to call around and inspect and hear his instrument.

Pen Sketches

Al Becker

EVERY exhibitor in western New York, Canada, Alaska, Jerusalem and other places knows Al Becker of Buffalo. Al is head of the Becker Theatre Supply Company, western New York distributors for the Simplex machines and about everything in the way of theatre equipment imaginable. Al came into the industry soon after Edison discovered the motion picture. He will probably remain in it until he is 100 years old. Of course he will not live over 100 because he is living too fast a life just now. Al is making so much money that he is thinking of buying the new Statler hotel in Buffalo for his home. Most of the theatres in Buffalo have been Simplexized by the Becker Theatre Supply Company. Al is the man who puts on the picture entertainments in front of the newspaper offices every Election night. He also furnishes film shows for the leading clubs on various occasions. He is a member of Buffalo Consistory and Ismailia Temple, Shriners. It is said that when Al crossed the hot sands, he had a h—— of a time, almost turned his hair gray. Al says if business is as bad this summer as last he is going into the bootlegging game. Whenever anyone in the business goes to Buffalo and wants to know anything about the fillum business locally call Al on the phone.

Buffalo

COLONEL P. H. SMITH has resigned from the United Artists' sales staff. Mr. Smith was formerly branch manager for the same company. He also managed the First National office for some time. P. H. has won many friends while engaged in the business in this end of the woods and it will be a distinct surprise to the boys to know that he is about to enter the producing end of the business, with offices in New York. A number of Buffalo financial men are now organizing a company which Mr. Smith will manage. A well known star has been engaged. Details will be announced by Mr. Smith in a few weeks. Joe Daly, formerly office manager at the Hodkinson office, has been engaged as a member of the United Artists' sales staff by Manager M. H. Markowitz.

J. Emerson Dickmon, Esq., "salesman de luxe on the main line," for several years representing Nu-Art Pictures of Buffalo, has been engaged by District Manager Clayton P. Sheehan as city salesman for Fox, taking over the work of Charlie Johnston, recently promoted to branch manager.

Marion Gueth, who last summer practically managed the Hodkinson office when it was located in the Pathe exchange, and who has been "out of the game" for several weeks, is back again. She is now booker for Educational in the Nu-Art exchange, 221 Franklin Street.

J. L. Cook has resigned from the Pioneer staff.

Dave Gross, special representative for First National, has arrived in Buffalo. He will spend a few weeks in the territory. Manager E. J. Hayes is now directing a "Clean-Up Campaign" which will continue until April 29.

John Kimberly, executive manager at Nu-Art, announces the signing of "Where Is My Wandering Boy Tonight?" for presentation at the new Lafayette Square theatre. The same production has been closed by Fred M. Zimmerman for the entire Proctor circuit in the Albany territory. May 1 the Nu-Art exchange will move into the new film building in north Pearl Street, occupying the south side of the third floor. Pathe and Goldwyn will be on the first floor and First National on the second. J. Emerson Dickmon has resigned from Nu-Art to join Fox.

Manager C. W. Anthony of Vitagraph has been getting acquainted with exhibitors in Rochester. On a recent trip to the Kodak town he found all doing good business. Mr. Anthony is planning a screening party soon on "Too Much Business," the new seven part comedy drama.

Harry Royster, formerly a member of the local Paramount exploitation staff and now stationed at Cleveland, jumped into Buffalo Friday, March 31, and took unto himself a wife. She's a Middletown (N. Y.) girl.

There is a wave of sickness at the Fox office. Orville Rieffel, cashier; Bill Elliott, Syracuse representative; Joseph H. Berdel, salesman, and Clayton P. Sheehan, who, however, only has a bad cold, are all laid up.

A. W. Moses, R-C Pictures Corporation manager, has returned from a trip down state, where he closed "Beyond the Rainbow" for a week run at the Empire, Syracuse, and the Regent, Rochester. Fenton Lawlor has been assigned to the Utica territory, formerly covered by Charles Faust, who is now with Universal.

There's some class to this fellow, Richard C. Fox. "Dick" is manager of the Select exchange, and in a recent number of the *Brain Exchange*, the Select organ, we find that the Buffalo exchange tops both the Operating Cost and the Film Rental Efficiency columns with a percentage far in advance of every other city in the country, including San Francisco and New York. This is the fourth time that "Dick" has been the headliner this year.

Kansas City

The Progress Picture Company, which will distribute Arrow product in the Kansas City territory, has been organized by J. S. Jossey, representative of the Arrow Film Corporation. The Phoenix Film Corporation, which last week discontinued business, formerly distributed Arrow product in the Kansas City territory. Joe Fox, former manager of Phoenix, is the manager of the new company, which has established headquarters at Nineteenth and Wyandotte streets.

Robert Withers and Y. Donnell have joined the sales force of the Enterprise Distributing Corporation's Kansas City office. Mr. Donnell formerly was with Vitagraph, while Mr. Withers comes from Peacock Productions, Inc., having formerly been affiliated with Enterprise.

(*Continued on next page*)

Due to his wife's ill health, Harry Cohen, manager of Select's Kansas City office, resigned last week and will go to California. Mr. Cohen came to Kansas City from California about six months ago, having formerly managed the Selznick office in Los Angeles. Mr. Cohen's successor has not yet been named. Mr. Cohen has not decided upon his future business connections in California.

Following the announcement that all Universal exchanges were to be turned over to the employees during April and May, employees of the Kansas City Universal exchange have voted to share their profits with the exhibitors. C. Calvert, Kansas City manager, says that he intends to offer a proposition that will dazzle the exhibitors in that territory.

A deal between Al Kahn and manager of Crescent-Federated of Kansas City, and Warner Bros., last week provides for the distribution of all Warner Products by Mr. Kahn in Missouri, Kansas, Iowa and Nebraska. Among the pictures to be distributed are:

"Broadway After Dark," "Why Girls Leave Home," "Your Best Friend," "Main Street," "Brass," "From Rags to Riches," and "Little Heroes of the Street.

The pictures in Nebraska and Iowa will be distributed through Mr. Kahn's Federated exchange in Omaha.

James M. White, manager of the Kansas City Fox office, has been ordered to report to the home office in New York. As to just what his "assignment" will be Mr. White does not know. He will be succeeded by Bert Edwards, manager of the Oklahoma City Fox office and formerly a salesman out of the Kansas City office.

The Richards and Flynn Film Exchange, Kansas City, has acquired the distribution rights in the Kansas City territory of "Ten Nights In the Bar Room," the new Arrow production, at what is said to have been a record price. The picture is ready for immediate release, according to Mr. Flynn, and an extensive exploitation campaign will be launched within the next few days.

Howard E. Jameyson, advertising manager of the Liberty and Doric theatres, Kansas City, has just completed a year of genuine labor on a publication which he has titled. "The Idea." The book is a compilation of original catch lines, newspaper advertising and effective exploitation that is intended for use by exhibitors.

An exploitation department, solely for the aid of exhibitors, has been established at the Universal Kansas City office by C. Calvert, branch manager. The new department will be thrown open to exhibitors and unlimited aid in increasing attendance through effective publicity will be offered.

Peter Evans of Kansas City, has purchased the Treece theatre at Treece, Kas., while the Princess theatre, Sterling, Kas., has been purchased by Greshan and Greshan from J. H. Peats.

First National's prize winning exchange force in Buffalo

The Linwood theatre, Kansas City, has been sold to the Capitol Enterprises and improvements costing $50,000 will be put in this summer. The Capitol Enterprises is the new $1,000,000 company organized recently by Samuel Harding of the Liberty and Doric theatres, Kansas City. The Linwood is the first of a string of theatres in Missouri, Kansas and Oklahoma that the new company expects to buy.

"The Adventures of Sherlock Holmes," a series, has been obtained by the Enterprise Distributing Corporation, according to Truly B. Wildman, Kansas City branch manager, and now is ready for bookings. These two-reel pictures dealing with mystery are taken from the stories by Sir A. Conan Doyle, there being fifteen of them in number. An unlimited field for exploitation, including imitation detective badges, is offered, Mr. Wildman said.

The Kansas City Pathe office has qualified in the $1,500 sales contest, according to Harry Graham, branch manager. The entire personnel of the Kansas City office is jubilant over the apparent prospects of nosing under the wire ahead of the field.

Following the announcement of Al Kahn, general manager of Crescent-Federated Film Exchanges, Kansas City, that "School Days" was ready for distribution in Western Missouri and Kansas, long distance telephone calls and telegrams began to pour into the office from exhibitors. That the production will set a new record in the Kansas City territory is the firm belief of Mr. Kahn. Exhibitors will be taken care of in the order in which their contracts are received, Mr. Kahn said.

Four changes in ownership and management of theatres in the Kansas City territory have been announced during the last week, including the purchase of the Cozy theatre, Lyons, Kas., by J. L. Colborn from P. E. Edwards, the purchase of the Fairport theatre, Fairport, Mo., by Phil Ausmus, the purchase of the Schnell theatre, Harrisonville, Mo., by A. T. Perkins and the purchase of the Star theatre, Yates Center, Kas., by E. L. Kirkham.

"Bob" Calvert led the field in Universal's sales contest in February, but he is confronted with lively opposition this month as Arthur A. Jacobson now is covering the territory in a $3,250 Jordan sport model car. Business is great, Jacobson said, but made no definite specifications as to "what business." Incidentally with this report came word from Fairport, Mo., that Phil Ausmus, owner of the Fairport theatre, had agreed to run Universal products exclusively. "Yep," there'll be one show each week, rain or shine.

A "private" contest is being staged by C. M. Parkhurst and Joe Rosenburg of the Hodkinson sales force at the Kansas City office. A new spring "lid" is the stake and both men are working with energy that bids fair to mount the sales records a notch or so higher.

C. S. Trowbridge, assistant general manager of the United Artists' Corporation, is in Kansas City, for a conference with T. Y. Henry and incidentally to look over the territory in that section.

Plans for the annual convention of the Illinois Motion Picture Theatre Owners, which will be held at the Hotel Sherman, Chicago, on April 4th and 5th, are being completed and the program as outlined insures an interesting series of meetings from the time the convention convenes at 11:00 A. M. on the 4th, until it adjourns on Wednesday night. The Chicago branch of the organization will be host to the visitors at a luncheon, to be held at the Sherman Hotel, on the second day of the meeting, and other features of entertainment will also be arranged for those in attendance. According to officers of the association, the importance of matters to be considered makes it extremely desirable that every member who may find it possible should attend.

CLEVELAND

MAX LEFKOWITZ, owner of several prominent down town motion picture theatres, including the Gaiety on East Ninth Street, together with Harry Greenberger, has bought the Keystone theatre, an 800-seat neighborhood house, at Waterloo Road and East 156th Street.

Harry Greenberger formerly was a half partner of Sam Barch in the Market Square theatre, one of the largest houses on Broadway.

Frank Gross, prominent local exhibitor, has purchased Harry Greenberger's interest in the Market Square theatre. Gross has also purchased the Grand theatre, at Broadway and East 72nd Street, in addition to which he has taken over the management of the Park National.

R. C. Steuve, the genial exhibitor from Canton, well known as the owner of the Orpheum theatre, was in Cleveland one day this week. Steuve says business is picking up in Canton.

O. J. Bannon of Elyria, Ohio, has taken over Elyria's four down town pictures houses from the Standard Film Service of Cleveland. These houses include the Strand, American, Dreamland and Colonial.

Jack Soglovitz, prominent in local film circles, has joined up with the Standard Film Service of Cleveland as salesman. Soglovitz has recently been in the poster rental business.

Des Moines

A. R. CUNNINGHAM of the First National Exchange has left Des Moines for Sioux City, where he will have charge of the Princess Theatre. Noone has replaced Mr. Cunningham as exploitation man for First National.

The Pathe exchange of Des Moines has a change in management. Mr. H. D. Baumeister, for some time in charge of the exchange has resigned, resignation taking effect on Monday. Mr. A. W. Flues takes his place. Mr. Plues is from New Orleans, where he was connected with Vitagraph. He also was a prominent exhibitor in Greenville, Miss. It is expected that Mr. Baummeister will accept a position in Des Moines with some picture concern.

John J. Friedel of the Paramount exchange, has been visiting points in Iowa, including Ottumwa, Cherokee and Nevada, and reports that exhibitors are interested in "Mistress of the World," and are booking it in a way that looks good for the feature serial.

Exhibitors' Service Bureau—Pages 2183-2191

This lobby front on "The Barnstormer" was originated by Willard C. Patterson, managing director of the Criterion theatre, Atlanta, Ga.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

Thomas D. Soricro, Strand theatres, Lowell.

Harold B. Franklin, Shea's Hippodrome, Buffalo.

George J. Schade, Schade theatre, Sandusky.

H. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra theatre, Milwaukee.

Jack Kuhn, Loew theatres, Cleveland.

S. Barret McCormick, Managing Director, Allen theatre, Cleveland.

E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

G. E. Brown, Managing Director, Loew's Palace theatre, Memphis, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

R. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco. George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Eugene H. Roth, California theatre, San Francisco.

Outstanding Features of This Week's Section

If you are going to play "The Barnstormer" the cut above showing the lobby front on this picture arranged by Willard Patterson of the Criterian theatre, Atlanta, offers suggestions.

Another lobby display of interest is shown on page 2185 explaining how the Old Mill theatre, Dallas, Texas, decorated for the showing of "Ten Nights in a Barroom."

Metzgar's "mystery box" explained by the story on page 2186 is an idea that is worth borrowing when you play "Unseen Forces."

Johnny Jones, manager of the opera house, Centreville, Md., borrowed Willard Patterson's "rain insurance" stunt and it worked for him just as it did for "Pat." See story on page 2187.

Manager Fred Meyer of the Palace theatre, Hamilton, O., is reviewing his pictures without kid gloves for the benefit of the fans. The idea is explained by the box at the top of page 2188.

Even New York falls for the hokum stuff. For evidence see story and cuts on page 2189 explaining how the Broadway theatre, New York, is putting over "The Bootleggers."

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Herbert J. Thatcher, Strand theatre, Salina, Kan.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

L. W. Barclay, Managing Director, Nemo theatre, Johnstown, Pa.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

J. L. Johnston, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

C. C. Perry, Manager, Astor, Strand and Liberty theatres, St. Paul, Minn.

Nelson R. Bell, Publicity Director, Crandall's theatres, Washington, D. C.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Samuel Sivitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.

Phil Gersdorf, Supervisor, Southern Enterprises theatres, Macon, Ga.

Two window displays which helped H. V. Smoots, manager of the Vine theatre, Mt. Vernon, O., put over "The Prodigal Judge"

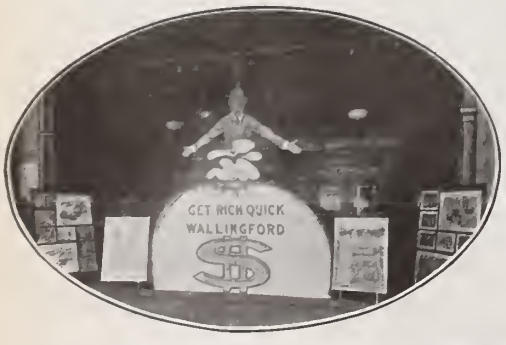
"Just Around the Corner" Tie-up at Ontario

"Just Around the Corner," the feature attraction at Loew's Theatre in London, Ontario, for March 30 to April 1, afforded an opportunity for a splendid "hook-up" with numerous local merchants whose places of business are situated just off the main thoroughfare of the city. A special combination page was published in the London Free Press on March 30, the advertisers in which used the title of the picture to indicate that their stores were "just around the corner." These included automobile dealers, home furnishers, restaurants, jeweler, tobacconist and clothes shops. Incidentally, the names of two local people, taken from the directory, were printed in each of the nine advertisements on the page and those who spotted their own names were entitled to a double pass to the current performance.

Harlem Drug Stores Help Regun Theatre on "Saturday Night"

Five Harlem drug stores tied up for "Saturday Night" combination sales offering $1.25 values for $1.00, and with each purchase a pass to the Regun theatre.

All it cost Manager Morris Weiser, in addition to the passes, was the idea, which he got for nothing from Fred Greene, the New York exploiter. Each drug store came through with a window.



This lobby display on "Get Rich Quick Wallingford" is by the Lyric theatre, Connersville, Ind.

Houston's "Sailor Made Man" Stunts

H. C. HOUSTON, manager of the Gem theatre, Sherman Texas, put over a number of exploitation stunts in connection with his showing of "A Sailor Made Man."

At a special "kids' matinee" the opening day he gave sailor hats to more than 350 small boys, and the youngsters, in wearing these away, proved an excellent walking advertisement.

A special front, in keeping with the nature of the comedy, had been arranged on the sidewalk, the ticket-taker and the ushers wore sailor suits, and at all performances a quartette, in sailor uniforms and wearing Harold Lloyd glasses, sang several nautical selections. After the first performance, he borrowed an idea recently explained in an issue of Motion Picture News. A window next door to the theatre was boarded up and a sign reading "This window broken by vibration, caused by the roars of laughter of audiences viewing "A Sailor Made Man," now showing.

"Nomads of the North" Lobby Pleases Augusta Fans

"Nomads of the North," at the Rialto Theatre, Augusta, Ga., was exploited by Manager Frank Miller, with a huge transparent screen across the front of the theatre, leaving only a narrow space on either side for entrance and exit.

On this transparent screen the figures of the hero and heroine of the picture, life-sized, had been cut out and pasted. Around them were some of the animals which play such a prominent part in the picture. The two people seemed to stand in water, as if fording a stream, and the banks on either side were thickly wooded. Back of the woods on one bank, was the ominous red glow that suggested a forest-fire.

The whole thing was effectively mounted, but did not show up in its full beauty until night, when the rest of the lobby was left in darkness, and an ingenious arrangement of lights behind the transparency gave life and color to the scene.

Art Panels Prove Effective Drawing Card

The Strand Theatre, Albany, N. Y., is responsible for an innovation that has been a big drawing card at the house, a big exploitation asset for the showings there, namely, art prologues. Specially painted art curtains have been dropped over the stage during the playing of the overture and just before the start of the feature picture. Their artistic excellence and their appropriateness to local conditions have made them especially popular features at the Strand.

For the showing of "R. S. V. P." a drop was used of the siege of the Block House at Lake George. The virile style of the drawing and its fitness as a memento of Colonial history won favorable comment in the Albany newspapers and was a good exploitation bet for the Strand.

For the showing of "Love's Redemption" a drop was used typifying the spirit of motion pictures. The figure of art at the top winding out reels of film with Intellect and Originality at each side was explained in the programs and the audiences applauded this tribute to their favorite form of entertainment.

This ballyhoo on "Forever" was used by the Liberty theatre, Corning, N. Y.

The Old Mill theatre, Dallas, Texas, rigged up this lobby front on "Ten Nights in a Barroom" at a total cost of one dollar. Story accompanying explains how it was done

Barroom Lobby Front Interests Dallas Fans

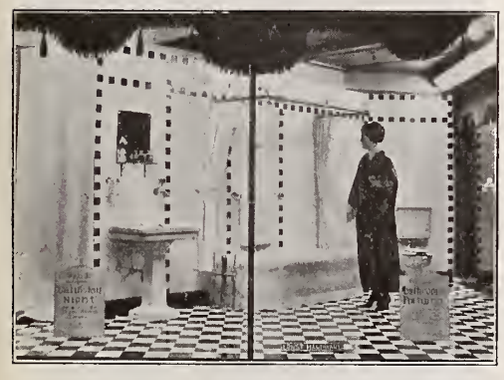
"Ten Nights in a Barroom" was booked at the Old Mill, Dallas, Texas, and Assistant Manager Robertson was delegated to plan out an exploitation campaign for it.

The result was a barroom lobby display that was good for hundreds of dollars' worth of extra business for a cost of one dollar.

This is the way that Mr. Robertson got so much for his money.

Robertson sold the Electrified Water & Machine Co., of Dallas, on the idea of a Ginger Ale display in the Lobby of the Old Mill. The local manager promoting this new Ale is paying for good space to exhibit his "drink" atop of the Hotel Adolphus and he could readily see the advantages of accepting the free offer to place an Exhibit in the Old Mill Lobby. The Electrified Company installed a complete Bar on the right-hand side of the Old Mill Lobby at their own expense. Sunday's crowds saw frosted mirrors in back with old familiar signs of Beers, Ales, etc. They saw also the real thing. Mahogany top counter, Marble sides, brass foot rail and everything. On the shelf in back were displayed pyramids of vari-colored Liquor bottles and bottles of Electrified Ginger Ale and near Beer. A real red-faced bar-tender in white apron dispensed free drinks of Ale to every thirsty theatre patron.

Sawdust was on the lobby floor, while the "empty kegs" were placed either side of Oil paintings and a cut-out. The ledges of the box-office were "decorated" with Bevo, Budweiser, etc., also loaned for this occasion.



This cut shows a "Saturday Night" window display, one of a number which the Strand theatre, Seattle, secured as exploitation on this picture

Jamestown Merchants Help Put Over "Molly O"

IN presenting "Molly O" at the Wintergarden in Jamestown, N. Y., a full page advertising tie-up was used in the Evening Journal, a novel feature of the ad being the use of telephone numbers at the bottom of each merchant's display. The numbers and names were taken at random from the city phone directory. Anyone who saw their names in the ad were given free admission to "Molly O."

Springing the Siamese Folklore on the Iowans

The Plaza theatre, Sioux Falls, Iowa, wanted to spring some Siamese folk-lore on the public as a selling angle for "Fool's Paradise."

The encyclopedias were singularly destitute of good fairy tales, so John Friedl and Harold Horne of the Paramount exploitation staff made up one that would make the Brothers Grimm and Hans Christian Andersen go bury themselves in the Baltic.

They got a herald with an envelope of salt attached; on the envelope were figures purporting to be Siamese, a fact which no Sioux Faller disputed. Underneath the "Shakers" was this legend:

"In Siam, where this bag of salt came from, they have a peculiar superstition. They believe that if carried on their person between the twelfth and nineteenth days of the mystic month of March, it will bring them wondrous good fortune.

"They believe, furthermore, that if they carry this with them to the best feast and entertainment in the village during this enchanted period, good luck will befall them for the rest of the year.

"So we are passing it on to you with our best wishes, and with this suggestion: This is March. The 12th is next Sunday. And the best feast of film pleasure in Sioux City will be Cecil B. DeMille's marvelous motion picture creation, 'Fool's Paradise,' and this will be shown at the Plaza, the home of Paramount Pictures. So, here's to you. Here's for a joyous evening, and here's hoping this little bag will make *this* year the most glorious you ever knew. So be it! Selah!"

These were mailed to every home in Sioux Falls and got over big.

Tooker Makes Cooperative Display Serve Double Purpose

One of the recent converts to exploitation is George Tooker, manager of the Regent theatre, Elmira, N. Y., but now that he is converted hardly a week passes but something good is put over in the city where they send bad New York boys for indefinite vacations.

Recently Mr. Tooker wanted to get a line on the stars that have more than an ordinary following at the Regent but he didn't want to spend money to do it, so in connection with the engagement of "Her Husband's Trademark" he talked twenty local merchants into a scheme to accomplish his purpose at their expense. Here's the way the stunt worked:

A double truck was landed with the twenty merchants footing most of the bill for their co-operative displays. With each of the twenty ads was a picture of a Paramount star. The truck announced the details of a most unique contest.

The contestant cut out the ad containing the features of his favorite male and female star (two ads) and then wrote a 50-word explanation concerning his choice and sent it to the paper.

The male and female stars getting the highest number of votes were then determined and the best essays on each were adjudged the winners and the writers awarded $10 cash prizes. The writers of the best essays on each of the losing stars were given two tickets to the Regent.

Stage setting for the prologue number on "Hail the Woman" recently presented at the Branford theatre, Newark, N. J.

This cut explains how Manager H. C. Houston of the Gem theatre, Sherman, Texas, exploited "A Sailor Made Man"

Kashin Originates Prologue on "School Days"

Morris Kashin, in charge of presentation at the Elsmere Theatre, New York, recently presented a prologue for "School Days" which won the plaudits of the theatre's patrons.

The number opened with the orchestra playing the song "School Days."

A small spotlight revealed the back of a barefoot boy in tattered clothes slowly advancing from the wings. The barefoot boy made "her" way to the centre of the stage, still humming "School Days." There he discovered a huge blackboard and pulling a piece of chalk from his pocket began writing in a childish hand. In simple words he told what a treat was in store for all those who saw his friend "Wes" Barry in "School Days," which was shown to be shown at the Elsmere. A bit of pantomime followed.

With the last stroke of the chalk the humming ceased, the spot faded out and the show continued.

This "Three Live Ghosts" ballyhoo put the picture over for Manager Cohen of the Rialto theatre, Brooklyn

Gillen Uses "Peacock Alley" as Fashion Show Vehicle

WHEN Fred Gillen put on "Peacock Alley" at the Strand in Binghamton, N. Y., he arranged a Fashion Promenade with several local merchants which brought the theatre a lot of free publicity in the local newspapers. The revue was put on between the evening shows. Six attractive young women of the city displayed the latest modes in feminine attire on the Strand stage. A half dozen concerns co-operated. All the merchants taking part in the fashion show also put on special window displays calling attention to "Peacock Alley," at the Strand.

Newspaper Impanels "Law and the Woman" Jury

The Hannibal, Mo., Courier-Post turned its readers into jurors to decide the guilt or innocence of Betty Compson, arraigned for murder in "The Law and the Woman," playing at the Star theatre.

The Courier-Post did not require the jury to see the picture. The paper printed the facts and briefed both the case for the prosecution and the case for the defense.

The reader was to render a verdict and write a brief essay giving reasons for it. The best essays were awarded the prizes.

The Star theatre gave $10 in cash and twelve tickets to be distributed by the paper. Instead of requiring contestants to see the picture before rendering their verdict, the Star elected to publish a resume of the plot.

This secured the interest of a greater number of people and sold the picture to them.

Uses Novelty Float to Ballyhoo "Saturday Night"

Manager H. J. Adams of the Palace Theatre, Corsicana, Texas, used ballyhoo stuff to put over his showing of "Saturday Night."

An up-to-the-minute bathtub was placed on the chassis of an old automobile. Two youngsters rode on the float and at intervals pretended that they were about to disrobe. The chassis carried an appropriate sign. This sign was painted in red letters, shaded with blue, on white beaver board.

Metzgar's Mystery Talking Box Sold "Unseen Forces"

"Unseen Forces" was rightly named according to Creston, Ia., which came close to a stage of panic with the exploitation Manager E. Metzger of the Strand Theatre devised when he played this attraction. A mystery talking box was suspended from the ceiling of the lobby and gave answers to questions asked by passersby and occasionally identified them by name and described the clothes they wore.

It had every equipment for arousing the inquisitive, for it was apparently not connected with any part of the theatre except for a hemp rope that ran from the ceiling and the end of which was in plain sight of every one. Unknown to the fans, however, a very thin wire from the side of the building entered the rope just where it touched the talking machine and furnished the connection.

The same exploitation medium was used in showing "Stranger Than Fiction." Prizes were offered this time for anyone giving a correct answer as to how this machine was manipulated so that it could play violin solos and converse with patrons; but so closely had the secret been guarded that no one came near a correct solution. It was later placed in the theatre itself, hung from the ceiling and proved a big drawing card.

Lobby display on "The World's Champion" put over by Frank Miller, manager of the Modjeska theatre, Augusta, Ga.

TOM MIX in "CHASING THE MOON"
His Latest and Greatest Photo-Play
Regular Feature of the Pathe Magazine
Vesuvius Conquered
Full Reel Scenic

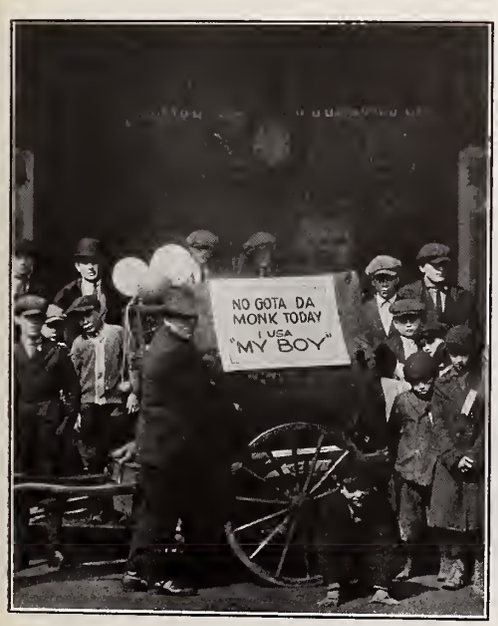
Miniature volcano used in the lobby of the Albemarle theatre, Brooklyn, as exploitation for "Vesuvius Conquered"

Huntsville Merchants Help Sell "Law and the Woman"

When "The Law and the Woman" played in Huntsville last week not one, but several stores co-operated with the Lyric theatre in helping put over this attraction through neat window displays. In each case photos and cut-outs of Betty Compton were used in connection with the ladies' ready-to-wear department and toilet preparations. One store went so far as to make this statement: "Two places in Huntsville to get the best for your money—one is here, the other at the Lyric theatre.

A drug store stated: "You can have a beautiful complexion like Betty Compton if you use our high grade toilet preparations."

In addition to these tie-ups mentioned above, Manager Crute displayed four seven-yard banners at the most prominent gathering places of the city. He also ran a preambulator two days prior to the showing of this picture.



Ballyhoo on "My Boy" used by the Temple theatre, Toledo

Rain Insurance Gag Sets Town Agog

WHEN something new hits Centreville, Md., the townsfolk get "het up" about it.

Manager Johnny Jones of the Opera House, sprang Rain Insurance on them during the run of "The Sheik" and started something.

He sent a story to the local newspaper that if as much as one-tenth of an inch rain fall fell it would cost the Hartford Fire Insurance Company $300. The story went on to explain that leading insurance companies all over the country were guaranteeing amusements against inclement weather.

Right after the newspaper sprang this gag, Mr. Jones saw to it that the populace kept talking about "The Sheik" through a street ballyhoo of a man clad in the true Arabian costumes.

Winnipeg Dickens Fans Boost "Our Mutual Friend"

The 350 members of the Dickens' Club in Winnipeg, Manitoba, co-operated with the Lyceum Theatre, Winnipeg, for the presentation of the feature, "Our Mutual Friend." Members of this club came out strongly in favor of this picture and an arrangement was made whereby every member undertook to sell theatre admission tickets among friends and others to boost the engagement.

Miniature Volcano Works Overtime at the Albemarle

The Albemarle theatre, Brooklyn, exploited "Vesuvius Conquered," a feature of a recent issue of Fox News, in a most interesting manner.

In the lobby a miniature volcano belched smoke, and in the cloud above a tiny model of an airplane whirled. Beside it stood a large specially printed poster featuring the short subject. The volcano was about six feet in height and made of papier mache. The smoke was effected by the burning of punk within the "crater."

Cooperative Ads. Big Help in Selling "Hail the Woman"

One of the big talking points about "Hail the Women" is the number of players in the picture who are stars in their own right. The Liberty Theatre, Zanesville, O., capitalized this fact by using cuts of eight different players in the eight advertisements that went to make up a two-page advertising tie-up in the Zanesville Dispatch the day the picture opened. The cuts were run without captions and prizes were offered by the Dispatch to the first four readers sending in a correct list of who these players were.

The advertisements also tied up cleverly with the picture, "'Hail the Woman' who gives her children Youngman's Bread" was the opening line of a well-known bakery. "We 'Hail the Woman' with a Banking Service Unexcelled," said the Old Citizens' National Bank. "'Hail the Woman' and Hail the Opportunity to Own an Automobile," declared a dealer in second hand cars starting a sales' drive.

A special pre-view showing was arranged for a Citizens' Committee before the opening.

Lobby front on "The Sheik" originated by Manager Frank Miller of the Rialto theatre, Augusta, Ga.

"Foolish Wives" window display put over by Marc Lachman, exploiteer for Universal, during the run of this picture at the Brooklyn Mark Straud theatre

Cooperative Ads. for "Foolish Wives"

Brooklyn Exploitation Campaign Given Newspaper and Merchants' Cooperation

MARC LACHMAN, Universal exploitation Representative, arranged a shopping tour for Miss du Pont and effected an advantageous newspaper tie-up with the Brooklyn Eagle in connection with the showing of "Foolish Wives" at the Brooklyn Mark Strand Theatre.

Other stunts included a window display in a local music store window as shown by the accompanying cut.

Two pages of advertising purchased by the leading merchants of Brooklyn were run in the Eagle on Tuesday, March 21st, announcing a shopping tour during which Brooklyn could get a real "close-up" of Miss du Pont, feminine lead in "Foolish Wives." Miss du Pont also appeared in person at the Mark Strand. Every ad carried a picture of the star and announcement of the theatre run. A five-column banner across the top of each page announced the stunt in bold face type.

In brief, the idea was as follows: Miss du Pont visited the stores, met the customers and in several instances went behind the counter and sold merchandise while huge crowds swarmed in the aisles. The stores were decorated with "Foolish Wives" banners and announcements. They were very effective in creating a personal atmosphere to accompany the actual appearance of the star.

At noon Miss du Pont visited the Eagle plant and dined with the compositors, reporters and office force in the Eagle lunch room. A special machine conveyed the star from store to store. A motion picture camera took shots of the various stores and beginning on Thursday, the pictures were shown on the screen of the Strand during the remainder of the "Foolish Wives" engagement. This brought many to the theatre.

"Thrill Checks" for Patrons

WHEN Guy Graves, of the Strand theatre, Yonkers, N. Y., booked "The Mistress of the World," he got up thrill checks which were distributed by a girl throughout Yonkers Saturday afternoon.

The girl was dressed as Miss Liberty and got rid of 15,000.

Mr. Graves placed a desk in his lobby which carried the sign "thrill check station," and this, together with the checks, created much comment.

Meyer Tries "Nothing But th Truth" Policy

FRED MEYER, managing director of the Palace theatre, Hamilton, Ohio, has struck out on a new path. He is issuing a monthly bulletin to his patrons, telling them just what he thinks of his coming attractions. If he likes the shows, he boosts them. If he doesn't he tells them so. But he goes further than that. He has agreed to follow up his criticisms of his own shows with a financial statement, showing whether he made a good guess or not, in connection with the picture mentioned in the bulletin the previous month.

Of "Never Weaken," Harold Lloyd comedy, which he played March 5, 6, 7, 8, he said. "Compared with all the Lloyd comedies we have seen we would rank this among the five best. Entertainment value 90.

"White Oak," a William S. Hart picture, Meyer said: "Some steen hundred of our patrons have asked us why we never show a Hart picture. There's nothing like trying anything once, and here's the attempt. 'White Oak' is neither better nor worse than any of the other stories that have made Hart popular. As a western, we rank it at 75. A very good cast makes the offering dependable."

This is something new in motion pictures. An unbiased, truthful opinion about attractions, giving actual entertainment value, as it strikes the man who is most vitally interested. It's interesting to see just how much profit this candor will bring the exhibitor from Hamilton, Ohio.

Indianapolis Specializes in Directions by Indirection

In Indianapolis they don't say "The Baldwin Piano Company is at 2201 Pennsylvania Ave." They say "Just Around The Corner from Washington Street on Pennsylvania Avenue there is a Baldwin Piano Company."

This was the clever phraseology invented by the Ohio Theatre to put over "Just Around The Corner" with a page of co-operative ads in the Indianapolis News. Other catch lines read like this: "Indiana's two busiest cigar stores are 'Just Around The Corner' from the Ohio Theatre" and "There a Book Store handy around on the corner."

This "A Midnight Bell" lobby is the work of the Travis theatre, Sherman, Texas, and is part of John Paxton's "First National Week" campaign

NOW PLAYING
THE SENSATIONAL EXPOSE OF 1922
"BOOTLEGGERS"
A 100 PROOF FILM KNOCKOUT
I'll Have A Pony of Horse-Radish
Have You A Little Bootlegger in Your Home?
The Bootleggers
CONTINUOUS 10 A.M. TO MIDNIGHT

Illustrating the ballyhoo which Manager McDonald of Moss' Broadway theatre, New York, used to exploit his engagement of "The Bootleggers," as explained by the accompanying story

"Bootleggers" Stunt Amuses Gotham

McDonald's Ballyhoo Gets Even Broadway's Attention

MANAGER CHARLIE McDONALD, of B. S. Moss's Broadway Theatre, made the Gay White Way stop, look and read with a thorough-going campaign of exploitation on "The Bootleggers," when that timely offering was shown there last week.

Manager McDonald started his campaign a number of days before "The Bootleggers" opened at the Broadway. He wanted a trio of men to act the part of bootleggers, but he did not want to engage the usual type of unconvincing ballyhoo, with "ad" sticking out all over him.

So he hired actors—experienced players—and told them to do their worst. The result was a little group who looked as if they had hit Broadway right from their still in the Tennessee Mountains. There were two tall, rangy men, and one short one. The tall ones had on dilapidated slouch hats, flannel shirts, bright neck-cloths, corduroys, mountaineer boots, and a stubble of beard of weeks' growth. The little one was covered with a rain-coat, from the depths of which he produced flasks and bottles now and again.

The two tall "bootleggers" started up Broadway from the theatre, perhaps a block ahead of the little fellow. They would stop at some corner, and engage in conversation with the nearest person—a policeman, perhaps—asking the way to the nearest Mills Hotel. The crowd which gathered around them was so thick at times that traffic was stopped, and they were forced to move on.

The little man then arrived to complete the tie-up. On his back, he bore a sign, stating that "The Bootleggers" would arrive at the Broadway within a few days. Then the trio would move on, the two bigger men gradually moving on ahead until the next jam collected.

The actors were well made-up, and the genuineness of their costumes was evidenced by the curious remarks of the bystanders. When the flask was produced, there was always an immediate heightening of the interest. As prohibition is a topic on everybody's tongue and in every newspaper headline, so the appearance of the bootleggers and their flasks crystallized the common topic of discussion. It is safe to say that thousands were started talking about "The Bootleggers" by the appearance of these picturesque characters on busy Broadway.

The method of working the street stunt was to keep the sign hidden until the crowd's curiosity was aroused. The sign-bearer would lean nonchalantly against an automobile talking to his "pardners"—then, when there were enough lookers to satisfy him, he would turn his back, and reveal the ad.

Another view of the "Moonshiners," who aided in "The Bootleggers" campaign

They would stop in front of rotisseries and other restaurant windows. While the two looked longingly in the window, making loud comment, in mountaineer dialect, of what they would do to large gobs of that food if they could get it, the little man leaned against the window. Then he would suddenly become interested in the sizzling chicken on the spit—and another crowd knew about "The Bootleggers."

Several days of covering Broadway in this fashion, particularly during the hours when theatre crowds were about, reaped its reward when the picture's run began. The "bootlegging" trio divided their time between working the streets and standing in front of the theatre, where they interested and amused the crowds by their running fire of repartee and comment on things in New York. Hiring men of intelligence, instead of $1-a-day men, brought a new note of real fun and interest into the stunt.

The front and lobby of The Broadway helped materially in putting across Manager McDonald's timely ideas on this timely picture. A big sign called "The Bootleggers" "The Sensational Expose of 1922" and "A 100 Proof Film Knockout."

All around the marquee of the theatre were strung pennants of white, on which were painted in bright colors a series of snappy remarks anent prohibition, drink and bootlegging. A group was continually stopping to read and smile at such as these:

"What'll You Have, George?" "I'll Have a Pony of Horse-Radish." "Have You a Little Bootlegger in Your Home?" "Water, Water Everywhere—But Who Wants to Drink Water?" "Drink Hair-Tonic High-Balls and Grow a Beard on Your Liver.

"My Boy" window display secured by Harold B. Franklin for the run of this picture at Shea's Hippodrome, Buffalo

Franklin's "My Boy" Campaign Elaborate and Complete

One of the finest exploitation campaigns ever put over by Harold B. Franklin at Shea's Hippodrome was that used in connection with the showing of "My Boy."

There were two big features of the campaign. One was the big party for the orphans of the city. This was a tie-up with the Buffalo Evening News. "My Boy" was shown for the city waifs at a special screening Saturday morning. The News gave the event a two column head on page one every day during the week and a big special story the day of the show. Father Baker's boys band played a program for the kiddies just before the presentation.

The other feature was the tie-up with the Kleinhans company, through which this store put on a "My Boy" week and for the first time in its history turned over an entire Main street window to a special display of "My Boy," which included Coogan middie suits, a large hand painted scene from the picture and photos from the film.

Mr. Franklin also arranged to have the photo of Jackie published on the front page of "Truth," a local weekly publication. He put on a fine hand-drawn advertising campaign.

H. L. Swain's lobby decorations on "Fool's Paradise" when this picture played the Saenger theatre, Shreveport, La.

Cobe's Knock-Out Lobby Display Is Miniature Prize Ring

THE accompanying cut shows a lobby display for "The Leather Pushers," conceived by Manager A. J. Cobe for the showing of this series at the New York Central theatre.

The display consists of a miniature prize ring, complete in every detail, even down to the towels, the tiny sponges in the water buckets and the ringside benches for the reporters. Overhead, as seen by the illustration, is strung an electric arc which is lighted by dry storage batteries inside the table on which the ring rests.

There is a continuous crowd around the tiny ring, each one vieing with the other trying to pick some minor flaw in its construction. As yet none have been found, and Manager Cobe shows his true instincts as a showman when he offers to let anyone in, gratis, if they can show him one single imperfection.

Flivver Parade as "Connecticut Yankee" Exploitation

The management of the Liberty theatre, Sacramento, Cal., arranged an elaborate street ballyhoo for the exploitation of "A Connecticut Yankee in King Arthur's Court." It was in the form of a parade, led by an automobile of the "flivver" type used in the picture, this being followed by four motorcycle-mounted "knights."

By attaching to the sides of the automobile a large sign which, in addition to bearing the name of the production and the theatre, also bore the name of the automobile agent, the use of the machine being obtained without cost.

Each of the four motorcyclists carried a stiff board banner at the end of a wooden spear. Each banner contained one word, and the four words made the following sequence: "Connecticut Yankee Liberty Theatre."

In the tonneau of the machine a woman in overalls proclaimed through a megaphone the merits of the picture and urged the crowds that gathered wherever the procession halted not to miss the production.

Stresses "Drama of Dishes" Idea in Selling Picture

Emphasizing the idea of "A Drama of Dishes," Manager Herbert Johnson put across a plan for exploiting "The Song of Life" that made a hit, especially with the women and housewives who constituted ninety per cent. of the patrons at the Luna theatre, Lafayette, Ind. The advertising stressed this thought, while for the lobby display handbills and window tie ups the idea of stacked up dishes was worked out in accordance with the suggestions in the press books. Cardboard plates were given away by a street ballyhoo artist, who stopped the women who would be the prospective patrons for such a picture and pointed out that at last the film was presenting the drama of their own lives.

Here is A. J. Cobe's "Leather Pushers" lobby display used at the New York Central theatre

Showing how the Stanley theatre, Philadelphia, exploited and presented "School Days." Left—Ushers and other employees costumed for the showing. Right—a scene of the prologue presented

Stanley, Philadelphia, Presents "School Days" Prologue

The school room prologue idea for "School Days" was used recently by the Stanley Theatre, Philadelphia, talented local youngsters being secured for the roles.

A well planned exploitation campaign was also carried out.

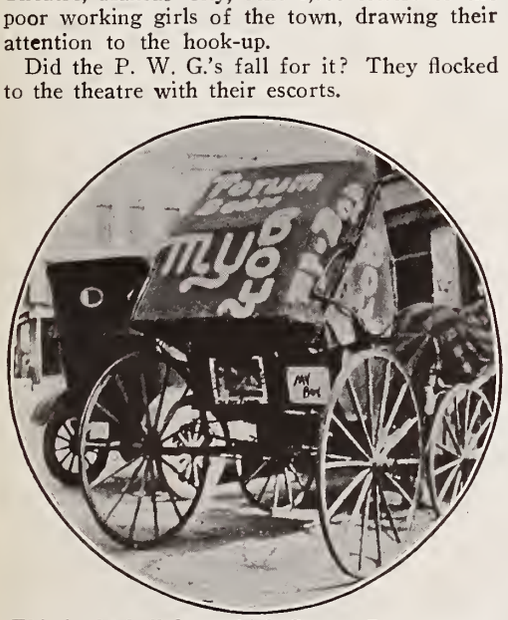
The Stanley doubled its staff of ushers and arrayed each one in kid clothes. A miniature school house was erected in the lobby, and during the matinee and evening performances a school teacher stood in front of the door ringing a bell while a half dozen youngsters played "ring-around-rosey" nearby. In the evening the house was illuminated and it proved to be a veritable magnet in attracting people to the theatre.

Practically every prominent store in Philadelphia carried a window display, and about thirty oil paintings were placed in hotel lobbies. In addition to a big newspaper campaign, the Stanley Company used more than 1000 Wes' Barry cut-outs, placing them in the entire week's run. Twelve people were used in the "School Days" review, and among them was Betty Mastbaum, daughter of Jules Mastbaum.

Working Girls Go to See Their Problems Solved

Taking advantage of the controversy that has swept the country on "Can a Girl Dress on $87.55 a year," and playing on the fact that the heroine of "Back Pay" has a "crepe de chine soul," Howard Jamesyon of the Doric Theatre, Kansas City, sent 1,000 letters to the poor working girls of the town, drawing their attention to the hook-up.

Did the P. W. G.'s fall for it? They flocked to the theatre with their escorts.



This is the ballyhoo which George Rea, manager of the Forum theatre, Hillsboro, O., used to exploit "My Boy"

Rea Sells "My Boy" With Novelty Ballyhoo

THE fact that horse drawn vehicles, especially the old-fashioned buggy, is seldom seen upon the streets, even in rural communities, was used to advantage by George Rea, manager of the Forum theatre, Hillsboro, Ohio, in exploiting "My Boy."

In advance of the engagement Mr. Rea obtained several old buggies on which he placed posters and cards advertising "My Boy" and had them driven through the streets of the town. The tops of the buggies were let down and advertising matter was painted in white across these tops and curtains.

"Queen of Sheba" Questionnaire Sent Out to Mansfield Fans

A clever questionnaire was used by the management of the Opera House, Mansfield, O., in exploitation of "Queen of Sheba."

Printed on blue cards, four by five inches, was a series of 10 questions. A headline, "How Much Do You Know?" introduced the throwaway, the contents of which was:

Mr. Edison says college graduates are terribly ignorant, and in proof thereof shows a list of 175 questions submitted to applicants for positions. Nearly every college graduate was unable to answer the majority of Mr. Edison's questions.

"How much do you know?" Here are ten questions which we challenge the public of Mansfield to answer.

1—Where was the Land of Sheba?

2—Who was the famous King of history that the Queen of Sheba visited?

3—What method of conveyance did she use in going to see King Solomon?

4—Where did she get the diamonds and jewelry that she gave to her beloved King?

5—What costume did she wear when she was presented at the Court of King Solomon?

6—What did she say to King Solomon when she first met him?

7—Did King Solomon wear a beard when he kissed the Queen of Sheba?

8—How many wives did Solomon have when he met the Queen of Sheba?

9—What did the Queen of Sheba wear when she visited the Royal chariot races?

10—Why didn't Solomon marry the girl?

Of course these questions are bound to make you think, and perhaps the average citizen cannot answer them off-hand; but any reader of this card can answer each and every one of the foregoing questions if he or she will go to see William Fox's super-screen spectacle, "Queen of Sheba," which will be presented at the Opera House for a week's engagement.

Dog Hitched to Wagon Ballyhoo for "Come on Over"

Manager Adams of the Auditorium theatre, Concord, N. H., made good use of a dog and a boy's toy wagon in exploiting "Come On Over." The dog was hitched to the wagon and driven about town by a boy, who was usually surrounded by a half a dozen or more other boys.

The wagon was covered with white cloth. On each side was painted the words, "Come On Over." When a curious person went on over to see what it was all about he found an advertisement in the bottom of the wagon telling about the picture, where it was to be screened and the date.

Mr. Adams obtained tie-ups with many stores, one being at a meat market. In the window were the butcher's regular signs giving the prices of meats. At the bottom of the window, on a two by three-foot card, "Come On Over" was painted. In other stores displays of posters and stills were obtained, but the most effective single exploitation feature was the dog hitched to a wagon.

Kingman Builds "Way Down East" Lobby at Small Expense

Manager Kingman of the Strand theatre, Gaffney, S. C. in exploiting "Way Down East" built a most attractive lobby display. Taking a twenty-four sheet, he made cut-outs of the different rural characters, mounted this group of cut-outs over the entrance of his theatre. Directly underneath was a large pumpkin, over six feet high, with the lettering "Way Down East." In the lobby were corn stalks, pumpkins and rural decorations.

As a ballyhoo, he tied up with a local concern, giving them one pass, for the services of their buggy and mule. One of the employees of the theatre was dressed as a county "hick" and drove his buggy into Gaffney, in the residential and business sections of the town. The buggy carried a banner reading: "I came all the way from Kankakee to see 'Way Down East,' Strand theatre today.'

"Come On Over" ballyhoo used by the Auditorium theatre, Concord, Vt.

PROGRAMS FOR THE WEEK OF APRIL 2ND

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Orchestra—"Southern Rhapsody," by the Capitol Grand Orchestra.
Novelty—Good Safari—Game picture.
Comedy—The Duck Hunter—Mack Sennett.
Special—"Way Down Upon the Swanee River." A Southern fantasy of song and dance with Capitol Quartette, Capitol Ballet Corps and Frank Burns and Lew Brown.
Current Events—Capitol News.
Ballet—(a) Galop de Concert, presented by Mlle. Gambarelli, ballerina. (b) American Indian Dance by Doris Niles.
Feature—A Poor Relation.
Scenic—Strange Cities of the Sahara—Messmore Kendall and W. G. Clark.
Next Week—When Romance Rides—Goldwyn.

Strand Theatre—
Overture—"Capriccio Italien," by Strand Symphony Orchestra.
Novelty—Mark Twain—Kineto.
Vocal—"Dear Old Southland," by George Reardon, tenor.
Scenic—Trumps, Ace High—Post Nature.
Current Events — Mark Strand Topical Review.
Vocal—"Give Me All of You," sung by Eldora Stanford, soprano.
Novelty—The Ballad of Fisher's Boarding House—Picturization of Kipling's poem.
Prologue—By Strand Male Quartette with special scenic setting.
Feature—Pay Day.
Scenic—The Capc of Good Hope—Prizma.
Odds and Ends—(a) When the Salmon Come Home; (b) The Sky Jumpers; (c) They Say.
Comedy—Felix Makes Good—Cartoon.

Rialto Theatre—
Overture—"1812," by the Rialto Orchestra.
Current Events—Rialto Magazine.
Instrumental—"Rondo Capriccioso," by Hugo Mariani, Violin Virtuoso.
Feature—Beauty's Worth—Marion Davies.
Vocal—"Kiss Me Again" sung by Gladys Rice, soprano.
Comedy—Hokus Pokus — Bobby Vernon.

Rivoli Theatre—
Overture—"Sixth Hungarian Rhapsody," by the Rivoli Orchestra.
Scenic—The Lamp Lighter—Post Nature.
Vocal—"The Garden Matinee," by Marjorie Peterson.
Current Events—Rivoli Pictorial.
Instrumental—"Marche Militaire" and "Song of India," played by Edgar Fairchild, Herbert Clair and George Dilworth, pianists.
Feature—The Red Peacock—Pola Negri.
Comedy—The Anvil Chorus—Snub Pollard.

Cameo Theatre—
Overture — Orchestral selections played by Cameo String Orchestra.
Current Events — Cameo News Events.
Instrumental—"Le Deluge," violin solo by Samson Noble.
Scenic—The Silver Harvest.
Vocal—"Giannini Mia," from "The Firefly," sung by Miss Bessie Gerard.
Comedy—School Day Love—Educational.
Feature—Sisters—American Releasing.
Organ Solo—"Pilgrims Chorus," played by John Priest.

Apollo Theatre—
"Orphans of the Storm" continued.

Central Theatre—
"Man to Man" continued.

Criterion Theatre—
"Loves of Pharaoh" continued.

TEMPLE
FOLKS! HERE'S A DARB
THOMAS MEIGHAN
in
"A Prince There Was"
Another big fine role that blends life's strength and tenderness as only Tom Meighan can do. If you want to know what they mean when they say "A man's a prince," see this photoplay.
AND A MACK SENNETT COMEDY
with BEN TURPIN
in
"LOVE AND DOUGHNUTS"

Here is one of Eddie Zorn's displays billing the showing of "A Prince There Was" at the Temple theatre, Toledo.

LOS ANGELES

Symphony Theatre—
Current Events—Fox News.
Scenic—Precious Gems—Prizma.
Comedy—The Anvil Chorus—Pathe.
Overture—Are You Playing Fair.
Feature—Woman Wake Up—Florence Vidor.
Next Week—Intrigue.

Clune's Broadway Theatre—
Short Dramatic—The Avenger—Irving Cummings.
Organ—Dimples.
Current Events—Kinograms.
Feature—The Heart Specialist.

Superba Theatre—
Current Events — International News.
Comedy—A Pullman Panic—Universal.
Vocal—"Arc You Playing Fair." Tenor Solo
Feature—The Dangerous Little Demon—Universal.

Kinema Theatre—
Novelty—Topics of the Day—Pathe.
Burr Novelty Reel
Current Events — International News.
Scenic—"Cavalleria Rusticana" and "The Sheik."
Feature—Polly of the Follies—Constance Talmadge, Succeeding "Schools Days" after five days run.

Grauman's Rialto Theatre—
Bill at Grauman's Million Dollar theatre of last week moved to Rialto for indefinite run with "The Green Temptation" as the feature.

California Theatre—
Current Events—Fox News and Kinograms.
Novelty—Topics of the Day—Pathe.
Special—Kipling's "Ballad of Fisher's Boarding House"—Pathe.
Musical—Concert by orchestra including the rendition of "Pagliacci," "Mazurka," "Leave Me With a Smile," etc.
Feature—Be My Wife—Max Linder.
Comedy—"Tis the Bull—Christy.
Next Week—The Night Rose.

Mission Theatre—
Overture—La Burlesque.
Scenic—Mountain Music—Sunset—Burrud.
Organ—There's a Town in Dixie.
Cartoon — Cracked Ice — Funny and Mose.
Instrumental—Song of India. Violin Solo.
Feature—Turn to the Right—Metro.
Next—Orphans of the Storm.

Grauman's Theatre—
Overture—Medley.
Current Events—Pathe News.
Organ—"Orpheus" and "Eurydice."
Special—Children's dance number.
Educational — Urban's Movie Chats.
Vocal—Just a Song at Twilight. Rendered as Tenor Solo.
Educational—Pathe Review.
Novelty—Personal appearance of Los Angeles Times, Beauty Contest winner.
Feature—Is Matrimony a Failure.

Pantage's Theatre—
Feature—The Sign of the Jack O' Lantern.

Miller's Theatre—
Ninth week of "The Silent Call."

Loew's State—
Current Events — International News.
Feature—The Barricade.
Five Acts Vaudeville.

Hill Street Theatre—
Educational—Kineto Review.
Feature — Chivalrous Charley — Selznick.
Comedy — T'was Ever Thus — Christie.
Five Acts of Vaudeville.

SEATTLE

Coliseum Theatre—
Overture—Carnival.
Current Events—Pathe and Kinograms.
Scenic—Missing Men.
Comedy—The Skipper's Policy.
Vocal — Male quartette singing "While Miami Dreams."
Feature—Boomerang Bill.
Next Week—The Rosary.

Columbia Theatre—
Overture—"Stradella" and "Swanee River Moon."
Current Events — International News.
Comedy—Two of a Kind.
Feature—Man to Man.
Next Week — Dangerous Little Demon.

Strand Theatre—
Overture—The Sheik.
Current Events—Kinograms.
Comedy—Barnyard Cavalier.
Vocal — Emerald Trio singing "Angel Child."
Feature—Unit Program.
Part 1—A Day at a Studio. With Louise Lovely as director, taking pictures of local people on the stage.

Display for "Her Mad Bargain," starring Anita Stewart, designed by Loew's State, Los Angeles.

Part 2—Miss Lovely and Wilton Welsh in a playlet entitled, "Their Wedding Night."
Part 3—Life's Greatest Question.
Next Week—Her Husband's Trademark.

Blue Mouse Theatre—
Overture—Selections from Scottish Airs.
Current Events—Fox News.
Comedy—Peace and Quiet.
Feature—Flower of the North.
Next Week—Cardigan.

Liberty Theatre—
Overture—Popular melodies.
Current Events—Liberty and Selznick News.
Scenic—Pathe Review.
Comedy—High Tide.
Feature—Travelin' On.
Next Week—The Green Temptation.

Winter Garden Theatre—
Current Events — International News.
Novelty—Screen Snapshots.
Special—The Six Melody Men in instrumental numbers.
Feature—The Isle of Zorda.
Next Week—Sisters.

ST. PAUL

Capitol Theatre—
Overture — "Fingal's Cave" — F. Mendelssohn-Bartholdy.
Capitol Digest—Pathe and International News — "Photographic Gems" and "When the Salmon Come Home"—Pathe Review.
Florida Fancies—Pathe Review.
Feature—Viola Dana in "Glass Houses."
Bendix Male Quartette and Miss Marion Crary presenting Excerpts from "The Prince of Pilsen"—Luders. — Special presentation by Lowell V. Calvert.
Charlie Chaplin in "Pay Day."
Solo for Grand Organ—"Marche Lorraine"—Ganne.
Arthur Koerner—Organ Recital—1. Morning-mood — Grieg — 2. Scarf Dance—Chaminade.

State—
Prologue—"A Trip to Japan" cast of 30, singing and dancing—Elaborate costumes and settings by Arnold Englander—Produced by George H. Dumond.
Current Events — Pathe News — Pathe Review—Topics of the Day.
Comedy — "The Rain Maker" — Lloyd Hamilton.
Feature—"The Passion Flower"—Norma Talmadge.
Next Week—"The Great Temptation"—Betty Compson.

Allen—
Overture — "Midsummer Night's Dream."
Current Events—Allenette.
Art Film—"The Bashful Suitor."
Prelude—"The White Gods Come," a dance-drama written and staged by Glenna Smith Tinnen and Katherine S. Brown, with cast of 40.
Feature—"The Night Rose."

Stillman—
Overture—"Old Favorites," arranged by Homer Walters, featuring a piano solo by Gruenwald.
Comedy—"O Promise Me."
Feature—"Hail the Woman."
Next Week—Probably continued.

Park—
Overture—"Rhapsodie of North America," arranged by Maurice J. Spitalny.
Current Events—Fox News.
Comedy—"Toonerville Tactics."
Feature—"A Question of Honor"—Anita Stewart.
Next Week—"One Glorious Day"—Will Rogers.

Standard—
Current Events — International News.
Comedy—"Two of a Kind," with Harry Sweet.
Feature — "Conflict" — Priscilla Dean.
Next Week—Same continued.

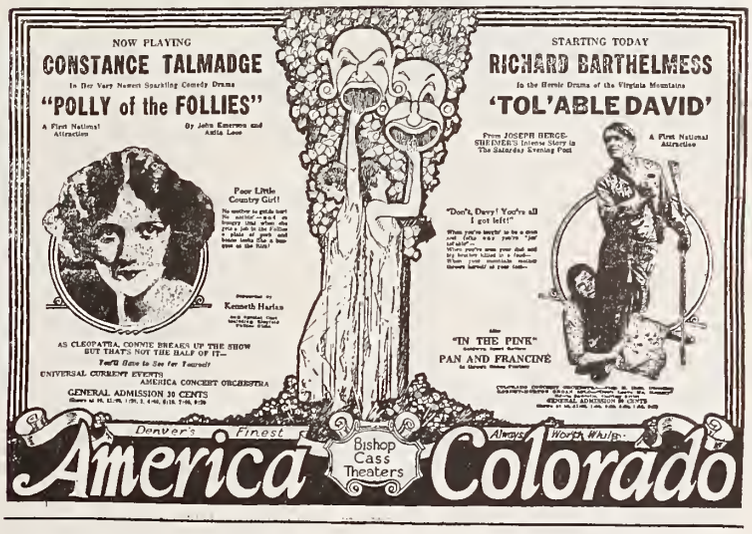
WASHINGTON

Metropolitan—
Overture—Babes in Toyland.
Violin Numbers—Ballade and Polonaise (Vieuxtemps) — "Kiss Me Again."
Current Events — Pathe News — Topics of the Day.
Feature — "Penrod" — First National.
Next Week—"The Lotus Eater"—First National.

Rialto—
Feature—"Orphans of the Storm"—Griffith.
Next Week—"Find the Woman"—Paramount.

Columbia—
Overture—Oberon.
Current Events — International News.
Feature—"Moran of the Lady Letty"—Paramount.
Next Week—Fascination—Metro.

Palace—
Overture—Tannhauser.
Current Events — Pathe News — Topics of the Day.
Cartoon—Mutt and Jeff.
Feature—"Hail, the Woman"—Associated Producers.
Next Week—"The Cradle"—Paramount.



Narrow half page on "Polly of the Follies" and "Tol'able David," used recently by the America and Colorado of Denver.

CINCINNATI

Walnut—
Current Events—Pathe News.
Topics of the Day.
Cartoon—Aesop's Fables—Pathe.
Comedy—A Barnyard Cavalier—Christie.
Feature—The World's Champion.
Next Week—The Barnstormer.

Strand—
The Four Horsemen of the Apocalypse.
Second week at popular prices.
Next Week—Not decided.

Palace—
Current Events — International News.
Topics of the Day.
Feature—Too Much Wife.

Capitol—
Overture—Light Cavalry (Suppe).
Capitol News Events.
Atmospheric Prologue.
Short Subject—The Young Painter.
Musical Number—Capitol Jazz Frolic—Capitol Jazz Unit.
Feature—A Stage Romance.
Novelty—Eve's Leaves — Ollendorph Sketchograph.
Next Week—Watch Your Step.

CHICAGO

Chicago Theatre—
Overture—"Oberon."
Scenic.
Specialty—Walter Pontius singing "When My Caravan Has Rested."
"Topics of the Day."
Topical—News Reel.
Organ Solo—Popular numbers—Jesse Crawford at the organ.
Prologue—
Feature—Betty Compson in "Green Temptation."
Comedy—Charles Chaplin in "Pay Day."
Coming feature—"The Silent Call."

Tivoli Theatre—
Overture—"Rienzi."
Scenic.
Specialty—Benson's Dance Orchestra.
Pathe News.
Literary Digest.
Organ Solo — Meditation from "Thais." Milton Charles at the organ.
Prologue.
Feature—Wesley Barry in "School Days."
Comic Cartoon.
Coming feature—"Turn To the Right."

Woodlawn Theatre—
Organ Solo—Selected—Arthur J. Gutow at the organ.
Woodlawn Novelty—Screen Snapshots.
Woodlawn Pictorial Review.
Comedy—"Peace And Quiet."
Overture—Selections from "Mikado."
Feature—Wallace Reid in "The World's Champion."

Great Northern—
Feature—"Orphans of the Storm," featuring the Gish Sisters—10th week.

Roosevelt Theatre—
Overture—Bits of Grand Opera.
News and Views of the World.
Specialty—Mr. Stanley Beacon, baritone, costumed as Rudolph Valentino in the feature picture, singing typical Argentine love songs.
Feature—"The Four Horsemen of the Apocalypse."
Coming Feature — "Bought And Paid For."

Randolph Theatre—
Feature—"Where Is My Wandering Boy Tonight."
Comedy—"O Promise Me."
Coming Feature—Priscilla Dean in "Wild Honey."

Ziegfeld Theatre—
Feature—"Cardigan."
Aesop's Fables.
News Weekly.

Barbee's Theatre—
Pathe Topics.
Pathe News.

AT- 11 30 1 30 3 30 5 30 7 30 9 30
FIRST TIME ANYWHERE
Karlton
BROAD AND CHESTNUT
THREE-STAR COMBINATION
WILLIAM DeMILLE Production
BOUGHT and PAID FOR
BASED ON THE PLAY by GEORGE BROADHURST
It is a Paramount Picture
Agnes Ayres and Jack Holt
IT'S ONE OF THE STRONGEST PHOTODRAMAS EVER WRITTEN IT IS FILLED WITH ACTION FROM START TO FINISH THE STORY IS ONE OF UNUSUAL APPEAL

This "Bought and Paid For" ad is by the Karlton theatre, Philadelphia.

Comedy—Eddie Lyons in "Pardon Me."
Feature—"The Splendid Lie."
Coming Feature—Norma Talmadge in "Smilin' Through."

Pantheon Theatre—
Pantheon Topics and Travel.
Overture—Southern Rhapsody.
"Topics of Day."
Specialty—Cello Solo — "Mighty Lak A Rose."
Round 3 of "The Leather Pushers."
Specialty—Miss Marie Lighthall, soprano, singing "Gianina Mia."
Feature—Wesley Barry in "School Days."
Coming Feature—"Foolish Wives."

ATLANTA, GA.

Howard Theatre—
Overture—"The Glow-Worm.
Howard News and Views.
Comedy—The Piper.
Instrumental—"Concert Polka" Cornet Solo by Perry Bremer.
Feature—Gloria Swanson in "Her Husband's Trade-Mark."

Metropolitan Theatre—
Overture—Metropolitan Orchestra, Dave Love Conductor.
Kinograms.
Comedy — Charles Chaplin in "Pay Day."
Feature—Richard Barthelmess in "The Seventh Day."

Rialto Theatre—
Overture—Selections.
International News.
Comedy—"Rialto Comedy."
Instrumental — Smith's Six Famous Harmony Boys (Jazz Orchestra).
Feature—Elaine Hammerstein in "Why Announce Your Marriage."

MILWAUKEE

Alhambra Theatre—
1. "Madame Butterfly" — 20 piece orchestra.
2. Topics of Day—Pathe.
3. Educational Topics on Travel.
4. Natural History.
5. Public Service.
6. Industry.
7. Interesting Personalities.
8. Doings in Other Lands.
9. Curious Habits.
10. Biology.
11. Latest World News.
12. Stage Novelty and Song.
13. Feature—"Shame."
14. Comedy—2-Act—Christie.
15. Organ Solo—Elwyn Owen.

Strand Theatre—
Weekly—Kinograms.
Feature—"A Question of Honor"—Anita Stewart.
Special—Edna Wallace Hopper in Person.

Butterfly Theatre—
Weekly—Fox News.
Feature—"Man to Man"—Harry Carey.
Comedy—Lee Moran—"Rubberneck.

Merrill Theatre—
Weekly—International News.
Comedy—Joe Rock in "The Whirlwind."
Special—Burr Novelty Reel—A Little of Everything That's Entertaining.
Feature—"The Rosary"—First National.

Design Used by the Temple, Toledo, to Advertise Jackie Coogan in "My Boy."

PHILADELPHIA

Stanley—
News—Pathe and Fox.
Educational—"How to Grow Thin."
Comedy—"'Tis the Bull"—Bobby Vernon.
Musical Feature—Clarence Fuhrman, pianist.
Feature—"The Green Temptation"—Paramount.
Next Week—"Woman's Place"—Peerless.

Stanton—
Feature—"Cardigan" — Messmore Kendall.
Next Week—"The Golem"—Goldwyn.

Aldine—
Feature—"Molly-O"—Mack Sennett.
Next Week—"Hail, the Woman"—T. H. Ince.

Karlton—
Features—"The Miracle Man"—Monday and Tuesday; "Dr. Jekyll and Mr. Hyde"—Wednesday and Thursday; "Male and Female"—Friday and Saturday.
Next Week—Three other revivals.

Arcadia—
News—Pathe.
Feature — "Love's Boomerang" — Paramount.
Next Week—"For Those We Love" Goldwyn.

Regent—
Cartoon—"Hoot Mon"—M & J—Fox.
Comedy—"Please Be Careful."
Feature—"Boys Will Be Boys"—Goldwyn.
Next Week—"The Song of the Soul"—Goldwyn.

Palace—
News and Topics—Pathe.
Short Subject—"The Lamplighter" Elec.
Comedy — "Torchy and Orange Blossoms."
Feature—"The World's Champion"—Paramount.
Next Week—"Love's Redemption"—Peerless.

Victoria—
News—Pathe.
Comedy—"Cops."
Scenic-cartoon — "Combatting the Elements"—Abe Meyers.
Feature—"Any Wife"—Fox.
Next Week—"The Right That Failed"—Metro.

Capitol—
News—Kinograms—Elec.
Comedy—"Beware of Blondes."
Scenic—"The Great White Silence"—Masterpiece.
Feature—"De Luxe Annie"—Select.
Next Week—"The Way of a Maid"—Select.

MONTREAL

Allen Theatre—
Current Events—Compiled from all releases.
Concert—Prelude Symphonique—(Miro).
Lolita—(Miro).
Orchestra conducted by the composer.
Feature—A Question of Honor—Anita Stewart.
Vocal—Il Baccio.
Mighty Lak' a Rose.
Added Feature—Polly of the Follies—Constance Talmadge.
Next Week—The Cabinet of Dr. Caligari.

BROOKLYN

Mark Strand Theatre—
1. Overture Selections from "I Pagliacci" (Leoncavallo) with interpolation by Mary Fabian soprano, who sings "The Bird Song," with Mark Strand Symphony orchestra, Alois Reiser conducting. Miss Fabian on concert stage with miniature stage set.
2. Scenic "And Women Must Weep" (Bruce Wilderness Tales).
3. Solo—"On the Road to Mandalay" (Kipling) — Edgar Kiefer, soprano.
4. Mark Strand Topical Review.
5. Neapolitan Songs and Dances. Bay of Naples scenic set at night with principals in festive dress. Numbers were: "Funiculi, Funicula," mixed quartette; "O Sole Mio," Frederick Jagel, tenor; "Tarantella," dance, Mme. Talma and Michael Nicholoff; "Addio Napoli," Florence Mulholland, contralto; "Santa Lucia," mixed quartette with dancers.
6. Betty Blythe in "Fair Lady" (Feature). Personal appearance by Miss Blythe on Monday and Tuesday.
7. Comedy—Buster Keaton in "The High Sign."
8. Organ Solo "Serenade" (Andrews)—John Hammond and George Crook, organists.

Next Week—Anita Stewart in "The Woman He Married"—Harold Lloyd in "An Eastern Westerner."

PITTSBURG

State Theatre—
First week of WAY DOWN EAST.

Regent Theatre—
Current Events—Kinograms.
Feature—The Woman's Side.
Comedy—Battling Torchy.
Next Week—Traveling On.

Liberty Theatre—
Current Events — International News.
Feature—The World's Champion.
Comedy—One Stormy Knight.
Next Week—Pay Day.

Blackstone—
Current Events — International News.
Feature—The World's Champion.
Comedy—One Stormy Knight.
Next Week—Traveling On.

Savoy—
Current Events—Fox News.
Feature—Sky High.
Comedy—Battling Torchy.
Next Week—Footfalls.

Olympic—
Current Events—Pathe News.
Feature—Her Husband's Trademark.
Comedy—West is West.
Added Attraction—How to Grow Thin.
Next Week—

Grand—
Current Events — Grand News Weekly.
Novelty—Urban's Movie Chats.
Specialty—Topics of the Day.
Feature—The Woman's Side.
Comedy—Pure and Simple.
Next Week—Polly of the Follies' Pay Day.

Aldine Theatre—
Current Events—Selznick News.
Feature—The Dangerous Little Demon.
Next Week—Not Announced.

Gayety Theatre—
Current Events — International News.
Feature — Kidnapped in New York.
Next Week—Not announced.

Duquesne Theatre—
Feature—The Brand.
Next Week—Luxury.

Loew's Lyceum Theatre—
Current Events—Loew's News Weekly.
Feature—Glass Houses.
Next Week—The Heart Specialist.

Cameraphone Theatre—
Dempsey-Carpentier Pictures.

Minerva Theatre—
Dempsey-Carpentier Pictures.

Reported by
ED. A. WHEELER,
Grand Theatre, Greensburg, Pa.

ST. LOUIS

Missouri Theatre—
Unit No. 1—The Missouri News, including picture of Mt. Vesuvius from aeroplane.
Unit No. 2—"Fore," a Grantland Rice sport pictorial.
Unit No. 3—"Whirlwind," Joe Rock Comedy.
Unit No. 4—"Hawaaiiaana," Missouri Symphony Orchestra, instrumentalists from Hawaiian School of Music, St. Louis, and the Missouri Solo dancers.
Unit No. 5—Agnes Ayres in "Bought and Paid For."

William Fox Liberty—
Overture—Selections from "The Chocolate Soldier."
Fox News.
Mutt and Jeff Cartoon, "Hoot Mon."
Comedy—Baby Peggy in "Peggy Behave."
Feature—Priscilla Dean in "Wild Honey."

New Grand Central and West End Lyric—
A—Overture—"Second Hungarian Rhapsody."

B—News and Views.
C—Topics of the Day accompanied by musical hit, "Virginia Blues."
D—Organ Solo, "Toyland," Oscar H. Jost, Organist.
E—Mae Murray in "Peacock Alley."
F—Lloyd "Ham" Hamilton in "The Rainmaker."

Criterion-Delmar-Congress Theatres—
Overture.
News and Views.
Comedy.
Feature—"Beyond the Rainbow."

New Capitol—
Overture.
News and Views.
Comedy—"Love and Doughnuts."
Organ Solo.
Feature Film—"Thunderclap."

KANSAS CITY

Liberty Theatre—
Overture—Selections from "Cavalleria Rusticana."
News—Pathe.
Comedy—"Aesop's Fables."
Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Special Number—Vocal selections by Prince Lei Lani, Victrola artist.
Feature—"Wild Honey"—Priscilla Dean.
Next Week—"Beyond the Rainbow"—Special cast.

Doric Theatre—
News—International.
Special Number—Eugene Dennis, 17-year-old girl psychic.
Organ Selections—P. E. Stevens, organist.
Feature—"The Barricade."
Next Week—"Love's Boomerang"—Ann Forest.

Newman Theatre—
Overture—"The Bohemian Girl."
Current Events—Newman News and Views.
Comedy—"By Heck"—Sennett comedy.
Special Number—Personal appearance of Wesley Barry.
Organ Selection—Gerald I. F. Baker and Q. Landwehr, organists.
Feature—"The World's Champion"—Wallace Reid.
Next Week—"The Seventh Day"—Richard Barthelmess.

Royal Theatre—
Overture—Selections.
News—Royal Screen Magazine.
Comedy—"A Barn Yard Cavalier"—Christie comedy.
Organ Selections—Harry Frank and Miss Ella McGorty, organists.
Special Number—Egbert Van Alstyne, song writer, assisted by Clem Dacey.
Feature—"A Game Chicken"—Bebe Daniels.
Next Week—"The Woman's Side"—Katherine MacDonald.

Twelfth Street Theatre—
Overture—Popular selections.
News—Screen Magazine.
Comedy — Christie comedy, "No Parking."
Organ Selections — Miss Hazel Webb and Miss Fay Shepherd, organists.
Feature—"A Question of Honor"—Anita Stewart.
Next Week—"Man to Man"—Harry Carey.

EUCLID
NOW PLAYING
CONTINUOUS 11 A.M. TO 11 P.M.
PRICES MAT. 25¢ EVE. 35¢
"THE MISTRESS OF THE WORLD"
A Series of four Paramount Pictures with MIA MAY
The Second of this Marvelous Series Begins Today
"THE RACE for LIFE"
More Thrills, Excitement and Heart Throbs Than the First
A Story Too Big to be Told in One Picture. So It Had to be Told in Four!

Quarter page on "The Mistress of the World," playing at the Euclid theatre, Cleveland.

OMAHA

Rialto Theatre—
Overture—Selected.
Current Events—Kinograms.
Special—Battle of Jutland.
Comedy—Cops.
Feature—"Lane That Had No Turning."

Moon Theatre—
Overture—Selected.
Current Events—Moon International News.
Comedy—Matinee Idols.
Feature—Cameron of the Royal Mounted.

Strand Theatre—
Overture—Selected.
Current Events—Pathe News.
Special—Miss Beryl Burton singing "Smilin' Through," accompanied by Miss Dorothy Chenoweth at harp.
Added Attraction—Missing Men.
Feature—Smilin' Through.

Sun Theatre—
Overture—Patriotic Selections.
Current Events—Universal Weekly.
Comedy—Mutts.
Feature—Cardigan.

INDIANAPOLIS

Circle Theatre—
Current Events—Kinograms.
Novelty—Topics of the Day—Pathe.
Novelty—Tony Sarg's Almanac.
Solo—Tom Waterall.
Scenic—"The Silver Harvest."
Feature—"School Days."
Next Week—"Gas—Oil—Water" and "The Pale Face."

Loew's State Theatre—
Overture—"Raymond."
Current Events—Pathe News.
Magazine—Pathe Review.
Comedy—"Beat It"—Lloyd re-issue.
Special Feature—Dancing act of fifteen children, dedicated to Fifth National Flower Show.
Feature—"Bought and Paid For."
Next Week — "Footfalls," with Monte Blue and Tove Banor in person.

Ohio Theatre—
Current Events — International News.
Novelty—"Boys," Grantland Rice sport pictorial.

How Loew advertised "A Game Chicken" and "Step Forward" for his Cleveland houses.

Feature—"Turn to the Right."
Next Week—Same.

Colonial Theatre—
Current Events—Selznick News.
Novelty—Movie Chats.
Novelty—Aesop Fable.
Comedy—Snub Pollard.
Feature—"Prophet's Paradise."
Next Week—"Love's Masquerade."

BALTIMORE

Rivoli—
Overture—"The Only Girl"—Victor Herbert.
Current Events—Rivoli News.
Special—Pathe Review.
Prelude—Orchestral Novelties on Feature.
Feature—School Days — Freckles Barry.
Comedy—Step Forward—Ben Turpin.
Next Week—The Rosary—Special Cast.

Century—
Overture—Minuet and Barcarolle from "Tales of Hoffman."
Current Events—Century News.
Specialty—Breezes from Century Roof, comprising singing and dancing.
Feature—Turn to the Right—Special Cast.
Surprise Comedy.

New—
Feature—Glass Houses — Viola Dana.

Parkway—
Feature—Three Live Ghosts—Ann Q. Nilsson.

Academy—
Feature—Determination — Special Cast.

Loew's Hippodrome—
Feature — Poppy — Norma Talmadge.

Garden—
Feature—Up and Going—Tom Mix.

Picture Garden—
Feature—The Feast of Life—C. K. Young.

BUFFALO

Shea's Hippodrome—
Overture — "Martha" — von Flotow.
Vocal—Cycle of Songs sung by Redferne Hollinshed.
Piano Solo—"Valse in E Minor," reproduction by Ossip Gabrilowitsh on Steinway Duo-Art piano.
Feature—"What No Man Knows"—Clara Kimball Young.
Comedy — "Cops" — Buster Keaton.
Current Events—Hippodrome Review.
Next Week — "Three Live Ghosts.

Loew's State—
Overture — Medley of Popular Airs.
Feature—"Moran of the Lady Letty"—Dorothy Dalton.
Comedy—"Be Careful"—Monty Banks.
Current Events—Pathe News.
Special—"Mutt and Jeff cartoon."
Next Week—"Iron to Gold"—Dustin Farnum.

Lafayette Square—
Overture—Selections on organ by C. Sharpe-Minor.
Current Events—Selznick News.
Feature—"Shame."
Comedy—"The Anvil Chorus"—Snub Pollard.

Mark-Strand
Overture—"Wanna."
Current Events—Kinograms.
Feature—"A Game Chicken"—Bebe Daniels.
Comedy—"A Charmed Life"—Jimmy Aubrey.
Next Week—"The Other Woman"—Helen Jerome Eddy.

Palace—
Feature—"The Scrapper"—Herbert Rawlinson.

Keith's—
Feature—"The Devil Within"—Dustin Farnum.

Shea's North Park—
Feature—"What No Man Knows"—Clara Kimball Young.

Victoria—
Feature—"Ten Nights in a Barroom"—John Lowell.

Academy—
Feature—"The New Disciple."

MINNEAPOLIS

State Theatre—
State Digest—Events of Pathe and International News strips.
Comedy Feature—Charlie Chaplin in "Pay Day."
Special Attraction—Olga Mishka and her company of Russian dancers with their own orchestra director, John Alden.
Drama Feature—Viola Dana in "Glass Houses."

Garrick—
Feature—Priscilla Dean in "Wild Honey."

Blue Mouse—
Feature—Griffith's "Orphans of the Storm," second week.

Strand—
Feature—"Ten Nights in a Bar Room."

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Great Impersonation, The—
Good story, good acting but very poor drawing card. People that saw it liked it very much. (East.)

Don't Tell Everything—
Audience went wild over this picture. Wish we could get one as good as this every month. Used it three days but good enough for return engagement. (East.)

At the End of the World—
Extraordinary good picture. Played to good business considering the weather. (East.)

The Bride's Play—
A fair attendance, due mostly to unusually strong competition. Made money in a week's run. (Middle West.)

Fool's Paradise—
A real box office card. Did a big week's business, playing to packed houses. (Middle West.)

Feature went over big. Holding it for second week. (Middle West.)

This picture pleased and drew good business. (West.)

Good entertainment and good box office value. (West.)

The Green Temptation—
Good picture playing to satisfactory attendance. (West.)

Miss Lulu Bett—
Fine picture; did good business for five days with no extra exploitation. (Middle West.)

White Oak, The—
Nothing extra for Hart; carried the movie fans through a week. (Middle West.)

Good Bill Hart picture; business very good because of exploitations. (East.)

The World's Champion—
Went over big. Wallace Reid always popular here. Good attendance. (Middle West.)

A typical Reid picture—pleasing, but no mental strain required to see it. Pretty good business. Reid always a good bet, no matter what the vehicle. (Middle West.)

Fairly good picture with fair business. (West.)

It did pretty good—nothing to rave over, just an average program picture. (East.)

Mistress of the World—
Didn't take. Patrons don't like serials. Good crowds. (Middle West.)

Part two not so good as Part one. business is still holding up, however. (Middle West.)

Moran of the Lady Letty—
Valentino big drawing card, but business only fair. Story contains flaws but interesting and photography good. Miss Dalton did not please patrons, with her bobbed hair and role. Valentino did good work. (Middle West.)

Picture was very good, business extremely good but did not keep up to record of "The Sheik." (East.)

Stirring sea story in which Dorothy Dalton and Rudolph Valentino are seen to advantage. Pleased our patrons. Played to big business. (Middle West.)

A fairly good picture. The two stars are a big drawing card. (Middle West.)

Valentino and Dalton put this picture across for a week. Story just ordinary. (Middle West.)

GRAUMANS
MILLION DOLLAR THEATRE
HELLO LOS ANGELES!
GREETINGS
GRANTED SPECIAL PERMISSION BY STANFORD, THESE FAMOUS BOYS TRAVELING IN 2 SPECIAL CARS, WILL TAKE THIS CITY BY STORM—
JESSE L. LASKY presents
Ethel Clayton
IN
"The CRADLE"
A Smashing Story of Mother Love and the "Other Woman!"
THE STANFORD UNIVERSITY BAND
OF 80 MUSICIANS AND ATHLETES
And Every One of Them Is as Handsome as "Tommy" Meighan or "Wally" Reid!
See and hear them today and every afternoon and night this week!
WELCOME TO L. A. STANFORD UNIVERSITY BAND OF 80
Who should get the child—the mother or father?
Grauman's Symphony Orchestra of 50 Every Mat and Night, Gutzeit and Murtagh

Display Used by Grauman's, Los Angeles, for Ethel Clayton in "The Cradle."

Just Around the Corner—
Very good picture that played to fair business. (Middle West.)

Uncle Tom's Cabin—
No kick on this as helped with exploitation, it went over big. (East.)

Three Live Ghosts—
Very humorous and pleased patrons. Attendance good. (Middle West.)

Bought and Paid For—
Good picture and splendid audiences. (East.)

Crowds liked it very, very much. Heard no adverse criticism. (Middle West.)

Ladies Must Live—
Patrons liked it. Good patronage. (Middle West.)

One Glorious Day—
Best drawing card in several weeks. Played to large crowds for a week's run. (Middle West.)

Her Own Money—
Had a good week with this picture, which I think it a fairly good one. (East.)

Her Husband's Trademark—
Good Gloria Swanson feature. Played to better than average business. (Middle West.)

The Red Peacock—
This is a poor offering and we had poor business with it. (West.)

FIRST NATIONAL

My Boy—
A very pleasing picture which drew big. (Middle West.)

Excellent returns recorded on this subject which was well exploited. (East.)

The Silent Call—
A fine dog picture. Fair drawing card. (Middle West.)

Very enthusiastic comments from patrons. A beautiful thing drawing almost universal praise and very good business. (Middle West.)

The Seventh Day—
Good feature which played to average business. (Middle West.)

Smilin' Through—
Good drawing picture. Especially played up here as this was world's premier showing and Women's club were benefited by Monday performances. Broke no house records but did fine business straight through. Wonderful picture. (Middle West.)

Picture of pictures. Acclaimed by patrons as the sweetest story ever told. Did record business first week with probability of enormous business second week. (Middle West.)

One of Norma Talmadge's greatest and a big box office attraction. Did best business of the year with this feature. (Middle West.)

Serenade—
Played in conjunction with "A Dog's Life," featuring Chaplin, and drew good crowds all week. (Middle West.)

Gypsy Blood—
Not up to the first Pola Negri standard. Audience getting tired of foreign pictures. (East.)

R. S. V. P.—
Poor picture but business fair. (East.)

Polly of the Follies—
Constance Talmadge in a role exactly fitted for her. Good picture which drew well. (Middle West.)

Lots of real, rich humor with Connie highly pleased. (Middle West.)

A real box office attraction. Played to capacity houses all week and made big hit. (Middle West.)

A Question of Honor—
Had a very good week's run with this picture. (East.)

Went across fairly well. Not liked as well as in other releases. (East.)

The Song of Life—
Considered awfully poor; receipts average. (East.)

The Barnstormer—
Old time road shows and troupers burlesqued to painful degree. Does not compare with other Ray pictures and was not a good drawing card in house that ordinarily plays Ray's pictures to excellent attendance. Attendance poor. (Middle West.)

The Lotus Eater—
Opinions varied. Generally speaking it was well received. Drew well during week. (Middle West.)

Wesley Barry is always popular here. Picture no exception. All seemed to like it. (Middle West.)

Stardust—
Ordinary; couldn't have held out more than four days and didn't. (Middle West.)

Peaceful Valley—
On second run brought satisfactory business. General appeal. (Middle West.)

Love's Redemption—
Mediocre picture but business good. (East.)

HODKINSON

The Four Seasons—
Probably the best nature picture yet produced. A fine added attraction. (Middle West.)

Cameron of the Royal Mounted—
This one played to good crowds for a week and was popular with all patrons. (Middle West.)

REALART

Tilly—
Mary Miles Minter in Tilly (shown at vaudeville house). Clean, interesting story. (Middle West.)

Did not come up to expectation and picture fell. Just naturally died. People seemed to be more interested in seeing Miss Minter than in seeing the picture and those who were thus interested were few. Good story but it lacked a punch of any kind. (Middle West.)

About an average picture, but drew well. (Middle West.)

UNITED ARTISTS

A Doll's House—
Went over just fair and business not so good. (West.)

The Ruling Passion—
Very nice picture which went over fine. (West.)

SELZNICK

Why Announce Your Marriage—
Light, fluffy, but highly entertaining. It's the kind of entertainment most people want, so our house was well filled. (Middle West.)

A Man's Home—
This pleased very good and business was satisfactory. (West.)

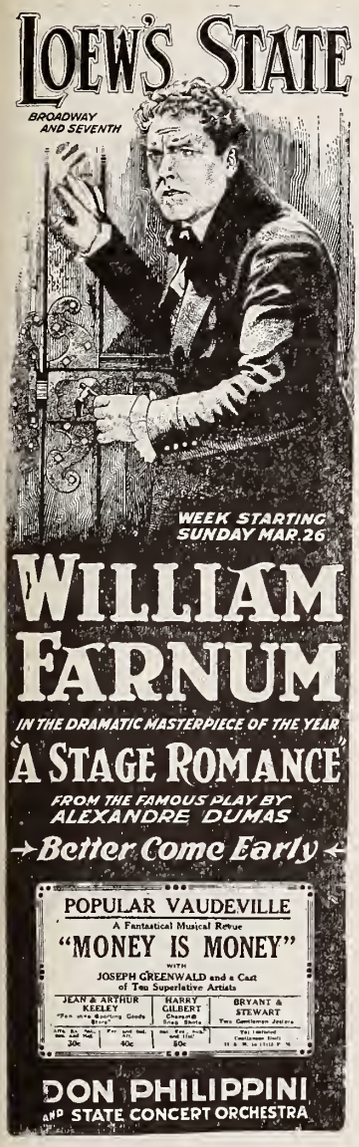
Handcuffs and Kisses—
Picture which brought general satisfaction. Elaine Hammerstein seems to be a general favorite and gaining in favor. Story rather unusual and good presentation. (Middle West.)

Scandal—
Picture shows a few signs of being an old release but no complaint received thereby. It was shown in second run house. (Middle West.)

The Prophet's Paradise—
Fair picture. Good business for the weather. (Middle West.)

METRO

Turn to the Right—
Wonderful picture though not as big as "The Four Horsemen;" picture is more of a melodrama, though, than a



How Loew's State, Los Angeles, Advertised William Farnum in "A Stage Romance."

human interest story. Did big business first week. (Middle West.)

Much favorable comment from patrons. Fair attendance considering general depression in business. (Middle West.)

Very good picture that played to fine business. (West.)

Went over big first week. Had to be pulled off on fourth day of second week. (Middle West.)

Very good picture playing to excellent business. (Middle West.)

Four Horsemen of the Apocalypse—
First time at popular prices. Very good. Played at this house earlier in the season for four weeks. Excellent business for a return engagement at popular prices. (Middle West.)

Peacock Alley—
Picture was very good. Held over for a second week. Pleased audiences. (East.)

Elaborate production which pleased our audiences. Business good. (Middle West.)

This picture has big exploitation possibilities and is a real audience picture. Played to fine business. (Middle West.)

The Conquering Power—
Went over excellently. Much favorable comment. Good crowds despite week of rain. (Middle West.)

Little Eva Ascends—
Bad picture and business to match. (East.)

Glass Houses—
Had a very good week's run with this picture. (East.)

PATHE

Never Weaken—
Great comedy but attendance not sufficient to warrant high price of picture. (East.)

Ruse of the Tattler—
Pretty fair picture. Business very satisfactory. (Middle West.)

Woman Wake Up—
Not especially strong drama. Patrons not pleased. Attendance fair. (Middle West.)

The Unfoldment—
Proved one of best of year. Ninety-eight per cent satisfied. Nice receipts. (Middle West.)

VITAGRAPH

Flower of the North—
My audience liked this one. Curwood's work always takes well here. Good receipts. (Middle West.)

The Prodigal Judge—
Went over dandy. Pair well. (East.)

Good picture with business just the opposite. (East.)

The Sheik's Wife—
Pleasing—receipts much better than expected. (East.)

Audiences did not enthuse over this one. Business fair. (East.)

ROBERTSON-COLE

Eden and Return—
Fair picture. Fair business. (Middle West.)

Foolish Matrons—
Held up well for the week. Doris May popular with patrons. (East.)

Beyond the Rainbow—
Very well liked—receipts pleasing. (East.)

Fairly good picture. Can't tell drawing possibility because we used vaudeville. (East.)

Some entertainment verdict of patrons. Drew excellently considering weather conditions. (Middle West.)

Two Kinds of Women—
Picture very pleasing but not a drawing card. (East.)

The Call of Home—
Despite unusual competition on this one did a fair week's business. (Middle West.)

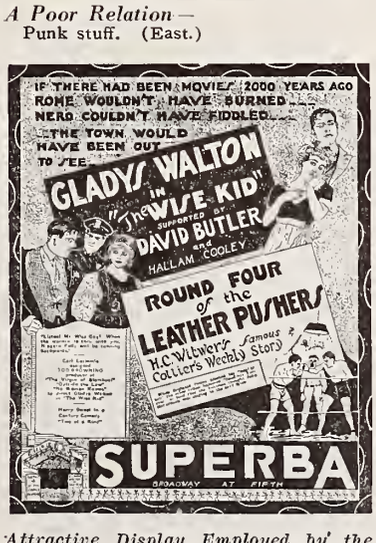
GOLDWYN

The Invisible Power—
Nothing much to this picture. A fair box office attraction. (Middle West.)

Come on Over—
Good stuff. They liked it. Lots of fun and, featured with a "Cheer Up Week" entertainment, it went over very nicely. (Middle West.)

Grand Larceny—
Only fair and business the same. (West.)

A Poor Relation—
Punk stuff. (East.)


IF THERE HAD BEEN MOVIES 2000 YEARS AGO ROME WOULDN'T HAVE BURNED NERO COULDN'T HAVE FIDDLED... THE TOWN WOULD HAVE BEEN OUT TO SEE
GLADYS WALTON IN "The WISE KID"
SUPPORTED BY DAVID BUTLER and HALLAM COOLEY
ROUND FOUR of the LEATHER PUSHERS
H.C. Witwer's Famous Collier's Weekly Story
SUPERBA
BROADWAY AT FIFTH

Attractive Display Employed by the Superba, Los Angeles, for Gladys Walton in "The Wise Kid."

A Thrill Display Designed by the Rivoli, Baltimore, for "A Question of Honor," Featuring Anita Stewart.

Poverty of Riches—
Fair picture and fair business. (East.)

Theodora—
The unusually large cast in this one attracted attention and the production was widely advertised, which resulted in a lively week's business. (Middle West.)

Drew very well. Receipts pleasing. (East.)

Men From Lost River—
Fair picture and fair business. (East.)

FOX

Perjury—
Fair. Nothing extra. (Middle West.)

Did a fair week's business, pleasing those who saw it. Strong competition and unfavorable weather proved a handicap. (Middle West.)

Iron to Gold—
A good program picture. Heard much favorable comment. Nice attendance. (Middle West.)

The Primal Law—
Exciting western picture; our people liked it very much. Did pretty fair business. (East.)

Thunderclap—
The cast in this one was widely advertised, which resulted in a lively week's attendance. (Middle West.)

A Connecticut Yankee—
Went great for eight days and might have gone longer. Business much better than at this time last year. The people who see this picture advertise it. Had general appeal but men were especially pleased with it. Good for any theatre. (Middle West.)

Did fair business on third run in city downtown. (East.)

Riding With Death—
Business in general picking up and business good for this picture which ran with "The Leather Pushers." (Middle West.)

The Devil Within—
This went over to good business and pleased audience. (West.)

The Broadway Peacock—
Drew them in for capacity all week. (East.)

Chasing the Moon—
Good picture and fine business. (West.)

Ordinary picture for Mix. Did fair business for week. (Middle West.)

UNIVERSAL

Foolish Wives—
Received well—held over for second week. (East.)

Gorgeous settings, excellent photography and very artistic but weak in plot. Patrons disappointed in much heralded picture but conceded points mentioned and agreed it was a magnificent affair from a production standpoint. Attendance good. (Middle West.)

Finished two weeks' run weakly. (East.)

The Leather Pushers—
Received good press notice and brought forth voluntary appreciation from audience. Men especially attracted but women who came liked the first round. (Middle West.)

Wild Honey—
Good picture, and drew all right. (West.)

Fairly entertaining with business about as usual. (West.)

Better than the usual Priscilla Dean picture. The flood scene is one of the greatest scenic effects ever seen in pictures. Better than average attraction. (Middle West.)

Exceedingly well praised. Receipts dandy. (East.)

Man to Man—
Great. Had 'em standing out in the lobby most of the time. Carey is our best attraction. (Middle West.)

STATE RIGHTS

School Days—
"School Days" is another real Wesley Barry success and a sure-fire box office attraction. Went over big for a week. (Middle West.)

Originally booked for a week, but shown only at matinee last half of week. All right for children. (East.)

Very popular with children. Not a great deal of adult appeal. Fairly satisfactory business considering unusually bad weather. (Middle West.)

Burn 'Em Up Barnes—
This is a cracker-pack, pleases young and old. One of the few comedy productions that has brought spontaneous and continuous laughter. Clean throughout and one that the most exacting patrons can find no fault with. (West.)

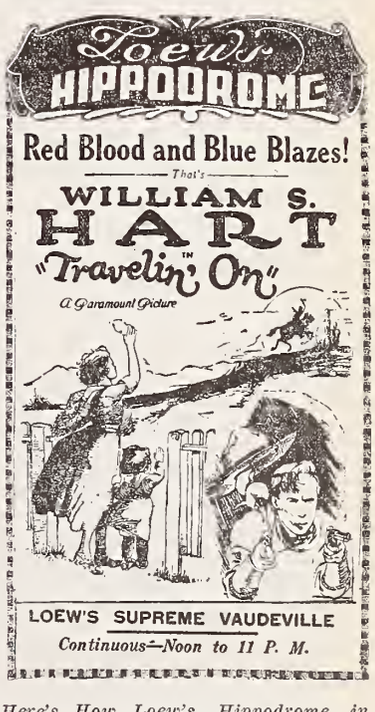
Not only did a big business, but pleased audiences so uniformly that we did not have a single complaint that the picture did not live up to advertising given it. (West.)

Fair picture and fair business. (West.)

The Sign of the Rose—
With personal appearance of George Beban packed the house. (East.)

Ten Nights in a Bar Room—
Tacked up the best business in many months. Patrons seem to like this kind of picture just at present. (East.)

Intrigue—
A poor picture which did not attract average business. (East.)



Here's How Loew's Hippodrome in Baltimore Advertised William S. Hart in "Travelin' On."

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Partial Payment Plan in Effect by Pacific Co.

To assist independent exchanges in maintaining what he calls "financial equilibrium" John J. Hayes, president of the Pacific Film Company, producers and distributors has placed in effect a new sales policy known as the "partial payment plan."

In an open letter to exchanges Hayes invites subscribers to buy Pacific territories still unsold for the three current Pacific releases by paying twenty percent of the territory cost down and twenty percent every 30 days until the full price has been paid.

Conan Doyle Turns Do Pleas for Stories

Sir Arthur Conan Doyle, due in New York from London April 6th, for an American lecture tour to carry him as far as the West Coast will not be tempted into writing a special story for films. The famous author of Sherlock Holmes made this declaration this week in a cable to the Alexander Film Corporation, which controls the American rights to the Holmes productions. When it became known that the writer planned an American visit, many of the big film producers made overtures to him, designed to get from him an original new fiction drama. To each the author made the same response: That his story writing has nothing to do with his forthcoming appearance on the lecture platform. The only films that can be issued bearing his name as author and his approval as a story teller, Sir Arthur avers, are the subjects the Alexander Film Corporation are now circulating.

Strand Shows Mark Twain in Author Series

"Mark Twain" from the "Great American Authors" series, produced by the Kineto Company of America and released by Hodkinson, is the Charles Urban contribution to the all short-subject program which Managing Director Joseph Plunkett has arranged this week at the Strand Theatre.

Plunkett has surrounded the newest Charles Chaplin picture with an excellent choice of short subjects and the Kineto picture on "Mark Twain" is one of the brightest spots on the Strand program. It was directed by James A. Fitzpatrick, who has produced all the "Great American Authors" scries and was edited under the personal direction of Charles Urban.

Print of "I Am the Law" Due

Finished Product Being Rushed to New York for Showing

LESTER SCOTT, in charge of the sales force of the Affiliated Exhibitors, Incorporated, is speeding across the continent to Los Angeles, for the purpose of bringing to New York a finished print of Edwin Carew's independent special "I Am the Law." Six months' actual work has been put into the making of this production. Director Carew is said to have practically cut the picture before it was shot, because previous to the turning of the crank for a single scene the script was changed and altered until it had reached what was considered perfection.

The same degree of care was devoted to the selection of the cast, which contains such famous screen personalities as Alice Lake, Kenneth Harlan, Gaston Glass, Rosemary Theby, Noah Berry, and his brother, Wallace Berry.

In the actual shooting of the picture nothing was spared. A whole Chinese village was constructed only to be torn down after a few shots. The same might be said of an Eskimo village. In all this Director Carew was aided by the splendid photography of Bob Kurle.

Scott was full of enthusiasm when he left New York because of the splendid reports received from the Coast by C. C. Burr, president of the Affiliated Exhibitors.

After leaving Los Angeles with the print it is Scott's intention to visit a few of the key cities on the way back in order to give some of the state right buyers a peek at the kind of box office attraction they are going to get. It is hoped to have the print in New York by the middle of April, shortly after which it will be exploited in a few towns for the purpose of arriving at its real audience value.

One thing is certain. Director Carew and every member of the cast have put everything they had into "I Am the Law." Carew himself is of the belief that it is the biggest picture he has yet made, despite the fact that he was responsible for such productions as "Isobel," "Rio Grande," "The Soul of a Woman," etc. In expressing his opinion of its merits Mr. Carew said:

"The mere announcement of a snow story usually means just some snow exteriors, a more or less faked snow storm, a dog sled team, a killing or two, and then a sunset, with the hero on his way to civilization with the girl he has captured. But I believe I have succeeded in putting a great deal more than this into "I Am the Law," and I feel safe in promising buyers of this indcpendent special a pleasant surprise."

Carew's optimism as to what may be expected of the picture is also shared by B. P. Fineman and Benny Zeidman, both of whom have followed its making from the selection of the story to the final cutting and titling. Fineman's reports to Mr. Burr have fairly bubbled over with enthusiasm. To such an extent has this been so that Burr feels that if "I Am the Law" is fifty per cent as good as Fineman claims it is, the independent market is going to get a whale of a picture.

"White Hell" Soon Ready

Print Expected in New York Shortly; Many Independent Buyers Make Inquiries

CUTTING and titling of "White Hell." first of the series of eight productions being made at Gloversville, N. Y., by the Charles E. Bartlett Productions, Inc., has progressed so far that it is expected the first completed print will be available for showings to buyers in New York within a few days.

Thosc who have viewed the picture in the rough are as one in declaring its story holds from start to finish, and that in atmosphere, photography and quality of histrionic ability as displayed by the cast it will rank with the best of the out-door stories of the year.

Sincc the first announcement of the series was carried in the trade journals, Jerry Abrams, sales manager, who is making his headquarters in New York at the Bristol Hotel, has received scores of inquiries from out-of-town buyers. He is withholding from closing any contracts until the buyers have an opporunity themselves to see the quality of the initial offering.

In the meantime production on the second of the series is under way at the Gloversville studios, with Richard C. (Dick) Travers as star, and a well balanced cast of capable players in support.

A full and attractive line of paper, and a complete and really useable press book are in course of preparation for "White Hell."

"Mother Eternal" Gets Southwestern Booking

Frank Fay, general manager of the Graphic Film Exchanges in Dallas and Oklahoma City, has completed negotiations for first run showings of "Mother Eternal" in Dallas, Fort Worth and Oklahoma City. This is the first of the Abramson features to be released on the cooperative basis just formed between the Graphic Film Corporation and the newly organized Graphic Exchanges.

Johnny Hines Christens New Burr Studio

The new C. C. Burr studio in Glendale was christened this week when Johnny Hines began production on "Torchy's Shoes." The enlarged facilities of the new studio will give Hines greater opportunities to carry out what are considered pretentious plans to make the interior and exterior sets of the forthcoming "Torchy" comedies better than they have ever been.

Production on the "Torchy's" will be speeded up immeasurably since at least ten sets can be set up at the same time and made ready for shooting without a moment's delay.

That the "Torchy" comedies have come into their own is more in evidence every day. Not only are these comedies playing first run houses in New York City, as is evidenced at the Brooklyn and New York Strand theatres and the Criterion, but they are also in demand in first run theatres throughout the country.

Radio Outfit as Bonus Stimulation Stunt

The Alexander Film Corporation had added another publicity novelty to the stimulating list in their campaign to dispose of territory for the firm's fifteen Sherlock Holmes subjects.

The concern was the first to apply radio to their sales talk.

The firm's newest is a radio outfit for a bonus, designed to attract box office receipts by enabling exhibitors to put the outfit up as a popularity prize in the houses signed up. Radio shoots again into the Alexander's weekly doings in that Sir Arthur Conan Doyle, who is due to arrive in America this week to begin a cross-country lecture tour, will give a short broadcasted wireless talk under the Alexander auspices on the day of his arrival.

All Star Features Buys "Wandering Boy"

All-Star Feature Distributors is the latest buyer of Equity's "Where is My Wandering Boy Tonight?" the B. F. Zeidman Production which has been a sensation in the independent market since it first opened at the Criterion Theatre in New York several months ago.

The sale wa sconsummated through Miss Rosenfield, Eastern sales representative of All-Star Features, of which Louis Hyman is general manager and Sol Lesser president, announces Louis Baum, sales manager of Equity. The territory embraces California, Nevada and New Mexico.

The purchase by All-Star Features adds another well known name to the list of "Wandering Boy" distributors. Equity consistently sold this feature to exchange men whose reputations for keen showmanship and discrimination are unexcelled.

Manager Names Staff for Armstrong Comedie

Charles B. Diltz, studio manager of Reaguer Productions, Inc., producing a series of "Billy" Armstrong two-reel comedies for release through the Pacific Film Company, announces the following staff: Rea Hunt, director; Roy Miller, assistant director; Robert Smith, cinematographer and Castillo Querin, cashier.

The Reaguer unit is now busily engaged in producing "Slow and Easy," which will be finished about the middle of April, but which will not be released until June first. Reaguer Productions, Inc., will make a series of 18 "Billy" Armstrong comedies, to be released via the state rights market.

"Big Boy" Williams Sal Numerous in South

Di Lorenzo, Inc., announced this week that the following sales were closed on "Blaze Away," the first of a series of six "Big Boy" Quinn Williams features that are to be released in the independent market; Texas, Oklahoma and Arkansas sold to the R. D. Lewis Film Corporation of Dallas; North and South Carolina to the Continental Pictures Corporation of Charlotte; and foreign rights for Argentine, Paraguay, Uruguay, Chili, Peru and Bolivia to Max Glucksman of New York City.

The new "Big Boy" Williams series is being produced by the Frederick Herbst Productions and directed by W. Hughes Curran.

The second of the series is titled "The Trail of Hate."

"Rubaiyat" Persian Not Arabian Picture

Eastern Film Corporation announces that "The Rubaiyat" is a Persian subject and not an Arabian.

It is an eleventh century story, based upon Omar Khayyam's famous quatrains, translated by Edward Fitzgerald and directed by Ferdinand Earle.

Scene from "I Am the Law," which will be given to the Independent Market through Affiliated Distributors, Inc.

Bromberg and Arrow Deal

Big Deal Completed for State Rights Marketing of Pictures

One of the most important deals in the State Right market was recently completed when the Arrow Film Corporation and Arthur C. Bromberg Attractions completed their negotiations for the handling of many Arrow releases in territory controlled by the latter.

Under the terms of the just-signed contract Bromberg Attractions will handle the following Arrow productions in Louisiana and Mississippi:

Twenty-six Sport Pictorials, 52 Arrow Comedies, "Man of the North," the Arrow-Ann Little Serial, 10 productions featuring Jack Hoxie, 4 productions featuring Neva Gerber, 2 productions featuring Grace Davison, "The Deceiver," starring Jean Hersholt; "The Stranger in Canyon Valley," featuring Edythe Sterling; 4 Peter B. Kyne productions.

The twenty-six Sport Pictorials were produced by Town and Country Films, under the supervision of Jack Eaton. Grantland Rice, the world-famous sporting writer, was largely responsible for their titling and editing.

The fifty-two Arrow Comedies represent the following well-known brands: Mirthquake Comedies, Cruelywed Comedies, Broadway Comedies, and Speed Comedies.

The four Neva Gerber productions from the studios of Ben Wilson have been characterized as clean, fine, worthwhile entertainment.

The four Peter B. Kyne pictures, two of which have been released so far, are made from the best works of this popular author, the first one being "A Motion to Adjourn," which appeared in the Saturday Evening Post, while the second, "Back to Yellow Jacket," was a Cosmopolitan Magazine story.

As has been said, this deal is a most important one in the independent field and one which will undoubtedly prove highly beneficial to both contracting parties.

Singer May Enter Chicago

Pacific Company Studying Conditions for Chicago Distribution

Julius Singer, eastern representative of the Pacific Film Company, is now diligently studying the Chicago territory with the intentions of opening an exchange for the distribution of the Pacific's output.

If his intentions materialize the pictures which will be handled by the Pacific-Chicago exchange will be Henry B. Walthal in "The Able Minded Lady"; Ora Carew, Walt Whitman, Gloria Joy in "The Girl From Rocky Point," and "The Forest King," with Reed Chapman and Lillian Hall.

Singer states that this is the reason he is withholding the sale of the Chicago territory from innumerable independent exchanges that wish to purchase it.

John J. Hayes, president of the Pacific organization, is the recipient of a number of inquiries for the three pictures in other territories of the United States and Europe. Negotiation for the sale of the output for South America is now in order and an announcement will be made later on the deal.

Both the New York and Culver City offices of this company have been swamped with inquiries in reference to the new series of two-reel Billy Armstrong comedies, the first of which will be released June 1st and one every three weeks thereafter.

Great pains is being taken by Hayes, who is supervising production at the Culver City studio, on these comedies with the intention of making them above the average type. The histrionic abilities of Armstrong can be remembered by his inimitable work in the Mack Sennett forces.

"School Days" Popular for Holy Week Showing

Fourteen theatres belonging to the Stanley Company of America, Phila., will show the Warner Brothers' production, Gus Edwards' "School Days," featuring Wesley Barry, during the week of April 10, known as Holy Week, according to an announcement.

Virtually every representative circuit and theatre throughout the country has played or is planning to show the Wesley Barry feature, it is said. Every big theatre in Canada has played or has booked the picture and it is declared that the Kinema Theatre, Los Angeles; Shea's Hippodrome, Buffalo; Liberty and State, Pittsburgh; Liberty, Kansas City; the entire Lubliner and Trinz circuit, Chicago, Balaban and Katz, Chicago theatre, and scores of other representative theatres have shown the Warner production with gratifying results.

Jensen and Von Herburgh Circuit, Seattle, is said to have booked "School Days" for its entire chain of theatres without seeing the production.

Public Still Keen for High Class Comedy

That the public demand for screen comedy is keener today than ever is indicated in box office reports from all sections of the country now in possession of Distinctive Productions. The reports cover the second George Arliss production, "The Ruling Passion," which has a marked comedy vein.

A west Coast report from San Francisco states the new Arliss comedy played at the Grenada theatre last week to $24,000.00.

The production has been booked for early opening dates in Lowell, Springfield, Worcester, Lynn and Somerville, Mass.; Syracuse, Albany, Yonkers, Schenectady, Troy, Utica, N. Y.; Indianapolis, Philadelphia, Allentown, Erie, Pa.; Cincinnati; Denver, Kansas City, Mo.; Wichita, Topeka, Kan.; Tulsa, Okla.; San Diego, Cal.; St. Paul, Minn.; Hartford, New Britain, Conn.; Newark, Bayonne, Elizabeth, Hoboken, N. J.; Huntington, W. Va.; Portland, Ore.; Seattle, Spokane, Wash.; Ottawa, Toronto, St. John and Halifax, Canada.

"Daughter of the Night" Reported Popular

The general manager of the L. & H. Enterprises, recently returned from a trip to the Coast, reports an increase in the demand for historical drama as evidenced by his success in placing "Daughter of the Night" with some of the best exchanges throughout the country.

"Daughter of the Night," presented by the L. & H. Enterprises, is an historical drama of revolutionized Russia. Purported to be the history of the only daughter of the Czar's family to escape slaughter by the revolutionists, the picture splendidly portrays womanhood in its highest type, sacrificing wealth, luxury and love in order that she might aid her country and her people.

This picture is being handled in New York by Alexander Film and has already been booked in many houses in Greater New York.

New Firm Will Handle Italian Pictures

AN important step in the development of the motion picture industry marked a few days ago when the filing of the corporation papers of Shipman-Luporini in Albany signalled the entrance of this new firm into the field, to represent pictures made in Italy under American technical supervision.

Ferdinando V. Luporini, senior member of the firm of Luporini Brothers, was particularly gratified for the reason that this marked the realization of a long-cherished dream.

Saint Ilario, the first of a series of stories by F. Marion Crawford, was selected as the initial production of the Ultra, as the new concern will be known. Kenneth O'Hara, for four years associated with Thos. H. Ince, was selected as the continuity writer.

Henry Kolker, director of "Disraeli," was selected to direct "Saint Ilario." The work of photographing this picture was entrusted to Charles Rosher, for many years cameraman for Mary Pickford, and William Colvin, long identified with Mr. Shipman, was sent over in an advisory capacity, in connection with the production.

Mario Luporini, who is in charge of the office of Luporini Brothers, in Italy, is expected in New York shortly.

The Ultra Film Company is composed of Dr. Francesco Stame and his brother Gino Stame, who has greatly contributed to the making of this production.

It is announced that Stephen T. King, long associated with Ernest Shipman, will in all probability represent the interests of the new firm in the absence of its principals.

"Felix Makes Good" Is Booked for Strand

"Felix Makes Good," third of the "Felix" cartoons, the stories of which are controlled by Miss M. J. Winkler for independent distribution, has been booked by Joe Plunkett, Managing Director of the New York Strand Theatre.

Burr States New Policy

Will Produce Creative Pictures Along Legitimate Production Lines

THE purchase of the Glendale Studio by C. C. Burr, not only marked a milestone in the rapid and broader expansion of Affiliated Distributors, Inc., but it also marks the inception of a new policy of production that should go a great way towards making feature pictures really creative with as much thought to their preparation as that behind the legitimate stage play.

In commenting upon this wide departure from the ordinary mechanics of motion picture production, Burr said:

"It has long been my desire to make real productions—pictures that would satisfy and entertain, not because of lavish settings or the proverbial happy endings, but because the pictures were creative, with as much thought behind them as George M. Cohan and other noted theatrical producers give to the legitimate stage play.

"There is no reason on earth why this cannot be done. The public and exhibitors are continually clamoring for pictures that are different—pictures that show the ear-marks of a carefully planned plot, where logical sequence is followed because of legitimate circumstances, and where the action corresponds with life-like incidents that are real, and not the product of a director's imagination.

"In view of my own ideas on the construction of real photo-dramas, I have, for the past year, been building my organization from the legitimate producer's standpoint, and now that I have the increased facilities of a thoroughly equipped studio and men of vision and ideas with me, I am positive that the affiliated product will more closely approximate the legitimate stage play in its preparation and construction than any other production of its kind."

The facilities of the new Burr studio mark it as among the most thoroughly equipped of its kind in the East, for with the actual laboratory on the premises Burr will be able to ascertain ten minutes after the shooting of a scene whether the actual shots taken meet with approval.

Preparing Kineto Catalogue

Thirty-five Per Cent of Urban's Encyclopedia to Be Catalogued

CHARLES URBAN is now preparing a new Kineto Catalogue which will list about thirty-five per cent of the material which will be embraced by "The Living Book of Knowledge," the world's motion encyclopedia which will include a minimum of 1,000 reels, all of which will be of permanent value.

These are all exclusive of the "Official Urban Movie Chats of the Motion Picture Theatre Owners of America." The new catalogue will list upwards of 350 reels which are completed and in their final form.

Among these are series under the following classifications:

Historical, including the "Great American Authors" and the "Great Statesmen" series; Naval and Military, Maritime and Public Service series; the "Great Outdoors," Nature and "Picture Poem" series, all of which have to do with outdoor life; the Natural History series, the brilliant "Animal Kingdom" series and the "Modern Truths from Old Fables," being motion picture versions of the Fables of La Fontaine; the Urban Science Series, including sections in Biology, Popular Science, Sociology, Psychology and a special series devoted to "Health and Sanitation"; Industrial and Agricultural Series; special groups devoted to "Exceptional Happenings," "Sports and Pastimes," a series on cooking called "Culinary Art," and an extensive series devoted to travel in all countries.

All of this material is being edited in the editorial rooms of the Kineto Company of America, all under the personal direction of Charles Urban.

Vera Gordon Picture Given N. Y. Premier

MORE than 1,200 exhibitors and their friends witnessed the New York premier showing of the Harry Rapf production, "Your Best Friend," starring Vera Gordon, at the Astor Hotel on April 3. The picture is being distributed by Warner Brothers, and it was written and directed by William Nigh.

Rapf put on a simple, yet effective prologue, and Erno Rappe, conductor of the Capitol orchestra, wielded the baton. The presentation was given in conjunction with the Federated Exchange of New York, formerly known as Warner's Exchange.

The program for the occasion was a bank book herald, in which was placed pertinent data relative to the picture. In presenting the prologue, Rapf used a young couple and a judge. The young woman beseeched the judge for a divorce on the grounds of domestic incompatibility, and the judge in an endeavor to reunite the couple began to relate the theme of the Gordon picture.

As he told the story the lights went out and the picture was unfolded. At the close the curtains were drawn apart, and the young people walked out of the room arm in arm.

Altogether the presentation was capably put over, and the audience accorded it an enthusiastic reception.

Dancing followed the showing.

New England Purchases "Cap'n Kidd" Serial

Sam Grand of the Federated Film Exchange of Boston this week attached his signature to a contract which assigned to the New England Federated Exchange the rights to "Cap'n Kidd," first of the independently-produced Eddie Polo chapter-plays which the Star Serial Corporation is marketing for independent distribution. The contract closed by Grand representing the Federated interests and Brandt of the Star Serial Corporation is the first to be consummated on the Polo product in this country.

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FOR NEARLY 30 YEARS

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BURTON HOLMES LABORATORY

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SEND YOUR WORK TO 7510 NO. ASHLAND AVENUE, CHICAGO

All Star Features Dist. Inc

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Buys

"Where is my wandering boy tonight?"

SOL LESSER, Pres.
LOUIS HYMAN, Gen. Mgr.

Exhibitors in Los Angeles

Book Thru All Star Feature Film Exchange
514 W. 8th St.

In San Francisco

Book Thru All Star Feature Exchange
191 Golden Gate Ave.

EXHIBITORS in other territories

Book Thru the Following Leading Independent Exchanges

New York State and No. New Jersey:
COMMONWEALTH FILM CORP.
729 Seventh Avenue, New York City
Up-State Offices:
NU-ART FILM CORP.
No. 4 Clinton Street, Albany
NU-ART FILM CORP.
221 Franklin Street, Buffalo, N. Y.

New England States:
FEDERATED FILM EXCHANGE
48 Piedmont Street, Boston, Mass.
FEDERATED FILM EXCHANGE
134 Meadow Street, New Haven, Conn.

Wisconsin, Indiana, Northern Illinois:
CELEBRATED PLAYERS FILM CORP.
810 S. Wabash Avenue, Chicago and Toy Bldg., Milwaukee, Wis.

Colorado, Wyoming, Utah, New Mexico, Oregon, Washington, Montana, Idaho:
ARROW PHOTO PLAYS CO.
1735 Welton Street, Denver, Colo., also 1924 Third Avenue, Seattle, Wash., and 52 Exchange Place, Salt Lake City

Texas, Oklahoma, Arkansas:
R. D. LEWIS FILM CO.
1913½ Commerce Street, Dallas, Tex.
112 S. Hudson Street, Oklahoma City.
1114 W. Markham St., Little Rock, Ark.

Ohio, Michigan, Kentucky, West Virginia and West Pennsylvania:
STANDARD FILM CO.
Sloan Bldg., Cleveland, O.
Film Bldg., Detroit, Mich.
Film Bldg., Pittsburgh, Pa.
Pioneer Film Building, Cincinnati, Ohio

Eastern Pennsylvania and Southern New Jersey:
MASTERPIECE FILM ATTRACTIONS
1329 Vine Street, Philadelphia, Pa.

No. and So. Carolina:
CONTINENTAL PICTURES CORP.
10 Graham Street, Charlotte, N. C.

Dominion of Canada:
STEPHENSON ATTRACTIONS, LTD.
28½ Adelaide Street, East—Toronto

It's Cleaning Up Everywhere

"WHERE IS MY WANDERING BOY TONIGHT" is cleaning up everywhere. Backed by the greatest advertising and exploitation campaign ever issued for exhibitors—backed by smashing posters and accessories and helps of all kinds, exhibitors are getting the real money with this Independent winner. Book this picture. Boost it like a circus. Shout it from the housetops. Get behind and it will amaze you with results. Communicate with the Independent Exchange in your territory. See list above. Waste no time. Get your playing dates NOW. It's a clean-up.

Equity Pictures Corporation, 723 7th Avenue, New York

Beautiful Chinese Sets for "I Am the Law"

A beautiful Chinese garden and interior to match was especially built by Edwin Carew for a short but important incident in "I Am the Law." The principals in the Chinese episode are Alice Lake and Wallace Berry, and the climax is reached with a thrilling hand-to-hand fight between Berry and Kenneth Harlan, during which Berry makes a remarkable fall down a huge staircase.

Frumm Gets Promotion in Pacific Co.

Faithfulness and business integrity received its reward on the coast recently when A. Guy Frumm was made secretary and treasurer of the Pacific Film Co., Inc., formerly a common law concern, but now a California corporation. Frumm has been an associate of John J. Hayes since the latter embarked in the film business.

Schlank in East Plans New Production

Morris Schlank, producer of Arrow-Broadway Comedies, featuring Eddie Barry, is in town from the west coast for a conference with Arrow officials. Schlank has just completed his last contract with Arrow and plans are now under way for the new productions.

A scene from "Find the Woman," a Cosmopolitan production and a Paramount picture

Fineman Wires Approval of "I Am the Law"

C. C. Burr, president of Affiliated Distributors, Inc., which is releasing on an independent basis Edwin Carewe's big special, "I Am the Law," yesterday received the following telegram from B. P. Fineman, who in the past has proven unusually conservative in his estimates of the value of productions:

"Tom Geraghty, Lasky supervising director, and Charley Logue, author, think "I Am the Law" as good as or better than "The River's End." We are greatly pleased ourselves. Suggest you don't sell further territories until you see it."

"Broken Shadows" Title of New Production

Second National Pictures Corporation announces that the title of the fourth release, a visualization of the novel, "Nance," by Charles Garvice, will be "Broken Shadows." It was selected according to W. J. Auchterlonie, not only because of its aptness as a deseriptive title but also because it is in line with the "Shadows" advertising campaign conducted in the trade publications through the past two months.

In "Broken Shadows" Isobel Elsom, Mary Forbes, Ivan Sampson and James Lindsay are featured. The production was directed by Albert Ward. It is said to be an enthralling romance strong in the elements of mystery, emotional appeal and love interest. The scenes are laid in Ireland.

It is stated that some new and striking shadow effects will be employed in the advertising of this production.

Third of Curwood-Arrow Productions Completed

Dell Henderson has completed the third Curwood-Arrow production, the title of which is still in abeyance. The picture is due for release the first of May. The cast include Zena Keefe, J. Barney Sherry, Robert Elliott, Gypsy O'Brien, Roy Gordon and others.

Herbert Rawlinson in "The Man Under Cover"—Universal

"Wandering Boy" Book in Philly for Run

Philadelphia is the latest city to afford the Equity picture, "Where Is My Wandering Boy Tonight?" an indefinite run, according to announcement received at the Equity home office from Ben Amsterdam, of Masterpiece Film Attractions, of Philadelphia, which controls the Eastern Pennsylvania and Southern New Jersey rights.

The B. F. Zeidman production will open at the Stanton theatre, a Stanley house, on April 24th.

Amsterdam was among the first buyers of "Where Is My Wandering Boy?" having purchased his territorial rights immediately after the successful opening of the feature at the Criterion theatre in New York.

"Take it from me—"

"Cap'n Kidd"

my first Independent serial—
is the Greatest Serial I ever appeared in.

15 Chapters of Thrilling Stunts, Furious Fighting on Land and Sea—and Superb Settings.

READY FOR RELEASE

Wire for Territory

Star Serial Corporation

1600 Broadway, N. Y.

Eddie Polo

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Bert Lytell in Leading Role for Paramount

BERT LYTELL has been engaged by Paramount to play the leading male role opposite Betty Compson in George Fitzmauriee's production, "To Have and To Hold." Produetion on this subjeet is seheduled to start at the Lasky studio in two or three weeks. The story has been adapted by Ouida Bergere from the novel by Mary Johnston.

The cast also ineludes Theodore Kosloff and Theodore Roberts.

Ruth St. Denis to Supervise Dance Scenes

The noted dancer, Ruth St. Denis, has been engaged by Goldwyn to supervise the dance scenes in Rupert Hughes' new comedy, "The Bitterness of Sweets," which he is himself directing.

The beautiful peacock ballet in this film will form the climax of the picture. The featured players, Colleen Moore and Antonio Moreno, are both busy practicing for this dance. Active work on the photography for "The Bitterness of Sweets" will soon be begun by Mr. Hughes. In the cast are William Orlamond, Orpha Alba, Earl Metcalfe and Martha Mattox.

Fairbanks to Start on Subject in Few Days

Actual shooting on Douglas Fairbanks' next photoplay feature, yet to be named, will start in a very few days. The cast is practically eomplete, with Enid Bennett in the role of Maid Marion, Wallace Beery as Richard the Lion-Hearted, Sam De Grasse as King John, the usurper, Paul Dickey as Guy of Gisborne, the arch villain. Mr. Fairbanks himself will play the hero in a role showing him first as the Earl of Huntington and later as Robin Hood.

Hodkinson Announces Appointments

Among important appointments announced during the week by the Hodkinson office are the engagement of Percy Marmont, popular English leading man, to play opposite Mable Ballin in the next Hugo Ballin production and the assignment of Alan Crosland to direct Irene Castle in her next vehicle for Hodkinson release.

A scene from "Island Wives," Corinne Griffith's new picture, released by Vitagraph

Lloyd Scores in First-Runs

"Sailor-Made Man" Given Feature Position on First-Run Programs

IN a letter to Hal. E. Roach, under whose auspices the Harold Lloyd productions are made, Arthur S. Kane, president of Associated Exhibitors, lauds Lloyd's latest picture, "A Sailor Made Man," which has been given the feature position on the programs of first-run theatres throughout the country. Mr. Kane writes in part:

"Theatres in which 'A Sailor-Made Man' has been given the feature place, are located in cities on both coasts and the great centers in the interior districts. I have not at hand a complete list, but every city which I am about to name occupies a key position and most of them are the most important cities in their states. In addition to the first run theatres, a very large number of second and third run houses in every district have made this Lloyd offering the feature of their program.

"'A Sailor-Made Man' was a winner in Sam Harding's Liberty Theatre, Kansas City, Mo., during the week of January 29th, and in the week of February 5th it packed Manager John H. Kunsky's Madison Theatre, Detroit. Mr. Boyd, general manager of the Stanley Amusement Company, booked it for the week of February 13th for the Stanley, Philadelphia, and it made a clean-up there. On February 16th it began a remarkable three weeks' run in Barbee's Loop Theatre, Chicago, under a contract signed by President W. S. Barbee. Lubliner & Trinz have since contracted for its showing in their Pantheon and Senate theatres, each a first run house, April 30th and May 6th, respectively, as well as in their fourteen other Chicago theatres on early dates, while Ascher Brothers have made arrangements for the round of their sixteen houses in Chicago.

"During the week of March 27th 'A Sailor-Made Man' was the feature attraction in Loew's State, Boston, and at the opening performance broke that theatre's matinee attendance record. In the face of strong competition, Mr. Lloyd's latest feature played the California Theatre, San Francisco, the week of March 12th, and, in the words of Manager Eugene Roth, 'stood 'em out' daily."

New Sales Manager for Selznick News

David O. Selznick announces the appointment of Howard Morris to the position of sales manager of the Selznick News. It was originally announced that E. V. Durling would assume that position, but it is now stated that he has been assigned to other special responsibilities.

Howard Morris has already assumed his new duties, making quarters at the Selznick offices at 729 Seventh Avenue, and is planning a sales drive on the News. Some important announcements regarding the Selznick News are promised for the near future.

"The Big Four" Invades The Far East

HAVING firmly intrenched their business in Europe, Mary Pickford, Charles Chaplin, Douglas Fairbanks and D. W. Griffith have now deeided to invade the Orient to establish there an organization for the distribution of their pietures in the Far East.

With this end in view the personnel of the Oriental offiee sailed last week from San Franeiseo for Tokio. In the party earrying the American film industry into a virgin field were George Mooser, who will aet as Far-Eastern direetor for United Artists, Seymour Hilliard Pierson, who will aet as general manager of the Tokio offiee, and Howard A. Boyle, who will be sales manager for the Far East.

"General headquarters for the new organization will be at Tokio," said Mr. Mooser, "and from here distribution of films made by Ameriea's four greatest stars will be handled for all of Asia."

"When Romance Rides" for N. Y. Capitol

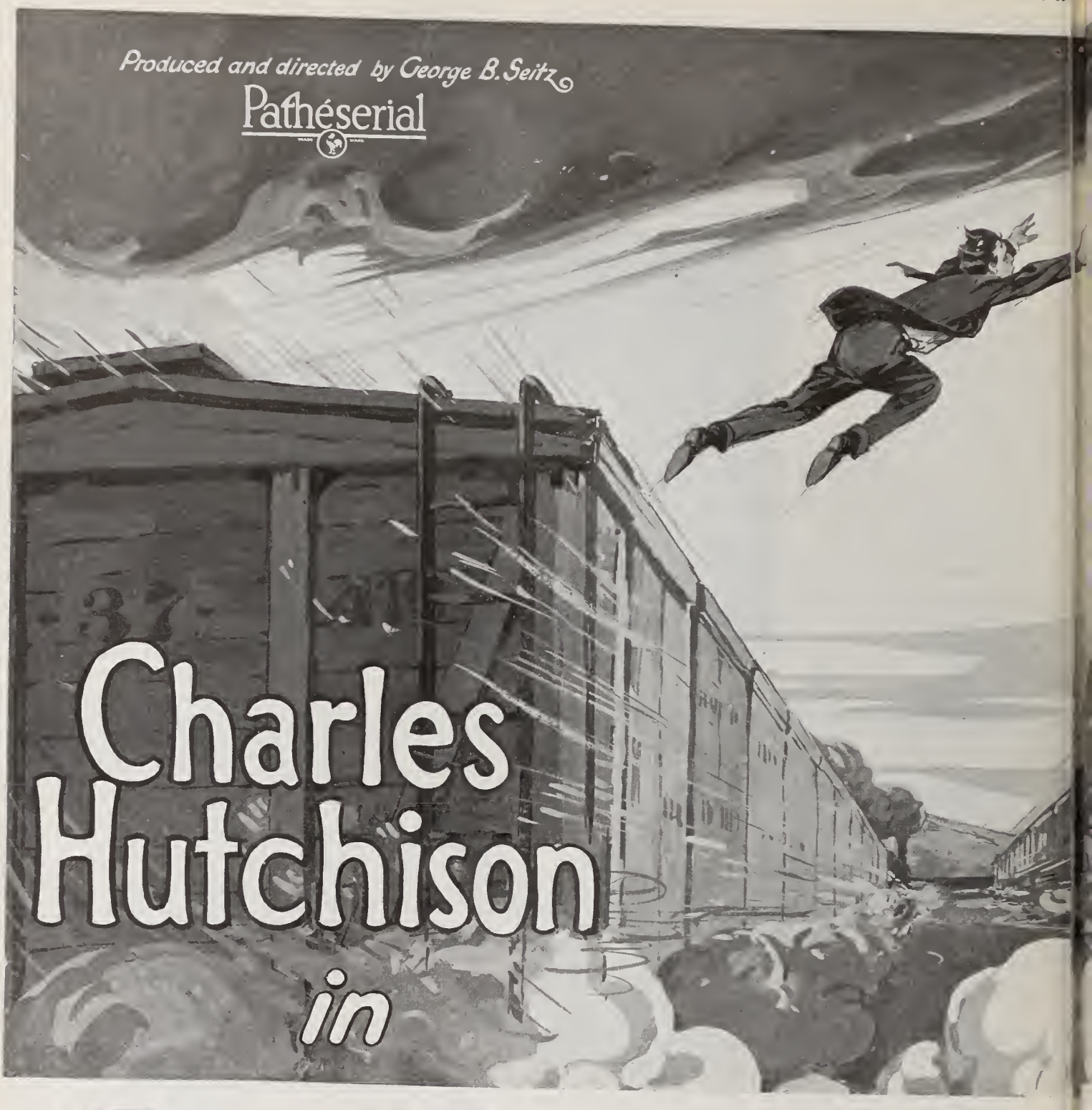
"When Romance Rides," Benjamin B. Hampton's film adaptation of Zane Grey's popular novel, "Wildfire," distributed by Goldwyn, will be the attraction at New York's Capitol theatre next week.

The featured players in "When Romance Rides" are Claire Adams, Carl Gantvoort and Jean Hersholt. The picture was produced under Mr. Hampton's personal supervision, by Eliot Howe, Jean Hersholt and Charles O. Rush. In the supporting cast are Harry L. Van Meter, as the villain, Charles Arling, Tod Sloan, Frank Hayes, Mary Jane Irving, Audrey Chapman, Helen Howard, Stanley Bingham, Walter Perkins, Babe London and John Beck.

Educational Films Are Listed by League

"Saving Sister Susie," a two-reel Christie Comedy, is listed in the latest Bulletin of the Motion Picture League, among four "Family Films" which the League approves for all members of the family.

The same Bulletin also recommends "The Silver Harvest," a single-reel picture, the latest release of the World Wanderings series, as an Industrial Film for class room instruction, and two issues of Kinograms, Educational's news reel.



"Go-Get-'em

The public wants melodrama.
It wants speed, action, thrill.
It likes to be jolted speechless by incredible stunts.
Play "Go Get 'Em Hutch" and give them what they want.

Hutch"

Hutch, the Thrill King, dares death a hundred times in this lightning-fast, pulse-quickening serial He jumps, fights, rides, and races on skates and skis, and escapes destruction by the breadth of a hair again and again.

Scene from "My Wild Irish Rose," Vitagraph special

Travelaughs an R-C Release

Hy Mayer Subject to Be Nucleus of R-C's Short-Subject Division

HY MAYER, the noted cartoonist whose drawings have enlivened the pages of the world's greatest humorous publications, has joined the R-C Puctures' growing galaxy of stars, and his Travelaughs will form the nucleus about which will be built what is expected to become one of the strong short reel distributing organizations of the industry. This marks a new departure for R-C Pictures, as heretofore they have confined their activities to the distribution of feature productions.

The popularity of the Hy Mayer Travelaughs has already been solidly established. At the Capitol theatre, New York, the Mayer reels have long been an important part of the program and have often been featured in the advertising with the main attraction.

Travelaughs will be issued weekly by R-C Pictures, the first beginning April 23rd. The first subject, "Such Is Life in London's West End," is a commentary on life in the London capital in which scenic views are combined with Mayer's delightful cartoons. This will be followed by "Volendam," a quaint novelty reel of life in a small Dutch town which shows the picturesque people of the land of broad trousers, wooden shoes and windmills.

Newspaper comment in particular has been strong in its praise of Hy Mayer's artistry and the fine comedy elements of his short subjects. The New York *Times,* in whose columns Mr. Mayer's drawings appeared for ten years, stated that his Travelaughs were among the ten best subjects produced during the year of 1921. This verdict was based on the timeliness, novelty, artistic execution and humorous values of the subjects.

"Block" Program a Success

Paramount Revival Staged at the N. Y. Rialto Said to Prove Big Hit

REVIVAL WEEK at the Rialto Theatre, New York, when Hugo Riesenfeld played on successive days the seven Paramount super-specials recently announced for block booking through the Famous Players-Lasky exchanges, proved a big box-office success, according to the Rialto management.

The pictures played were George Loane Tucker's "The Miracle Man," Cecil B. DeMille's "Don't Change Your Husband," John Barrymore in "Dr. Jekyll and Mr. Hyde," Cecil B. DeMille's "Old Wives For New," George Fitzmaurice's "On With the Dance," with Mae Murray; George Melford's "Behold My Wife" and Cecil B. DeMille's "Male and Female."

New York motion-picture fans who had not previously seen these productions, and hundreds who had seen them before and wanted to see them again, flocked to the Rialto throughout the week, declares the Rialto management.

The success at the Rialto, which is reported by Paramount as being duplicated in scores of leading thetres throughout the country, is especially gratifying to Sidney R. Kent, Paramount's general manager of distribution, who put the idea of the block booking of these big productions into operation. "It establishes the fact," said Mr. Kent "that there are certain big pictures which will always be good, whether they were released last week or two years ago. These are the classics of the motion picture business, their worth is established, they are known to the public and they will always be an attraction."

Competitors Pool Efforts

Six Jersey City Theatres Play "Foolish Wives" Day and Date

ONE of the most unusual day and date runs ever put over in the film business took place last week in Jersey City and its vicinity where six competing theatres simultaneously played "Foolish Wives," the big von Stroheim Super Jewel production. The six theatres pooled their advertising and created one of the biggest advertising splashes in the local newspapers ever attempted for moving pictures in that section.

The day and date combine was entered into by the following theatres: The Roosevelt theatre, West Hoboken; the Central theatre, Jersey City; the Pastime theatre, Union Hill; the Lincoln theatre, Union Hill; the Tivoli theatre, Jersey City, and the Fulton theatre, Jersey City. The Roosevelt, the Central, the Pastime and the Lincoln theatres pooled the advertising for their zone, and the Tivoli and Fulton theatres for their zone.

The run in each theatre included three days, Monday, Tuesday and Wednesday. The newspaper advertising was marked with full page spreads, half page spreads and quarter-pages. The newspaper campaign was supplements by an extra large showing of 24-sheets, 1,000 one-sheets and several hundred posters of other sizes. Among the exploitation tie-ups was a "broken record" music store tie-up which created great interest. The window filled with phonograph records and phonographs advertising the pictures contained a placard reading somewhat as follows: "Foolish Wives Breaking All Records!" etc.

That the concentration of advertising made a hit with Jersey City theatregoers was proved by the long lines that appeared at the box offices of the various theatres on the opening night, according to a statement from the Universal home office. The theatre owners reported that the combined presentation was a huge success and did much to establish each theatre's good will among its patrons in thus supplying the big Monte Carlo picture as a first run attraction.

Exploitation Aids for "Queen O' the Turf"

Following out their purpose of making "Queen O' the Turf," the race track drama which they will release on April 16th, a big attraction for the spring season, R-C Pictures announces that a wide variety of exploitation material has been prepared, all of which will emphasize the thrilling horse race episode.

Among the novelties will be "fake" money advertising "Queen O' the Turf." A second attractive novelty is a paper jockey cap, made in bright colors, on the brim of which is printed "Queen O' the Turf."

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"I Intend to Keep Right on Working" Wm. Hart

IN a statement issued this week at Hollywood, Cal., William S. Hart sets at rest the rumors concerning his retirement. He has not retired and probably will not do so for many years to come.

"I intend to resume work in the summer," said Mr. Hart, "in order to have a picture ready for fall release. I therefore will not be absent from the screen at all, for 'Travelin' On,' my Paramount picture recently released, will take me well into the fall.

"The motion picture public made me. I am mighty grateful, and I intend to keep right on working until they say 'Enough!' The reception of my recent picture, 'Travelin' On,' shows me they have not said the word yet. I am not a rich man but I have enough to quit if I wanted to do so. I have enough to provide the necessities and a few of the luxuries of life. My wants are few. But I love work and I love Western pictures. Moreover, I am an avowed rival of everyone who likes my western pictures, 'cause I like 'em, too."

"A Pasteboard Crown" Reveals Stage Life

"A Pasteboard Crown," set for release by Playgoers Pictures, April 16th, carries a double appeal to the public and exhibitors. A Travers Vale production in five reels, declared by all who have seen it in pre-views to be a picture of great entertainment value, interest is heightened by the fact that it is adapted from the novel of that name by Clara Morris.

Miss Morris herself described the book at the time of its publication as "a story of the New York stage." It is not autobiographical, but is based on close study and observation made by this celebrated actress during her many years before the public. Some of the characters, indeed, figure in incidents which were related by Miss Morris in her "Life on the Stage, My Personal Experiences and Recollections," which appeared a year before the publication of the novel.

Among the popular screen players in the cast of "A Pasteboard Crown" are Evelyn Greeley, Eleanor Woodruff, Robert Elliott, Gladys Valerie, Dora Mills Adams, Jane Jennings and Albert Rocardi.

Assd. Exhibitors' Films on Opening Programs

Manager Sam Abrams has selected "Woman Wake Up" and "A Sailor-Made Man," each of them an Associated Exhibitors feature, as the first two attractions for the opening of his Rialto Theatre, a first-run house in Houston, Tex. These two pictures were chosen in the face of spirited competition, representatives of many companies presenting the merits of their stars insistently since the house began to near completion.

Scene from "Shackles of Gold," with William Farnum. A William Fox production

Praise "Smilin' Through"

Reviewers Praise Norma Talmadge Film at Opening in Chicago House

IN a statement issued during the week from the First National home office a list of comments made by the Chicago reviewers in connection with the showing of Norma Talmadge's latest starring vehicle, "Smilin' Through," at the Chicago theatre, is submitted in evidence of the favorable impression made by the First National release of the big Balaban and Katz theatre.

A few excerpts as quoted by the First National statement follows:

Chicago Herald and Examiner: "There is a magnificent fineness and vitality about 'Smilin' Through.' It has fidelity, simplicity and power. Norma Talmadge has never had a vehicle to equal it and proves convincingly that she is a rare and most talented actress. There is an air of breeding, thought and background about 'Smilin' Through' that is graceful and ingratiating—an expensive feeling of well being—a glowingness about everything which is close to genius.

"Smilin' Through has heart warmth, tenderness and a great deal of sweetness. It is refreshing.

Mae Tinee in the Chicago Tribune: "Pictures like 'Smilin' Through' are a mighty good thing for they prove to the 'so-called human race' that it's not as hard boiled as it wants to think it is. They surprise it with a tear in its eye and gulp in its throat. They fill it with a childlike, mystic 'I want my mother' yearning it thought it had forgotten all about. Yes, every so often it's not a bad thing to remind us that while we may think we like to sit on the curbstone and smoke cigarettes, we really want to go to heaven after all."

Genevieve Harris in the Chicago Evening Post: "'Smilin' Through' is a beautiful, fanciful romance, adapted from the stage play in which Jane Cowl appeared. It is fanciful rather than dramatic. The director has caught this poetic quality and translated it beautifully into a series of lovely scenes. From the standpoint of settings and photography this is one of the best of Norma Talmadge productions. The part of the picture which deals with Moonyeen is especially well done, and Miss Talmadge herself is a vision of beauty in the costumes of the olden time."

Carl Sandburg in the Chicago Daily News: "'Smilin' Through' is sartorially and dramatically the best thing Norma has had in over twelve months."

"The Soul Seeker" Said to Be "Thriller"

The sea and the air have been liberally utilized by Allen Holubar in making "The Soul Seeker," his next production for First National—said to be a real, sure-fire "thriller." Dorothy Phillips is starred in the picture, which is being directed as well as produced by Mr. Holubar.

Four types of planes, including a ten-passenger hydroplane and a scout that rises at the rate of a thousand feet a minute, have been used in the cranking of some furious action high in the air. Two destroyers were brought into play, and one was used in a descent upon a smuggling ship, with the "gobs" from the destroyer pouring over the deck rail of the schooner and throttling the sailors into submission.

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Pyramid Pictures Will Build Radio Station

PYRAMID Pictures, Inc., announces that it has contracted for the installation of a powerful radio broadcasting station at its studio in Astoria, Long Island, and it is expected that the station will be in full operation by the fifteenth of May.

The messages sent out from Pyramid's broadcasting station will be dedicated to the furthering of the best interests of the motion picture and theatrical world. Until now the radio has been considered a rival of the motion picture. "It is expected that this broadcasting station will effect a change and that this change will ally the two forms of entertainment. The radio messages and entertainment will recreate interest in pictures," declares the statement from the Pyramid Pictures, Inc.

The station, now being installed in the Pyramid studio, will have a carrying radius of fifteen hundred miles and, under favorable conditions, may be heard at the receiving stations on the Pacific coast, it declared.

Wide Response to "Better Business" Drive

In connection with the "Better Business Campaign" conducted by "Topics of the Day," the Pathe home-office reports that within seven days after the first announcement of the letter competition, 10,000 replies, representing every section of the country, had been received. The question proposed was "How Can Business Be Improved for the Manufacturer, Merchant, Worker, and Unemployed?"

Prize-winning answer No. 1 submitted by W. J. Cassiday, Government Printing Office, Washington, D. C., is as follows:

"Adopt the Sales Tax or some other tax measure which will do away with all taxes known as 'war taxes.' Let capital and labor arrive at some agreement and stop scrapping. Make reformers go to work and earn an honest living. Bring back beer and light wines. Forget the war."

E. K. Lincoln Finishing Production

E. K. Lincoln, who was last seen opposite Hope Hampton in "The Light in the Dark," her most recent First National attraction, heads an all star cast in the first feature film production of the newly organized Genius Film Corporation, which is now being completed at the Tiffany Studios, in West 44th Street, New York.

The picture, which is tentatively titled "The Price of Her Ambition," is a strong and intensely dramatic story from the pen of Adelaide Heilbron. Edward Dillon is directing.

Jack Holt and Agnes Ayres in "Bought and Paid For"—Paramount

Philip Rosen Directing Betty Compson

Under the direction of Philip E. Rosen, Betty Compson has just started work at the Lasky studio on her next Paramount starring picture, tentatively titled, "The Bonded Woman," by Albert Shelby LeVino, based on the story, "The Salvaging of John Sumner," by the late John Fleming Wilson.

The role of Angela Gaskell is played by Miss Compson, John Bowers plays the leading male role, that of John Sumner; Richard Dix, formerly leading man at the Morosco theatre, Los Angeles, and well known in pictures, will be seen as Lee Marvin; J. Farrel McDonald as Captain Gaskell, and Ethel Wales as Lucita.

Post to Carry 2-Page Paramount Ad

The *Saturday Evening Post* issue of May 6 will contain a handsome double-page display advertisement of Gloria Swanson in Elinor Glyn's "Beyond the Rocks," with Rudolph Valentino, the next Paramount super-production selected for day and date booking. The release date is May 7 and on that day the picture will be shown in more than two hundred leading theatres throughout the country.

The left-hand page of the advertisement is illustrated with four stills from the production and contains text bearing directly upon the picture. The right-hand page contains a large picture of Miss Swanson and Mr. Valentino in a striking pose, and in a panel alongside the illustration is an announcement of seven other new Paramount productions.

Song Number for "The Isle of Zorda"

An arrangement has just been completed by the Pathe Exchange, Inc., with the S. C. Caine, Inc., Music Publishers, in New York City, to publish a song, "The Isle of Zorda," as an additional exploitation accessory for the Pathe special feature of the same name. The words of the song were written by Herbert Crooker and Milt Hagen, and the music by Victor Nurnberg.

Many B'way Bookings for Educational

AN unusual number of bookings for first-run in New York are announced by Educational. "Hokus Pokus," a Christie Comedy featuring Bobby Vernon, will be shown at the Rivoli theatre the week of April 2. The Rialto will show the single-reel special "How to Grow Thin" and the Mermaid Comedy "The Rainmaker," with Lloyd Hamilton, beginning April 9, and the following week, which is Educational Pictures Week, "The Rainmaker" will go to the Rivoli.

"Step This Way," a Jack White production in the Mermaid Comedy series, featuring Lige Conley, and "The Family Album," Sketchografs by Julian Ollendorff, also are booked for the Rialto theatre, to be shown at an early date.

"Schoolday Love," a Campbell Comedy with children and animals taking the principal parts, and "The Silver Harvest," one of Educational's World Wanderings, began a three-week run at the Cameo theatre on April 2.

During the week of April 16-23, Educational Pictures Week, the Strand theatre in Brooklyn is to change programs daily. Four two-reel comedies have been selected from Educational's program for this week.

"From Dawn to Dusk in Egypt," a recent release of the World Wanderings series, is still at the Criterion theatre, where it has been showing ever since the beginning of the long run of "The Loves of Pharaoh."

Effective April 2, the Rialto and Capitol in New York and the Strand, Newark, began showing Kinograms, Educational's news reel.

Big Demand Continues for Hayakawa Film

Early reports from R-C exchanges report that the big bookings which greeted "The Vermilion Pencil," Sessue Hayakawa's latest production, have been followed by bookings which insure this feature a wide circulation throughout the country. "The Vermilion Pencil" is claimed by R-C Pictures to be the biggest of the Hayakawa series to date. The Japanese star plays a dual role and is supported by Bessie Love, erstwhile star, who is his leading lady.

Correction of Caption in April 8th Issue

On page 2092 in the April 8th issue of the News, the center panel of the layout was incorrectly captioned: "Wanda Hawley in 'Bobbed Hair,' Realart-Paramount." The caption should have read: "Mabel Ballin and Raymond Bloomer in 'Other Women's Clothes,' which is a Hodkinson release."

A scene from "A Pasteboard Crown," a Playgoers picture released by Pathe

Borzage on New Subject for Cosmopolitan

Frank Borzage, director of "Humoresque," "The Good Provider" and other Cosmopolitan Productions, has started work on "The Valley of Silent Men," a James Oliver Curwood story of the Canadian Northwest. The story appeared serially in "Good Housekeeping" and was subsequently printed in book form.

In the cast are: Alma Rubens, lately seen in "Find the Woman"; Lew Cody, Mario Majeroni, Joe King, J. W. Johnston and George Nash.

The exteriors are being photographed in the neighborhood of Banff, Canada.

Loew Chain Books Two Universal Pictures

The Universal home office reports that Priscilla Dean's picture, "Wild Honey," has been booked by the Loew Circuit for a total of 104 days, beginning April 17th. This subject had a run of several weeks at the Central theatre, Broadway, New York, and later was presented at the Cameo theatre on Forty-second Street, New York.

At the same time that the contract for "Wild Honey" was signed Harry Carey's production, "Man to Man," now showing at the Central, was also booked by the Lowe chain. This picture will play over the Lowe circuit for a total of seventy days, beginning April 24th. Both pictures will play the Loew houses on a split week basis, which is the policy of the circuit.

Real Circus in Thomas H. Ince Production

John Griffith Wray, the Ince director, will take over "Howe's Great London Circus" for three weeks to permit the Thomas H. Ince players to film the scenes of "the elephant girl" story from the pen of C. Gardner Sullivan. This will be a First National release.

The "Someone to Love" company includes Cullen Landis, Madge Bellamy and Noah Beery. They will be with the circus for the first three weeks on the Central and Southern California tour after the circus leaces its winter quarters at Palo Alto, Cal.

James Kirkwood Opposite Priscilla Dean

JAMES KIRKWOOD has been engaged by Universal to support Priscilla Dean in her forthcoming Universal-Jewel production, "Under Two Flags," adapted from Ouida's world-famous novel. Production, it is expected, will start this week. Tod Browning will direct this subject.

Kirkwood will bear the male stellar honors in the picture, playing the principal role opposite Miss Dean—that of Victor, the soldier of mystery and romance whose indifference to the fiery outbursts of the temperamental heroine in the novel, gives opportunity for many of the strong climaxes of the story. The role of Victor is said to be especially suitable for Kirkwood.

Miss Dean, who will play the exotic role of "Cigarette," will have practically an all-star cast in her support, judging from the list of names already announced. Although the cast has not been completed, the following players have been engaged to play important roles: Stuart Holmes, John Davidson, and W. H. Bainbridge.

"Woman, Wake Up" Is Booked Heavily

The promise made by exhibitors to accord a hearty welcome to Florence Vidor in her first starring vehicle, "Woman, Wake Up," is being more than fulfilled, says John C. Ragland, secretary of Associated Exhibitors. The booking offices of this organization are being flooded with applications for contracts, and the number of these is increasing as reports are received telling of the enthusiasm aroused by the new star and her picture in cities and towns throughout the country.

Special Music Score for Bruce Scenic

Work has been in progress at the Capitol theatre in New York for more than three weeks on a special musical score to be used in connection with the forthcoming showing at that theatre of "My Country," one of the Wilderness Tales by Robert C. Bruce which Educational is releasing. According to S. L. Rothafel, manager of presentation of the Capitol theatre, the music will be a symphonic treatment of "America."

"'My Country' is one of the most beautiful pictures I have ever seen," said Mr. Rothafel, "and we are preparing special music in keeping with it. A symphonic treatment is being given the principal motif from 'My Country, 'Tis of Thee.' It will be treated in such a way that the music will be descriptive of waterfalls, great mountain tops and the other spectacular scenes depicted in this beautiful subject."

First National Studio Briefs

MAURICE TOURNEUR has finished the filming of "Lorna Doone," which presents Madge Bellamy, John Bowers and Frank Keenan in the leading roles. Wyndham Gittens is assisting Mr. Tourneur in the editing of the picture.

The London Follies Company during their week's engagement in Los Angeles visited the Mack Sennett studios as the guests of the comedy producer.

Mable Normand and her company, with F. Richards Jones directing, have been on location on the San Luis Roy River, shooting scenes on a cattle ranch for "Suzanna."

Marguerite de la Motte, the J. L. Frothingham star, has begun work on her fourth consecutive production for First National release. The picture now under way at the Ince studio is titled "A Man of Action."

"Go-Get-'Em Hutch" on "Selected List"

The release of Pathe's latest "stunt" serial, "Go-Get-'Em Hutch," starring Charles Hutchison, finds the picture entered by the National Board of Review in its selected list of films. In one of its late reports the Board had already expressed its approval of this serial for its realism in presenting a drama dealing with big industrial affairs and citing it with two other recent Pathe serial productions as an example in the way of being entirely free from objectionable matter of any kind. The other two highly approved serial productions were "Hurricane Hutch," and the recently completed "Timber Queen," starring Ruth Roland.

Viola Dana in Canada on Appearance Tour

Viola Dana, the popular Metro star, left New York last week for Toronto, Canada, where she is scheduled to make a series of personal appearances. From there she will go to San Francisco for the opening of Loew's new State theatre. After having spent the greater part of the past two months living on railroad trains which took her from theatre to theatre all over the United States, Miss Dana declares she is about ready to settle down to the comparative tranquillity of Hollywood.

Jack Holt to Star in "Man Unconquerable"

"The Man Unconquerable" is the striking title of Jack Holt's new Paramount picture, just started at the Lasky studio under the direction of Joseph Henabery. The story is an original by Hamilton Smith and has been adapted for the screen by Julien Josephson.

A scene from Charlie Chaplin's "Pay Day"

Paramount April 9 Releases

Cosmopolitan and Realart Pictures and Ethel Clayton Vehicle on List

THREE features are listed for release April 9 by the Famous Players-Lasky Corporation, namely, the Cosmopolitan production, "Find the Woman," and Ethel Clayton in "The Cradle," both Paramount pictures, and Constance Binney in the Realart picture, "The Sleepwalker."

Alma Rubens, remembered for her work in "Humoresque" and "The World and His Wife," both Cosmopolitan productions for Paramount, is the featured player in "Find the Woman," which was adapted by Doty Hobart from the story by Arthur Somers Roche. Tom Terriss directed. Eileen Huban, noted actress of the speaking stage, makes her debut in this picture in an important role, and others in the cast are George MacQuarrie, Harrison Ford, who plays the leading man's role, Henry Sedley, Norman Kerry, Ethel Duray, Arthur Donaldson and Sydney Deane.

"The Cradle," which has already been seen in New York, has been called by critics the best picture which Ethel Clayton has had since "The Young Mrs. Winthrop." It is from the original French play of the same title by Eugene Brieux, author of "Damaged Goods." It was adapted by Olga Printzlau and directed by Paul Powell. Charles Meredith is Miss Clayton's leading man and Mary Jane Irving, a remarkable child actress, makes a deep impression in the role of the baby daughter. Others in the cast are Anna Lehr, Walter McGrail and Adele Farrington.

"The Sleepwalker" is said to prove a highly satisfying starring subject for Constance Binney who plays the role of a convent-bred girl.

Pathe's April 16 Releases

Frank Keenan in Playlet, "More Trouble," Heads Short-Subjects

ANNOUNCEMENT comes from the Pathe Exchange, Inc., that the strong collection of short subject features and the serial episode scheduled for release the week of April 16th, will be augmented by "More Trouble," the latest Pathe Playlet, starring Frank Keenan.

"The Falling Wall" is the second episode of the new Pathe serial, "Go-Get-'Em Hutch," starring Charles Hutchison. With the plot of the serial well planted in the first chapter, the second permits it to get away at a flying start with plenty of thrilling feats for the "stunt star" to perform.

"An Ozark Romance" is the current re-issued one-reel comedy starring Harold Lloyd. The offering is uproarious from start to finish, showing Lloyd among the moonshiners. Bebe Daniels plays the role of the daughter of the bearded mountaineer, and "Snub" Pollard is Lloyd's hated rival for the girl's affections. Two "kid" actors furnish comedy moments and get into the Lloydian spirit of fun.

"Stand Pat" is the title of the latest Hal Roach comedy featuring Paul Rarrott and "Sunshine Sammy." In addition, the funniest of the Hal Roach comedians were pressed into service, including Mark Jones, Eddie Baker and Ethel Broadhurst. The comedy is a satire on gambling.

"A Wolf in Sheep's Clothing" is the current animated cartoon of the series of "Aesop's Film Fables."

Pathe Review No. 151 presents another interesting and entertaining series of subjects for the third anniversary series. "Photographic Gems" presents some artistic skyline studies; "When the Salmon Comes Home" is the annual epic of the Alaskan rivers; "The Ski Jumpers" is the Pathe Slow Motion Camera's version of ski-ing.

First of Louis Burston Series Completed

The first of what will be a series of special productions with stories of literary merit and box office value is nearing completion at the Hollywood studios of Louis Burston.

The working title of the initial Louis Burston production was "The Heart of a Child," but this has given way to the more appropriate and final title of "Forget Me Not." Gareth Hughes and Bessie Love are co-starred. Hughes will be remembered for his remarkable work in "Sentimental Tommy." Recently he starred in a series of Metro pictures. Miss Love herself is one of the best known of the younger actresses of the screen.

The cast includes Irene Hunt, Otto Lederer, Gertrude Clair, William Machin, Myrtle Lind and "Queenie, the Miracle Dog of the Movies."

Henry R. Symonds wrote the story and it was picturized by John B. Clymer, W. S. Van Dyke directed under the personal supervision of Mr. Burston. Harry L. Todd has furnished some unusual photographic effects.

Forget Me Not is a story of laughter and tears. It has an orphanage setting, society scenes and the other elements which showmen consider favorable to popular appeal.

Mr. Burston expects to come to New York for a special preview as the result of inquiries from several of the larger releasing companies which have asked to be allowed to see the picture before any distribution contract is signed. Mr. Burston maintains New York headquarters at 1476 Broadway, New York.

Exceptional Sets for "Tailor-Made Man"

A notable addition to the Charles Ray producing organization is Robert J. Ellis as art director, and he has fully justified his selection in the first set prepared for "The Tailor-Made Man," which Mr. Ray has chosen as his first picture for United Artists release.

This set, consisting of the reception and ball rooms in the Stanlaw mansion, constitutes one of the finest ever made for any motion picture and no expense was spared in the preparation. The other sets, the office suites and the tailor shop, are named is certain to be full of character. Some of the additional scenes will come as a surprise and are of a most interesting nature.

Mae Murray at Work on "Broadway Rose"

Robert Z. Leonard began this week actual studio work upon "Broadway Rose," the forthcoming Tiffany Production in which he will present Mae Murray. Announcement of this was received from the home offices of Metro Pictures Corporation, which will distribute this successor to Miss Murray's "Peacock Alley" and "Fascination." "Broadway Rose" has been selected definitely as the title; there has been up to this time an alternative name, "The Broadway Bubble."

Head of Women's Clubs Lauds "Lady Godiva"

Following a special showing of Associated Exhibitors' picturization of "Lady Godiva," Mrs. Clinton B. Smith, chairman of the Motion Picture Committee of the State Federation of Women's Clubs, who viewed the picture in company with other guests of honor, is quoted by the Associated Exhibitors' office as follows:

"As an accurate portrayal of the early feudal period in England, "Lady Godiva" undoubtedly possesses unusual value as an educational picture, while offering satisfactory entertainment quality.

"Lady Godiva's famous ride, which might easily have been handled in a fashion which would have made the film impossible for general presentation, has been beautifully done, and so delicately and artistically that any member of the family circle can view it without fear of being offended.

"The slight deviation from Tennyson's original theme made by the producers, such as the elimination of the character of 'Peeping Tom,' probably enhances the dramatic qualities of the picture, but at least does not seriously detract from its historical accuracy and entertainment value.

"As a whole I feel I can endorse 'Lady Godiva' as a picture, which should be quite acceptable to the great majority of photo-playgoers."

Extended Run for "Polly of the Follies"

Booked for three days—and held three more. That was the record established by "Polly of the Follies," a First National attraction starring Constance Talmadge, at the Empire Theatre in Syracuse, N. Y.

The first three days of the showing were so highly successful and there was such a demand for seats on the third day that the engagement was extended for another three-day period, it is reported. More than 30,000 persons saw "Polly of the Follies," during the six-day run, according to Fitzer Brothers, the operators of the house.

Reginald Denny to Support Gladys Walton

Reginald Denny, star of "The Leather Pushers," has arrived at Universal City. He will support Gladys Walton in "The Trouper," to be directed by Harry B. Harris. Then he will resume production on "The Leather Pushers," the series of short prize-ring features from H. C. Witwer's Collier's stories.

Production on "The Trouper" starts immediately. It is an original story by A. P. Younger, a member of Lucien Hubbard's scenario staff.

Paramount Signs Robt. Cain for Year

Robert Cain, prominent as a screen actor for many years, has signed a year's contract with Famous Players-Lasky Corporation to play leading roles in Paramount pictures.

Robert G. Vignola

Vignola on "Biggest Subject of Career"

Robert G. Vignola is now at work on what promises to be the master creation of his career. The subject is "When Kinghthood Was In Flower," the story of the great love of Mary Tudor, sister of Henry VIII of England, for Charles Brandon. Marion Davies, the beautiful star of "Enchantment" and "Beauty's Worth," Mr. Vignola's current productions, plays the role of Mary Tudor.

Acclaimed by Frederick James Smith, critic of "Motion Picture Classics," as "the most promising director of the day, one who has shown the greatest progress," Mr. Vignola hopes to surpass with "When Knighthood Was in Flower" any other production that he has ever made. This picture will in all probability be released in ten reels.

Sets of dazzling magnificence executed by Joseph Urban and costumes of unequalled elegance are being given this production so that no detail of its making will be slighted. Among the sets specially built for this production are castles of mediaval England, whole streets several blocks long, and even whole villages with a population of extra players running into thousands.

Opposite Miss Davies in the role of Charles Brandon will appear Forrest Stanley. Lynn Harding will play Henry VIII. The cast also includes Ernest Glendenning, William Norris, Charles Gerard, Ruth Shepley, Jose Rubin, Teresa Maxwell Conover, Macy Harlan, Arthur Forrest and John Dooley. Luther Reed wrote the scenario.

Pathe Films in Force on N. Y. Strand Bill

The week of April 2nd finds Pathe well represented in the program of Moe Mark's Strand on Broadway, New York. Pathe's new one-reel screen version of Rudyard Kipling's ballad, "The Ballad of Fisher's Boarding House," was given its initial Broadway showing at the big house on Sunday of this week. The current issue of the Pathe Review was also given a prominent position on the Strand program of the current week.

Fox's "Arabian Love" a Desert Romance

"Arabian Love," John Gilbert's latest vehicle for Fox, is scheduled for release April 9. The production was made under the working title, "In the Land of Beginning Again" and was directed by Jerome Storm at the West Coast studios. The story and scenario were written by Jules Furthman.

The photoplay is a tense drama of the great Sahara, in which Gilbert essays the role of a young American who joins an outlaw band of a desert sheik. A series of romantic episodes follow in which he saves the life and honor of a white woman whom the band had kidnapped during a raid upon a caravan. The picture is characterized by most impressive desert scenes and has an excellent cast, including such prominent artists as Barbara Bedford, the leading woman; Barbara Le Mar, Herschel Mayall, Robert Kortman and William A. Orlamond.

Final Scenes of "Son of the Wolf" Filmed

The final scenes on "The Son of the Wolf," Norman Dawn's forthcoming all-star R-C production, adapted from the two Jack London novels, "The Son of the Wolf" and "The Wife of a King," were filmed last week at the R-C studios on the Coast. The production is now being cut and edited and made ready for preview. "The Son of the Wolf" is described as an absorbing story of the Klondike during the gold rush days.

The leading roles in the all-star cast are played by Edith Roberts, as the half-breed Alaskan girl, and Wheeler Oakman, who plays the part of a gold mine prospector. The picture is said to follow closely in atmosphere and dramatic values the original stories by Jack London, which were among his widely read novels. A love story furnishes the motif of the story, through which runs the spirit of high adventure and romance.

R-C Announces Emory Johnson Production

A new Emory Johnson production is announced by R-C Pictures as a big special on their releasing program. The picture, which has been given the attractive title of "The Midnight Call," is now in production on the West Coast. It is a story of the drama that enters the lives of simple folks—the typical American middle class family.

The leading male roles in "The Midnight Call" are played by Emory Johnson himself and Johnny Walker, who rose to fame in "Over the Hill" and has been a star in his own right. Ralph Lewis, a veteran screen player, known to all picturegoers since his work in "The Birth of a Nation," will be seen in the role of an old Irish-American policeman. Claire McDowell plays the role of his wife, Mrs. O'Hara, and is given splendid dramatic opportunities. Pretty Ella Hall plays the heroine. Dick Morris is the heavy.

Scene from "Fools First," the next Marshall Neilan production for First National release

Fox Filming Company in Jerusalem

According to a cable dispatch from Jerusalem, William Fox's company of screen players, in charge of Director J. Gordon Edwards, has arrived in the Holy Land for the filming of a spectacle based upon the Old Testament story of King David. One of the big scenes in the production, it is said, will be the fight between David and Goliath, which will be staged a few miles north of Jerusalem. Thousands of Jerusalem inhabitants are to be employed in making the picture. One thousand camels and several thousand sheep and goats also will be used, it is stated.

Jess Robbins at Work on "Ladder Jinx"

With the first six-reel light comedy production titled "Too Much Business," scheduled for release in April by the distribution organization of Vitagraph Company of America the Jess Robbins Productions' organization has begun the filming of its second release, which is an adaptation from the Edgar Franklin story, "The Ladder Jinx," which appeared recently in a national magazine.

An all star cast is headed by Edward Horton, who for three years has been leading man in the Wilkes Stock Company at the Majestic theatre, Los Angeles.

Big Bookings for "The Sheik's Wife"

The demand for Vitagraph's special "The Sheik's Wife," which recently featured the program at the Mark Strand theatre, Broadway, New York, is reported by the Vitagraph home-office to have been exceptional, and the amount of prints supplied three of that company's branches has already been increased over the original number supplied. Bids are reported from the California theatre of Los Angeles; the Randolph theatre, situated in the heart of Chicago's famous Loop district, and the Tower in St. Paul. The Tower is playing it all this week, and the Randolph will offer it for an extended run beginning April 29th. The Tivoli, Turner and Dahnken's big San Francisco house, is now playing this special.

"You'd Be Surprised," Sunbeam Comedy, featuring Billy West

International News Wins Good Will

That the International News has won the good will of showmen the country over by its effective service in chronicling interesting and entertaining world events is the statement made by R. V. Anderson, manager of the News Sales Department of International. In support of his contention, Universal submits a list of commendatory letters received within the recent past from theatre-managers. Excerpts from some of these, which are typical of the kind of letters received, follow:

O. L. Meister, manager of the Whitehouse Theatre: "A chronicle of world events that is unequalled by anything of its kind on the screen—that is my opinion of the International News.

"I for one feel that the life and vim it puts into a program, contributes at least 50 per cent to the entertainment of our patrons—and I say—emphatically, that there can be no thoroughly satisfied audiences, where there is no INTERNATIONAL NEWS."

Ferrell E. Butler, managing director of the Saxe Amusement Enterprises: "I wish to say that I have found the International News very satisfactory. The photography, as a rule, is very good and it covers a great many of the interesting news events of the day. I find it goes into detail on many of them, which adds to the value of the reel."

Eugene H. Roth, of the California, Imperial, Granada and Portola Theatre, San Francisco: "I wish you would please convey to the heads of the International News Weekly our sincere appreciation of the enterprising scoop your News Weekly No. 7 and No. 8 contained of the motion pictures of Pope Benedict.

Short-Subjects Featured

Educational Home-Office Reports Heavy Bookings for Its Specials

SHORT subject specials recently released by Educational Film Exchanges, Inc., are attracting a great deal of attention throughout the country, according to word from the Educational Films headquarters, and every mail brings to the home-office reports of important bookings or details of successful showings of such pictures as "The Battle of Jutland" and "How to Grow Thin." Lyman H. Howe's one-reel thriller. "A Ride on a Runaway Train," although not as recent a release as the others mentioned, is reported to be still "going strong."

"How to Grow Thin," the single-reel novelty special which tells in story form how to reduce eight pounds a month by a simple home method, has barely reached the date set for its release, but already a number of big bookings have been recorded for this subject, declares the Educational statement.

"The Battle of Jutland" has been the featured attraction on short subject programs in many theatres in a large number of cities recently. In almost every case where this three-reel historical subject has shown in a big house, however, whether featured in a short-subject program or not, it has been announced prominently in the street lights and in the usual advertising.

"The Battle of Jutland" recently went into the Symphony Theatre in Los Angeles, which has adopted a permanent short-subject policy, for an indefinite run on a program which also included "Torchy and Orange Blossoms," a Torchy Comedy.

The Lyman Howe picture "A Ride on a Runaway Train," which has already shown four times on Broadway in New York and has had many return showings in some of the biggest houses in other cities throughout the country, has just been given a big play by Lowe's State Theatre in Buffalo, which gave this single-reel thriller equal prominence with a popular feature picture in newspaper advertising, in which the two pictures were called "two mammoth entertaining specials." "A Ride on a Runaway Train" is the only picture ever shown at this theatre second run.

O'Brien Film Due April 20

Selznick Preparing Two More Films of Its Former Star for Release

ALTHOUGH the contract Lewis J. Selznick has held with Eugene O'Brien has been terminated by mutual consent, there are still two, and possibly three pictures still to be distributed with O'Brien a Selznick star. The very last production activities in the New York studios, preceding the move to Hollywood, was the filming of a story tentatively titled "John Smith."

"Channing of the Northwest" has passed through the finished stage and has been delivered to Select exchanges in preparation for the release date, April 20. "John Smith," personally staged by Victor Heerman, as his first direction of Eugene O'Brien, is now in the Selznick finishing department, where its editing, cutting and titling will be completed before Myron Selznick, vice-president in charge of production, starts westward with his stars, directors, working staff and studio equipment.

Ralph Ince personally staged "Channing of the Northwest." The leading woman for O'Brien is Norma Shearer and John Willard's story has been screened with a rush of thrilling episodes and fast photoplaying from Edward J. Montagne's scenario. James Seeley, P. C. Hartigan, Carl Axzell, Harry Lee, Martin Faust and Glenn Coulter are in prominent supporting roles, and Nita Naldi has been fitted with an adventuress role nicely suited to her style.

"Channing of the Northwest" carries the spectator into the Canadian Northwest.

Eddie Polo as he appears in "Captain Kid" his latest serial production

Edgar Selden Planning New Film Series

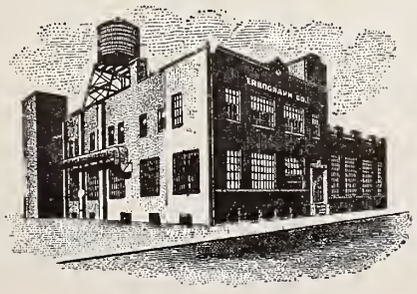
According to an announcement made early this week by Edgar Selden, president of Worth While Pictures Corporation, who is planning a series of elaborate photoplays with Madge Evans as the star, Forrest Halsey the well known author, playwright and scenarist, has been engaged to prepare the script of the initial production in which Miss Evans is to make her debut under her new management.

The story will be based on the famous old song, "On the Banks of the Wabash," the screen rights of which were purchased some time ago by Mr. Selden for Miss Evans and will be the first of a series of similar high class productions based on noted songs or stories in which she will be starred.

"Dust Flower" Hailed as "Big Picture"

Goldwyn officials express the conviction that in "The Dust Flower" the Goldwyn organization has another "big production" of its Eminent Authors group. Basil King, author of "The Street Called Straight" and "Earthbound," also wrote "The Dust Flower" and collaborated in the screen production of the story. Helene Chadwick and James Rennie appear in the leading roles. The cast also includes Mona Kingsley, Claude Gillingwater, Edward Peil, and George Periolat. Rowland V. Lee directed the production.

LUDWIG G.B. ERB,
PRESIDENT



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Of "Beauty's Worth," now current, the New York Evening Telegram said:

"Miss Davies is always charming in light comedy roles under the direction of Robert G. Vignola as is proved by 'Beauty's Worth' and its recent predecessor 'Enchantment.'"

Now at work on "When Knighthood Was in Flower," a Cosmopolitan production starring Miss Davies supported by a cast of exceptional merit. Probable length, ten reels.

Vignola

M. P. D. A.

Fox's April Release List

"Shackles of Gold" With William Farnum First of Eight Features

EIGHT feature productions are listed among the April releases by Fox Film Corporation. Both the New York and West Coast studios of William Fox are now in full operation. An Al St. John comedy, two Sunshine Comedies, and five Mutt and Jeff Animated Cartoons round out the April releases.

Heading the list of features is "Shackles of Gold," with William Farnum. This is a modern thrilling drama of extraordinary power dealing with the possibilities for good or evil which may come from the possession of great wealth. It is based on Henri Bernstein's greatest play.

In "Shackles of Gold," the masterful Fox star is at his best. Supporting him are Myrta Bonillas and Marie Shotwell—the former as leading woman. Herbert Brenon directed.

"Up and Going," the Tom Mix picture presents the star in the role of a young Englishman, who returns to Canada, the land of his birth, in search of romance and adventure, and finds them both. There are some new thrills in this production, which it is said will surprise even the most blasé of motion picture fans.

Charles Jones will be seen in "Western Speed," a story of western chivalry and romantic adventure, adapted from William Patterson White's story, "Lynch Law," and directed by Scott Dunlap and William Wallace. In this production Jones is supported by Eileen Percy as leading woman.

"Money to Burn" is the title of the release starring William Russell. It is based upon the story "Cherub Divine," by Sewell Ford, the noted humorous writer. It deals with a young broker whose financial luck is such that he cannot lose, however daring his adventure, and whose luck in love turns out to be built on similar lines. Rowland V. Lee directed.

Jerome Storm directed "Arabian Love," John Gilbert's April vehicle. Shirley Mason appears in "Very Truly Yours," a story by Helen L. Hawkins, and directed by Harry Beaumont. "Without Fear," is a photodrama of high society and downright democracy, written by Paul H. Sloane and directed by Kenneth Webb. The star is Pearl White. Eileen Percy will be seen in "Elope If You Must," from the story of E. J. Rath. It was directed by C. R. Wallace. The Al St. John comedy bears the title "Special Delivery."

French Tragedienne Scores

Critics Praise Work of Mme. Gabrielle Rejane in "Gypsy Passion"

"GYPSY PASSION," the French production presented at the Strand theatre last Sunday by Vitagraph, jumped into immediate popularity. Not only were the reviewers of the New York daily newspapers enthusiastic in their praise of the characterization presented by Mme. Gabrielle Rejane, the French tragedienne, but they were equally lavish of the production on the whole. "Gypsy Passion" was adapted by Jean Richepin from his own novel, "Miarka, the Child of the Bear," and was produced under the direction of Louis Mercanton, one of the leading directors of France.

The New York reviews, in most instances, ran to considerable length. Some of them said:

"A very superior picture, a fascinating picture."—The Tribune.

"It is an enjoyable entertainment. Mme. Rejane, as Romany Kate, gives a romantic characterization of an old gypsy that never lags in interest."—The Post.

"The picture is fine stuff, not one scrap sensational. The direction is unusually good; the photography great and the value ninety-eight per cent."—Daily News.

"Rejane's consummate acting, a remarkable, well-told story and a series of thrilling scenes combined to make 'Gypsy Passion,' at the Strand theatre, this week, an exceptionally fine picture." — Evening Journal.

"The story runs along like a pleasant and romantic narrative, laid in a real old French chateau, with several charming scenes in the gypsy church, St. Mary's-of-the-Sea, the Mecca of all gypsy tribes of the continent."—Morning Telegraph.

"Belongs among the leaders. Mme. Gabrielle Rejane, the celebrated French actress, is one of those comparatively rare players who mastered the technique of pantomime. Her performance shows this. The others in the cast are also suited and equal to their parts. This helps vivify the story."—The Times.

"The Sheik of Araby" an R-C Revival

May 15th has been set as the release date of "The Sheik of Araby" an R-C revival of the H. B. Warner feature, "The Man Who Turned White." The picture is new, being re-edited preparatory for its issue.

R-C is taking every advantage of the exploitation possibilities which this picture affords. The R-C office states that a tie-up will be arranged with Waterson, Berlin and Snyder, publishers of the popular song by the same name. In addition various novelties will be issued, and striking, compelling paper is now being prepared by Nat Rothstein, advertising director of R-C Pictures. Barbara Castleton is the star's leading lady.

Paramount Signs Fred Niblo for Series

FRED NIBLO has been signed by Famous Players-Lasky Corporation for a series of big special productions for Paramount Pictures starring Rodolph Valentino and written by June Mathis, who adapted Rex Ingram's "The Four Horsemen." This announcement, made by Jesse L. Lasky at Hollywood, definitely sets at rest published reports in newspapers that Mr. Niblo had been engaged by another company.

"After witnessing a number of the first scenes of 'Blood and Sand,' which Mr. Niblo is now producing for Paramount with Mr. Valentino as the star," said Mr. Lasky, "I was so impressed by the masterly artistic handling of this important subject that I immediately took steps to secure him for a series of special productions with the same star.

"The next picture following 'Blood and Sand' will be an adaptation by June Mathis of the famous novel by John Amos Mitchell, 'Amos Judd,' and will be titled 'The Rajah.' This will afford Valentino a stellar role no less admirable than that of the toreador in his first Paramount star picture."

Statistics on Ingram Film

Formidable Array of Figures for Filming of "Prisoner of Zenda"

IN a statement issued during the week from the Metro- home-office there is presented a formidable array of statistics in connection with the production of Rex Ingram's new special production for Metro release, "The Prisoner of Zenda." "A script more voluminous than Well's 'Outline of History,' and village and city sets which housed more than 10,000 for fortnight," are two of the startling items submitted in the lengthy tabulation from the Metro headquarters. A summarized version of the statistical statement follows:

"1. The total cost of the picture, computed down to the last two-cent stamp, was $1,118,453.16.

"2. Those who contributed to making the picture numbered more than 23,000 persons. This is, roughly, equal to the population of Oswego, N. Y.

"3. The footage of raw film exposed was 257,521. Laid out in a straight line, it would measure about forty-eight and one-half miles.

"4. The scenario comprised 1,622 pages—more than in H. G. Well's 'The Outline of History.' Every detail of setting and action was typewritten before the camera had been turned a single time.

"5. A village and six blocks of city dwellings were built for exterior scenes in the kingdom of Ruritania.

"6. Twenty-six costume designers and other artists gave four months to the creation of costumes, under the supervision of the director.

"7. The value of the coronation robes worn by the principals in the cast—not including the jewels—was $105,000.

"8. Rex Ingram employed the radiophone for the first time in the direction of a motion picture.

"9. In the costume factory, built previous to the making of 'The Four Horsemen,' 540 persons were employed —tailors, cutters, dressmakers and special workers.

"10. During the two weeks in which the coronation scenes were taken, the village and the blocks of city streets housed more than 10,000 persons. Army methods of providing food were used. At one time there were 432 cooks on the Metro payroll.

"11. The total tonnage of building materials of all sorts used in the construction of the settings was 124,000 tons—about five times the weight of the biggest modern battleship.

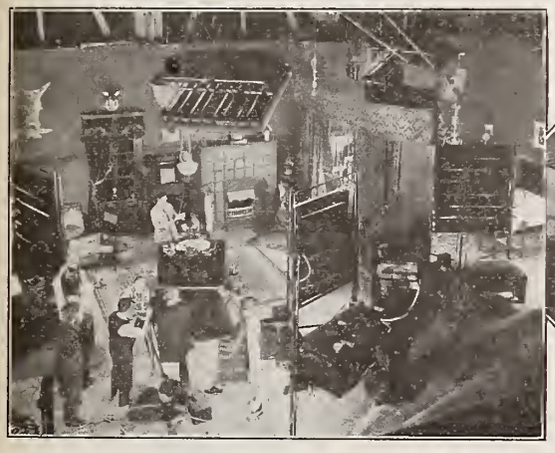
"12. Art works, the most valuable lent to Mr. Ingram by wealthy Californian residents in view of their interest in his productions, and used in 'The Prisoner of Zenda' were appraised roughly at over two million dollars."

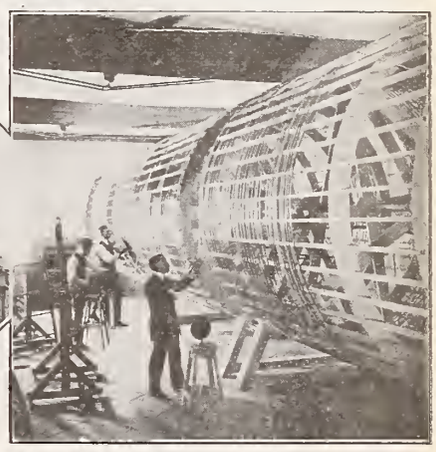
Big Things Planned for R-C Pictures Corp.

R. S. COLE, president of R-C Pictures Corporation, left Los Angeles on Thursday of last week, March 27th, for New York after a protracted visit to the Coast City during which he conferred daily with P. A. Powers on re-organization plans at the big studio.

Just before leaving Los Angeles, Mr. Cole stated indications pointed to capacity production at the R-C studios within a fortnight. In addition to the Doris May vehicle just started and the Harry Carey picture to be put under way shortly, three other productions are to be started within as many weeks, according to Mr. Cole.

The plan inaugurated by Mr. Powers of having the contributing talent directly concerned in the profits accruing from a production is bound to boost the quality of R-C future product, declared Mr. Cole. The dispatch of special representatives to foreign centers with full powers to arrange for foreign exploitation of R-C's products are also among the new plans announced by R. S. Cole. Europe, the southern hemispheres, and the Orient are to be invaded by extensive R-C exportation, was Mr. Cole's announcement.





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Action Stills from Releases of the Week

Vera Gordon in "Your Best Friend"—Harry Rapf-Warner Bros.

William Duncan and Edith Johnson in "The Silent Vow"—Vitagraph

Pola Negri in "The Red Peacock"—Paramount

Dorothy Dalton in "The Crimson Challenge"—Paramount

John Gilbert in "Arabian Love"—William Fox

Houdini in "The Man from Beyond"—State Right

Elaine Hammerstein in "Reckless Youth"—Selznick

Reviews of Latest Short Subject Releases

"Go Get 'Em Hutch"
(Seitz-Pathe Serial—15 Episodes)

GO get 'em—is right. Charles Hutchinson packs enough sensational thrills and stunts in his newest serial to supply three dozen action photoplays. "Hurricane Hutch" is not in the same class and that was considered the last word in hazardous exploits. The star and the director waste no time. They are off from the start. You are no sooner seated in your seat than you are on the edge of it—saying to yourself, "Atta-a-boy, Hutch, Atta-a-boy!" It is concentrated T. N. T. compiled in celluloid shape—perfectly harmless but thoroughly explosive just the same.

Hutch and Seitz have staged their early scenes around the waterfront of New York harbor. The various ships, docks and other atmospheric touches characteristic of the locale are in their places lending a realism that brooks no criticism from the sticklers for truth. The shipyards, the boats and the wharves make an ideal background for the execution of hazardous stunts. They permit plenty of local color to pull off a tricky deed. Dark corners, rope, halyards, fo'castles, crows' nests, above and below decks—well, you can imagine the sponsors missing anything to put over a punch! Not so you can notice it! The plot swings into its element with a crooked lawyer as the god of the machine. He has placed his hirelings about to discourage Hutch and to prevent the operation of the ships owned by the heroine. For good contrast a scheming adventuress is employed.

Hold your breath, folks, for the big moment of the first episode. The company's boat is set adrift and the hero and his sweetheart are the only people on board. The anchor is loosened and her foot is caught in one of the links and she is dragged to the bottom of the harbor. Then comes some undersea photography. There is a life-size thrill gained when the hero finds himself overcome with deadly fumes. And another pops up immediately, when he gives chase to the adventuress' car mounted on a motor-cycle. Her machine has reached the ferryboat and it has left its moorings. Is Hutch daunted? That's not his way. He leaps the chasm and makes the deck safely. These are the opening thrills. There must be hundreds coming. For the action suggests no let-up in the stunts.

The star lives the life of the proverbial cat here bobbing up when he is seemingly ready for an autopsy. And assisting him are Marguerite Clayton, who qualifies as a versatile athlete, Richard Neill, Frank Hagney, Pearl Shephard, Joe Cuny, and Cecile Bonnell. There is no doubt that the folks will stand on their hind legs and shout over it. Go get 'em boys. Get the prints, the episodes as they reach the exchanges. It packs a mean thrill. You'll back us up and so will your crowd. And that's that!—*LAURENCE REID.*

"Upper and Lower"
(Century Comedy-Universal)

IT doesn't take any imagination to guess that this comedy centers around a Pullman sleeper. Lee Moran is the comedian, who, to make his escape from the minions of the law, blackens his face and seeks employment at a Pullman porter employment agency. There being a strike on the road he is signed up against his will. Once aboard the train the comedy incident hits its stride. There is a colored girl passenger and she persists in making love to the blackface. But Moran forgetting the burnt cork sets his heart upon a charming damsel in the observation car. Of course, she doesn't recognize him as the man who saved her dog until a few gags have whisked by. An old reliable trick is used to close the comedy. The train enters a tunnel and upon emerging all the faces of the passengers have become black from soot. "Upper and Lower" is enjoyable.—Length two Reels.—*LAURENCE REID.*

"Ballad of Fisher's Boarding House"
(Rudyard Kipling-Pathe—One Reel)

RUDYARD KIPLING'S graphic poem of a sailor's boarding house has been transferred to the screen with remarkable fidelity. A dramatic epic, it releases a volume of interesting action, stirring at all times and unusually rich in characterization. The vivid figures are all there in their places from Hans, the blue-eyed Dane, who wears the silver crucifix to keep himself from harm, to Anne of Austria and the rest of the motley throng. The lines of the poem are used in their entirety and as subtitles certainly embroider the picture with realism.

The crew gathers about the table. They are resting preparatory to sailing forth again on the briny deep. And they all have eyes for Anne. The scenes are laid in a waterfront retreat and it is filled with these interesting figures who sail under various flags. The girl is a sailor's sweetheart, but Hans scorns her. And this means a fight to the death. Overcome with fury to find herself repulsed she precipitates the bloody battle. And Hans lies dead upon the floor. She searches his body for souvenirs and comes across the "little silver crucifix that keeps a man from harm." Straightway her redemption begins. She repulses the other sailors, places the crucifix next to her heart and finds spiritual consolation. Thus Anne of Austria rises from the depths of degradation through the death of the sailor.

The little drama is marked for its intensity of scene and the players enter into the atmosphere of the poem with splendid enthusiasm. They are all wonderful types. The picture is a masterpiece of realism, carrying dramatic value and a spiritual flavor. You can catch the suspense by merely watching the expressions of the sailors who lived their elemental lives with complete abandon. Book this offering. It will thrill and entertain. It is a classic of literature.—*LAURENCE REID.*

"Pay Day"
(Two-Reel Comedy, With and By Charlie Chaplin—Released by First National)

"PAY DAY" is Chaplin as the Chaplin fans like him best, a series of gag sequences most of them new and all of them done as only Chaplin can do them. It doesn't bother with a story or plot. There is little that can be called continuity. In fact the picture begins without explanation and ends without apology. It is just a couple of reels of hokum comedy in which trick photography, mechanical effects and Chaplin working in every scene all contribute in being responsible for about 25 minutes of excellent entertainment.

The star is presented as a laborer employed in the construction of a building. The sequences of the film show the company in and about the new building, in the star's home and at a "club." The star does a "jag" act that has a lot of new stuff in it. By the aid of some trick photography he puts over a brick handling scene that is a marvel. There are also a number of other sequences that have a lot of laughs in them.

The supporting company doesn't get much of a chance. It is a Chaplin film from beginning to end and as such the fans will welcome it with delight.—*J. S. DICKERSON.*

Pathe Review—No. 154

THIS current Pathe Review features the Columbia varsity crew which is coached by Jim Rice, one of the best known oarsman in the country. The slow motion process is used here in order that Mr. Rice may point out the defects of the stroke and the manipulation of the oars. And slowing the camera to within eight times of normal speed certainly acts as instructive in this instance. The scene is the Harlem River, and the boys take their shell and speed it up. Gradually the stroke is increased under the guidance of the coach. If the slow motion means anything at all it should enable Columbia to bring home the cup or bacon. For each oarsman can watch his efforts and govern himself accordingly.—*LAURENCE REID.*

"Gee Whiskers"
(Star Comedy-Universal)

THE hirsute adornment has its inning in this amusing comedy featuring Neely Edwards. Visiting a fortune teller it is explained to him that he will meet his finish at the hands of a tall, dark, bearded man. Typical? You said it. So wherever he goes he is confronted with the type. The first one asks for a match. Then he falls into a meeting of a secret society. Beards to the left of him, beards to the right of him. Eventually he lands inside the tent of a circus and discovers a lady in tights. But when she turns around he discovers that she is the bearded lady. It is a bright little idea which touches upon every whisker gag—without the gags being so old that they wear whiskers.—*LAURENCE REID.*

"The Anvil Chorus"
(Roach Comedy-Pathe)

THIS is a Snub Pollard comedy which revolves around the ultra-modern profession of blacksmithing for women. The comedian having married the daughter of a hefty woman returns to meet her and discovers her four husky brothers, who are also blacksmiths by trade. In the pastime of heaving the anvil about, Snub takes the count. So to make himself strong he invests in a tonic prescribed for the purpose. The medicine fails to work and Pollard has an argument with the bunko salesman. For a climax the villain kidnaps the blacksmith's baby brother. The rescue is effected by a clever trick horse.—*LAURENCE REID.*

FEATURE REVIEWS

"Your Best Friend"

Harry Rapf-Warner Bros. State Rights—Seven Reels

(Reviewed by Laurence Reid)

A "MOTHER" picture which carries all the humanities—the tender heart throbs expressed through scenes of touching pathos and the contrasting shafts of humor so admirably balanced is "Your Best Friend." The offering serves to introduce Vera Gordon of "Humoresque" fame as a star and her emotional capabilities so wonderfully conveyed in that work are brought forth in terms which mark her as one of the few talented actresses of the screen. Whatever Miss Gordon touches is turned into art. She feels every situation. The shading of her characterization is so rich in human attributes and withal so natural that it seems well nigh perfect. This star is the feminine Warfield. Her emotion is a volcano of expression.

The picture touches upon the self-sacrifice she performs that her children may find happiness. No task is too great. Though she is scorned and insulted and brushed aside by unthinking youth the supreme mother instinct of devotion, faith and love is ever dominant. She has two sons, one of whom marries a mercenary girl. It is when his mother goes to live with them that the acute measure of pathos is expressed. The young married couple and the wife's heartless mother regard her as a nuisance. But she weathers the storm of their scorn with a generosity of soul which endows the picture with a spiritual flavor. Perhaps in real life the younger people would not bring her such agonizing moments. It seems at times as if they are unnecessarily cruel.

It is when the other son steals from his employer that the mother asks a reckoning from the others. She merely suggests that they economize in their expenses. And this precipitates a dramatic conflict when the mercenary women upbraid her for her conduct. She finds expression at that moment. She informs them that it is her money which has brought them worldly pleasures. A stormy scene ensues between the two brothers and the mother takes the side of the weaker youth. The picture suggests an anti-climax after a reconciliation of the boys. But Director Nigh doubtless felt the time ripe to introduce some balancing humor. When the mother returns to her own modest home where she is followed by the feminine parasites, both bent upon a mission of peace in order that mother's money might be kept in the family, the story loses some of its force. In time the youth's wife learns humility and respect. It is a proud moment in her mother-in-law's life when the younger woman calls her mother.

The picture could be shortened with the elimination of little detail and the quickening up of the sequences at their start and their trimming at the finish. However, it is a great box-office bet. The theme, the title, the production and the work of Miss Gordon and Dore Davidson see to that. The feature has been given excellent staging. It carries a definite appeal for communities everywhere. It is more a character study than an exposition of local color. The exploitation possibilities are immense.

The Cast

Esther Myers.....Vera Gordon
Robert, her oldest son.....Harry Benham
Harry, the youngest son.....Stanley Price
Aida, Robert's wife.....Belle Bennett
Her Mother.....Beth Mason
Morris, the family bookkeeper.....Dore Davidson

By William Nigh. Directed by William Nigh. Photographed by Jack Diamond, Jack Brown, Sidney Hickox. Produced by Harry Rapf. Distributed by Warner Bros.

The Story—Mother with rich income sees her oldest boy happily married. She goes to live with him and is merely tolerated. Her generosity and impulses are so complete that they are not acquainted with her fine humanity until she is unable to withstand their scorn when they find a moment to upbraid her. She succeeds in winning over the younger boy from temptation and her triumph is complete when she discovers that her mother love is appreciated in terms of respect, humility and devotion.

Classification—Mother-love story strong in self-sacrifice. Conflict is expressed throughout between unthinking, heedless youth and the mother whose faith and devotion impels her to weather the storm of abuse and neglect.

Production Highlights—Fine acting of Vera Gordon. The scene when she defends her impulses. The moment when she goes to the aid of the younger boy. The scene when she effects a reconciliation between the brothers. The triumphant moment when she hears her daughter-in-law call her mother. The careful production.

Exploitation Angles—This being a "mother" picture there is no question that it will get over with proper exploitation. Miss Gordon and Mr. Davidson should be played up and mention made of their work in "Humoresque." Comparing it to that piece will help. Suggests an appealing prologue. Title is a humdinger. Mother matinees, etc., will get it over.

Drawing Power—Certain to get over everywhere because of heart appeal of mother love.

"Through a Glass Window"

Realart-Paramount—4575 Feet

(Reviewed by Charles Larkin)

WITH all the freshness of springtime "Through a Glass Window" comes to the screen. It is an epic of New York's East Side life, reflecting in heart appealing manner its joys, sorrows, ambitions, and despairs. In it May McAvoy, as the little doughnut girl, Jenny Martin, contributes to screen literature a characterization of real charm, portraying in realistic style the many shadows as well as sunbeams that enter her checkered career.

"Through a Glass Window" touches on mother love. Because of their worship of an ailing mother, two children are willing to work hard and long to support her. The boy, scantily attired, one evening leaves his newspaper post to get warm in the coffee shop where Jenny, his sister, works. Seeing that the lad is suffering because of lack of proper clothing, the sister becomes so worried that one night when the boss drops a bill she takes it and buys a warm sweater for Dan. The boss discovers the theft and warns Jenny that she must pay the money back at once or be arrested. Jenny confesses all for her brother and he, with a gang of crooks, goes and steals the money. He is traced, however, and sent to a reform school.

Discharged because of the theft, Jenny starts her own little doughnut shop where she is so successful she puts her former boss out of business. Meanwhile Tomasso, head over heels in love with the girl, is told that he must wait until Jimmy returns before she will listen to any romance. She guards her mother's peace of mind by telling her that Jimmy has gone to South America where he has a job. She even writes letters to read, as her mother cannot see they are not from her boy. Then one day "through a glass window," in her little shop, Jenny sees her brother, his term cut short because of good behavior. Tomasso beams. And Jenny laughs between her tears. That is all to this simple little fragment. But it's all woven into a refreshing little picture of real life which should find a welcome place on any program.

The scenes of Gotham east side are well staged. The photography approaches perfection. The shots of the little family at the amusement beach and the ride home on Tomasso's wagon tug at the heart strings. There are some appealing moments when the children and their friends attempt to turn an East Side tenement roof into "a spot in the country." The experiment, however, is a huge success for it brings mother back to health. The picture has been well directed and the entire personnel gives the star good support.

The Cast

Jenny Martin.....May McAvoy
Mrs. Martin.....Fanny Midgely
Dan Martin.....Burwell Hamrick
Tomasso Barillo.....Raymond McKee
Matt Clancy.....Fred Turner
Molly Clancy.....Carrie Clark Ward
Jimmy.....Richard Rosson

By Olga Printzlau. Directed by Maurice Campbell. Scenario by Olga Printzlau. Photographed by Harold Rosson. Produced by Realart.

The Story—Tells of a girl's abiding love and a mother's faith. Heroine is employed in a doughnut shop and her brother is sent to prison for stealing from her employer. The girl assumes much of the blame and is discharged and she succeeds in a similar enterprise on her own initiative. Young Italian falls in love with girl but she refuses to listen to his entreaties until her brother returns. She sees him through a glass window.

Classification—Heart interest story based upon abiding love of girl and faith of mother. Considerable local color in the teeming district of New York's East Side. Pathos and sentiment go hand in hand.

Production Highlights—Scene when girl assumes brother's guilt. Scene when she opens a doughnut shop of her own. Incident when she reads letters from brother in prison—letters written by herself to bring happiness to mother. The scene when she gives herself to romance once she has seen the young convict through the window. The local color.

Exploitation Angles—This picture is so rich in heart interest that it is bound to satisfy everyone with a heart not made of stone. Advertised for its human values and played up for sentiment will pull a crowd. Word of mouth advertising will help. Picture is good enough to run for two or three days. Local color will stimulate patronage if properly exploited by campaign and prologue.

Drawing Power—Picture will please nine out of every ten patrons. Heart interest appeal will please them. May McAvoy well known by this time. Needs exploitation as title does not indicate value of story. Best suited for neighborhoods, although downtown houses will react to it.

"The Man Under Cover"

Universal—Five Reels

(Reviewed by Laurence Reid)

WHEN you get a crook story written by a real "lifer" you've got a taste of realities. That's one thing "The Man Under Cover" has to its credit. The author is said to be serving a life term in the Arizona State Penitentiary and his contribution to the screen should be accepted not only for the publicity value but because he brings an authentic value to the work. The story is a variation of the crook plot wherein the hero after serving a term in jail goes back to his home town with an object of picking up some

easy money. He has his prison pal with him. But after seeing his boyhood sweetheart and learning that she is being swindled along with other relatives he decides to go straight and frustrate the plans of the oil sharks.

He operates a fake gusher and succeeds in spoiling their scheme. They have considerable money which they have mulcted from the townspeople and he sells out for the sum which they have collected. When they attempt to make a getaway he catches them and restores the money to the owners. The idea is not new, nor has it been treated to bring forth any novelty of situation. However, it is well told, progressing to its climax easily and surely and conquering the spectators through its heart interest touches and the intimate local color. There is presented a balancing vein of humor which serves its purpose in giving an even quality to the theme.

Herbert Rawlinson plays the hero-crook with breezy abandon, entering into the spirit of the role with adaptable poise. Barbara Bedford is the heroine, while George Hernandez portrays a character crook in his customary fashion—a portrayal rich in personality. The picture is adeouately staged by Tod Browning who has caught the atmosphere of the story so well that the action proceeds like clockwork.

The Cast

Paul Porter.....Herbert Rawlinson
Daddy Moffat.....George Hernandez
Mayor Harper.....William Courtwright
Jones Wiley.....George Webb
"Coal Oil" Chase.....Ed Tilton
Holt Langdon.....Gerald Pring
Margaret Langdon.....Barbara Bedford
Col. Culpepper.....Willis Marks
The Kiddies.....{Helen Stone / Betty Ellison}

By Louis Victor Eytinge. Scenario by Henry Gates. Directed by Tod Browning. Photographed by Virgil Miller. Produced by Universal.

The Story—Crook with his pal serve term in jail and upon their freedom go to farmer's home town with the purpose of finding "easy pickings." The hero discovers his boyhood sweetheart about to be swindled by some oil sharks. He decides to go straight and help her win back her money. He concocts a scheme whereby he has "discovered" a gusher and swindles the sharks into buying it for the sum they took from the townspeople. They find themselves in a trap and attempt to escape but the hero frustrates their plans.

Classification—Crook story on human interest theme carrying a sustained note of romance and some comedy relief. Plenty of local color.

Production Highlights—Good human interest values. Scene when crooks turn tables on oil swindlers. Romantic vein. Fine work of cast. The local color.

Exploitation Angles—Title suggests mystery melodrama but it is good crook story. Played up for its theme will draw. Mention should be made that the story is written by a "lifer" in the Arizona State prison. Rawlinson gives a good portrayal.

Drawing Power—This one will please 'em everywhere on account of its heart interest. Real showmen have chance to cooperate with prison and jail authorities in their towns and put over some big publicity.

"Arabian Love"

Fox—Five Reels

(Reviewed by Laurence Reid)

THEY have taken a familiar situation out of an interior set and placed it as the piece de resistance among the white hot sands of the desert and titled it "Arabian Love." This situation presents the girl falling in love with the man upon whom she has sworn vengeance for killing her husband. The idea has been used often on the screen and when it is developed in the customary fashion it stands to reason that it doesn't offer a great deal of suspense. In this case, however, transplanting it in an Oriental soil and allowing it to thrive amid the seething passions of the Arabs gives it a coloring and atmosphere which will attract attention almost anywhere.

The title is a "nifty" and suggestive of sheiks and passionate amours. In reality the picture is the latest edition of the brand started some seasons ago with H. B. Warner as star and followed up this year with "The Sheik" and "The Sheik's Wife." John Gilbert, the Fox star, makes a good type for the hero, and garbed in the trimmings and trappings of the Arab he fits right into the picture. There is a certain dash about his work which commands praise. For one thing he is in deadly earnest. The action takes in considerable riding over the white sands. For a background one views the numerous caravans, tents and conflicts of the natives—to say nothing of the typically Eastern interiors of the sheik's palace. The story is so familiar that one may be excused for guessing the outcome from the start. However, it keeps a fast pace, is evenly developed and glows with vitality.

The heroine learns that her husband has been killed by an American. On the return journey she is kidnapped by a group of bandit Arabs who cast dice for her possession. The winner is the American youth disguised in Oriental attire. He permits her to escape and the intervening scenes before the climax is reached are filled with his several conflicts. The picture is handsomely mounted and due to the appeal of the characterization which seems to be so popular at present, "Arabian Love" should be a magnet for any house. Barbara Le Mar is colorful as a native girl while Barbara Bedford is adequate as the heroine. The feature possesses good exploitation possibilities.

The Cast

Norman Stone.....John Gilbert
Nadine Fortier.....Barbara Bedford
Thamar.....Barbara Le Mar
The Sheik.....Herschel Mayall
Ahmed Bey.....Robert Kortman
Dr. Lagorio.....William A. Orlamond

By Jules Furthman. Directed by Jerome Storm. Photographed by Joe. August. Produced by Fox.

The Story—Bride leaves husband in Arab community to visit mother. She learns on return journey that her husband has been killed by an American youth. She swears vengeance. When she is kidnapped by Bedouin bandits the American, his identity unknown to her, effects her rescue by winning at dice. Later she learns to love him when she discovers that her husband deserved his death.

Classification—Romantic adventure story with locale in Arabia. Carries similar plot and characterization to "The Sheik." Packed with action and romance.

Production Highlights—Work of John Gilbert. The atmosphere always correct. The fast-moving action. The scene when the hero rescues the heroine. The picturesque backgrounds. A number of adventurous sequences.

Exploitation Angles—This picture should get over with good exploitation. It is a fad, now, with the public to be responsive toward stories with Arabian locale. So cash in on the title and the theme. Gilbert is a comer and his name should begin to attract them. The story suggests a colorful prologue. This can be arranged with atmosphere, oriental dancers, etc.

Drawing Power—Title should prove a winner in attracting crowd. Gilbert beginning to be known after his work in "Shame" and "Gleam o' Dawn." Prologue should help. With proper play feature should draw well everywhere. Not big enough for week run, but good enough for two days. Will be liked for fast action and color.

"Reckless Youth"

Selznick—Six Reels

(Reviewed by Laurence Reid)

COSMO HAMILTON has long been noted for skating on thin ice. In "Reckless Youth" he skirts the danger mark in his customary style, pointing a moral in a subtle way and showing up the modern tendencies of the irrepressible flapper. This story treats rather delicately that youth, gifted with imagination and impulse, cannot be subject to suppressed desires without reaping the harvest. The result might well be a daring recklessness of consequences. Hamilton believes in letting them have certain privileges which accompany the period when youth is blossoming into maturity.

There is a tendency upon the part of the author to smash conventions. At times he succeeds but the smartness often gives way to a human quality which makes this feature entirely enjoyable despite the fact that the characters are quite exaggerated. The heroine accustomed to having her own way runs away from her crotchety relatives and dashes into the respectable environment of a conservative youth's home. She is far too breezy for him. Her spirited disposition is well contrasted to his plodding manner. Still in search of adventure the youth marries her to give her the protection of his name and steps aside that she might be expected to start a rumpus and display some spirit—some pride of possession. However it is all in good fun.

The climax introduces the dream situation with the girl giving up her mad existence when she dreams that she has been kidnapped by a villain and taken aboard a yacht. The dream is a realistic one and it is effective in bringing to the girl a proper value of things. The picture offers some zippy incident, moves along with creditable speed and is handsomely staged. Ralph Ince directed.

The Cast

Alice Schuyler.....Elaine Hammerstein
John Carmen.....Niles Welch
Mrs. Schuyler-Foster.....Myrtle Stedman
Mr. Schuyler-Foster.....Robert Lee Keeling
Harrison Thornby.....Huntley Gordon
Mrs. Dahlgren.....Louise Prussing
Cumberland Whipple.....Frank Currier
Martha Whipple.....Kate Cherry
Chorus Girl.....Constance Bennett

By Cosmo Hamilton. Scenario by Edward J. Montague. Directed by Ralph Ince. Produced by Selznick.

The Story—Treats of a girl's selfishness—a self interest that inspires conduct governed by a "don't care" spirit. She finally experiences a change of heart when love comes to her through a realization of her husband's worth and her own shallow nature.

Classification—Story of psychology of modern girl's soul—the self-centered flapper who, through experience, learns to measure true values. More of a character sketch than a drama. Sufficient conflict and romance.

Production Highlights—Modern treatment of old theme. Carries a note which will be noticed by the unthinking youth bent on self interests. Good work of star and Niles Welch. Charming bedroom scene not a bit *risque*. The romantic touches.

Exploitation Angles—Author's name means something. Stands sponsor as writer knowing his subject matter especially when he writes upon moralities of modern life. Title is a humdinger and could be featured in snappy advertising campaign. Stills of star and situations stills will help.

Drawing Power—Wherever Miss Hammerstein is popular picture will draw. Title and name of author will also help. Best suited for select neighborhood houses with a distinctive clientele. Feminine patronage especially will find it an attractive picture.

"Intrigue"

S. R. Levinson-State Rights—4500 Feet

(Reviewed by Charles Street)

THIS is distinctly not a masterpiece. The fault lies in the loose handling of plot and direction, which, although the picture comes from abroad, is not a purely European unhappy faculty. In the role of a spy Pola Negri could be par excellence, but it is owing to the aforementioned shortcoming that she does not measure up to standard. With only a youth to send to a self-selected grave and his father to enmesh there is a sad neglect of skilful portrayal bearing directly on the character.

Miss Negri appears in more forceful poses in this than in some of her other late releases. One lover lost to her through her arrest in a

aid on her mother's gambling den, she swears evenge on the unwitting police prefect who akes her into custody the night she was to ıave been married. She enters a forced mar- iage, and, seen next as a spy, her opportunity or vengeance comes unsolicited. She infat- ıates the son of the prefect, tricking him into ;iving her the French government code and)rompting his suicide when she leads him to)elieve his father is her lover. How the 'ather uncovers her treason, after falling in ove with her, and kills her as a menace to his :ountry, is well handled. His stupidity as a)olice official, however, cannot be overlooked.

It is well that the director's identity is un- ınnounced. The story has the police prefect searching for M. Fischer and suspecting Madame Fischer and yet he lets her become ıis mistress.

The Cast

Charlotte Fischer.....Pola Negri
Henri Fischer, her husband
Marie Barbusse, her daughter
Robert Durand, prefect of police — Unnamed
Pierre Durand, his son
Charles Beauvais, State Department head

(No designations whatever concerning direc- tor, photographer, scenario or story writer.)

The Story—Despising her mother's gambling den, Charlotte Barbusse spurns Henry Fischer, business partner of the mother, for a respectable bank cashier. The police raid the den, her arrest causing the cashier to break off. She swears revenge against the unwitting police prefect. She marries Fischer, returning to Paris—both spies for Germany. Meeting young Durand, she selects him to punish his father for her lost lover. The youth's suicide comes after he gives her the code and she has tricked him into believing his father is her lover. In reality the father was seen seizing her correspondence as a spy suspect. Falling in love with the ad- venturess, the prefect is notified she is danger. Her correspondence reveals the code and his son's picture, which goads him to murder her.

Classification — French melodrama, with scheming and love mingled.

Production Highlights—Raid. Madame Fischer vamping young Durand. Durand at piano, visioning Madame Fischer, who flits in minia- ture over piano and by his side. Perfect Du- rand's attack on Madame Fischer.

Exploitation Angles—Playing deadly game, herself meets death. Young Durand haunted by odor of jasmine. Madame Fischer's agitation when correspondence is seized. Prefect Durand discovering son's picture and the code.

Drawing Power—Best suited where specta- tors are not too critical. Go strongest in less prominent theatres, in neighborhoods and small towns.

"Watch Your Step"

Goldwyn—5000 Feet

(Reviewed by Charles B. Larkin)

HERE is a good old fashioned picture—one of those types of yesteryear that helped to make "movies" popular. More like this one and "normalcy" will come from its hiding place. "Watch Your Step" is a story of youth. Cullen Landis and Patsy Ruth Miller have the leading roles. Mr. Landis is excellent as the ne'er do well and Miss Miller brings a new personality to the screen—a new face that is very easy to look at. She lends fine support to Landis and makes a very attractive appearance before the camera.

The story is one of action. It gets away to a flying start with Landis staging an 85 mile- an-hour race in an auto with traffic cops. The race ends in a realistic crash, when the hero wrecks his car in attempting to avoid a closed street. From this point on the plot flows smoothly, always holding the interest.

No sooner does Elmer Slocum get out of jail for speeding than he finds himself being chased again by traffic cps, when he gives a doctor a "lift" on an emergency call. After he wrecks his car in an ditch, he is fol- lowed through the fields. He lays out his pursuer with a right to the jaw. Believing he has killed the officer, he flees. He lands in a group of tramps who rob him of his clothes. In "bum's" garb he "rides the rods" and lands in a small western town. Here he becomes acquainted with Margaret Andrews, played by Miss Miller, and things "begin to commence." A rival enters in the person of Lon Kimball, the role interpreted by Raymond Cannon, and there is a real con- test to win the favor of the fair Margaret. It culminates in one of those fistic battles for which Mr. Landis is becoming noted.. It is waged with his rival with Landis, of course, the winner. A detective is hired by the hero's father to locate the wandering boy.. This he does and Lon is exploding with relief at the prospect of getting rid of his rival for good, when the detective and Elmer's father enter, just after he has confessed to his sweethart that he killed a policeman. However, he is told that the cop in question was back on the job the next day.

William Beaudine has done a fine job of directing in this instance and Ralph Block has edited the picture into an exceptionally smooth running bit of continuity. To John J. Mescall must go credit for photographing the story in artistic manner. There are some extra fine bits of camera work, especially in the auto race scenes in the opening of the picture, the "riding the rods" flashes and the fight shots. Julien Josephson deserves the warmest praise of every spectator for writing this tale. Mr. Josephson is the man who wrote many of Charles Ray's best pictures. Mr. Landis jumps into the Ray-like hero of "Watch Your Step," as if "to the manner born."

We recommend this picture without fear of contradiction as being one of the best re- leased in the past several months. Goldwyn, by the way, is "Babe Ruthing" very con- sistently of late. Their pictures of recent date have all been box office home runs. "Watch Your Step" is no exception to this condition.

The Cast

Elmer Slocum.....Cullen Landis
Margaret Andrews.....Patsy Ruth Miller
Russ Weaver.....Bert Woodruff
Lark Andrews.....George Pierce
Lon Kimball.....Raymond Cannon
Jennifer Kimball.....Gus Leonard
Constable.....Henry Rattenbury
Ky Wilson.....Joel Day
Detective Ryan.....J. O. O'Connor
Henry Slocum.....John Cossar
Mrs. Spivey.....Lillian Sylvester
Lote Spivey.....L. H. King
Mrs. Andrews.....Cordelia Callahan
Mrs. Weaver.....Alberta Lee

By Julien Josephson. Directed by William Beaudine. Continuity by Julien Josephson. Editor, Ralph Block. Photographed by John J. Mescall.

The Story—The plot tells about young Elmer Slocum who had served a jail term for speed- ing and on his first day of liberty reached a new speed of 85 miles an hour taking a doctor to an emergency call. Elmer wrecks his car. knocks down a policeman who he believes he has killed. He flees to a little western town and there falls in love with the daughter of the richest man in the village. Regarded with sus- picion by the girl's father and her other suitor. Elmer has the upper hand of them until he is ordered held a prisoner by a detective employed by his father. However, Elmer was not a murderer and the timely arrival of his father sets him free and he wins the girl.

Classification — A romantic rapid action comedy with some intensely melodramatic scenes in the way of auto races and fistic battles. A fine love story is interwoven into the plot.

Production Highlights—The opening auto race and subsequent wreck. The "riding the rods" episodes. The fistic battle between the hero and his rival. The excellent acting of the star and a new leading lady. The true to life rural scenes. The fine character types.

Exploitation Angles—Use a big racing auto in the downtown streets with the name "Watch Your Step" displayed big. Might get a smashed up car from a garage for use in your lobby. Tie up with street car companies by putting "Watch Your Step" signs on front of trolleys.

Drawing Power—Should go good anywhere anytime. The picture is "there." It has every- thing.

"The Silent Vow"

Vitagraph—Five Reels

(Reviewed by Laurence Reid)

WHILE this picture comes as another sample of the Northwest Mounted for- mula, it carries a deal of melodramatic ex- ploits which because of their generous meas- ure of action keeps the spectator sufficiently interested. Many of the scenes are violent. In fact there are no fewer than twelve deaths but since these comprise the unruly element with one or two exceptions the patron will appreciate that they deserve their untimely end. It's a tale of a feud born when a rene- gade elopes with the hero's wife. Twenty year elapse, at the end of which time the lone- ly husband and father has entered the service as inspector. He is given to brooding over the injury done him and vengeance arrives when he is brought face to face with the inter- loper.

The latter is arrested but his sons come to the rescue and during the conflict the officer is killed. Hence it devolves upon his son, a corporal in the Mounted to get his man. There are some flaws in the story as far as making it convincing is concerned. It is hardly reasonable that the wronged husband could fail to locate his wife or the trespasser during the interim of twenty years, especially when they are living perhaps a half day's jour- ney on horseback from the post. Again the Mounted would know the inhabitants of the country for miles around. The remarkable feature of the production is the extraordinary double exposure work. Duncan as the youth is seen time and again passing in front and behind the chair in which he is seated as the father. It is positively uncanny.

Once the early scenes are planted the pic- ture develops into a man hunt. It develops a comedy touch not intended by the director when he is bound hand and foot in a shack by the river desperadoes. Seated at a nearby table is an eccentric inventor who has worked out an intricate electric scheme which con- trols the blasting operations used to dynamite fish from the river. Duncan picks up a heavy hammer with his teeth and hopping over to the table swings it between his jaws with enough force upon the head of the unsuspect- ing man to knock him completely out. This is a new stunt but it is so wholly unexpected and so impossible of execution unless one is trained for it that it will bring a laugh. The climax reveals a good old-fashioned fight be- tween the evil forces and the officer. He learns the identity of his mother who is placed in the scene rather conveniently. How- ever the interest is well sustained. The ro- mance keeps pace with the action after the third reel. Duncan has succeeded in collect- ing some effective shots, not a few of which are rich in color.

The Cast

Richard Stratton / Dick Stratton — William Duncan
Anne.....Edith Johnson
Ethel.....Dorothy Dawn
Elizabeth Stratton.....Maud Emery
"Doug" Gorson.....J. Maurice Foster
Jim Gorson.....Henry Hebert
Bill Gorson.....Fred Burley
"Sledge" Morton.....Jack Curtis
The Professor.....Charles Dudley

Directed by William Duncan.

The Story—Man becomes inspector in mounted police when wife elopes. Years later his boy enters the service. The father learns the identity of his enemy and the latter's sons establish a feud. The youth starts on a man hunt and gets his man and also succeeds at romance.

Classification—Northwest Mounted drama with star playing dual role—that of father and son. Action pilots characters through melo- dramatic scenes. Some heart interest and the usual romance.

Production Highlights—The fight between the officer and his enemies. The blowing up of the river with dynamite. First rate scenic values. Meeting of youth and his mother.

Exploitation Angles—This being a story of the Mounted, it is easy to use the customary ex- ploitation. Snappy teasers, etc., would help. Stills showing action would draw them in. Fact

that Duncan plays a dual role in spirited fashion.

Drawing Power—This one should draw well in all neighborhood houses, particularly where there is a daily change of bill. Where they like action in the rough, crowds will eat it up. Duncan has a following gained from putting plenty of spirit and punch into his work.

"The Man From Beyond"

Houdini Picture Corp.-State Rights—Six Reels

(Reviewed by Laurence Reid)

A THRILLING melodrama, fantastic of theme and highly adventurous has reached the screen in "The Man From Beyond," written by Houdini and starring the well known vaudeville artist. It carries a climax which reminds you of the one staged by Griffith in "Way Down East." That is its big punch scene but this is not to say that the picture is deficient in thrills. Far from it. Indeed the feature depends upon elemental action, for that is Houdini's way.

As an author he has written himself a novel story—one which presents him as a man shipwrecked on an Arctic expedition a hundred years before and who is frozen in a solid cake of ice. Certainly this is a new situation and should be appreciated by picture-goers everywhere in a day when there is a scarcity of novelty. Scientists or explorers discover him and bring him back to civilization. But there is a fly in the ointment. Houdini does not notice the advance of time—showing no particular curiosity about the environment about him. However this is only a prelude to the grand climax. He is shown swimming the Niagara rapids to save the heroine whom he loves—a girl he believes to be the reincarnation of his sweetheart. He is swept along from one thrilling exploit to another and finishes clinging to a rock on the edge of the falls, the girl securely held in his other arm.

The star has put over other sensational stunts which include some up-and-at-'em fights. The production is well staged, the ice scenes being cleverly photographed, and the action progresses in rapid fashion. "The Man From Beyond" will be remembered for its river scene. It is an exciting moment and you are caught in a tight embrace of suspense. It is certain that the escape expert risked his life in staging these scenes. But that is an old trick to him. His power of bobbing up just a trifle the worse for wear after a hazardous adventure is a tribute to his uncanny ability to make his escape. The company consists of a first rate cast that includes Jane Connelly as the heroine.

The Cast

The Man From Beyond	Houdini
Dr. Gilbert Trent	Arthur Maude
Dr. Crawford Strange	Albert Tavernier
Dr. Gregory Sinclair	Erwin Connelly
Francois Duval	Frank Montgomery
Captain of the Barkentine	Louis Alberni
Milt Norcross	Yale Benner
Felice Strange / Felice Norcross	Jane Connelly
Marie LeGrande	Nita Naldi

By Houdini. Scenario by Coolidge Streeter. Directed by Burton King. Photographed by Messrs. Ruby, Zucker, Fishbeck, Penrod, Dunmyer, Littlefield. Produced by Houdini Picture Corp.

The Story—Treats of man imprisoned in cake of ice for hundred years and returns to life looking for sweetheart of reincarnation. Develops into romance accompanied by melodramatic adventures. The hero is imprisoned in the Arctic and brought back to civilization by scientists.

Classification—Adventurous and fantastic melodramatic romance featuring hazardous exploits of Houdini the actor of mysterious feats.

Production Highlights—Fantastic nature of plot. The marvelous thrill when Houdini goes to rescue of girl in Niagara rapids. Cleverly photographed ice scene. Star's escape from insane asylum. The thrilling encounters. The fast-moving action. The excellent photography.

Exploitation Angles—Houdini's name is so well known to theatregoers that the mere mention of it will stimulate patronage. Should be exploited for its sensational thrills. Stills of the star. Paper—three, six and twenty-four sheets will acquaint patrons with thrills. Use billboards. But play up Houdini. Suggests an entertainer along his line if you can obtain him for a prologue.

Drawing Power—Houdini always drew a crowd in vaudeville. The mention of his name as star of this picture in which he performs hazardous exploits will draw them in. Best for towns and cities who have played Houdini in their vaudeville theatres. Good bet for down-town houses catering to transient clientele.

"Too Much Business"

Vitagraph—Six Reels

(Reviewed by Laurence Reid)

ONE of Earl Derr Biggers' "John Henry" stories has been translated for the screen and it makes a pleasing comedy. The character of the plot takes a mild slap at business efficiency—just the sort of plot which is favored by the Satevepost. There is enough substance in the idea to carry through six reels although much of the action could be speeded up for the sake of spontaneity. "Two Much Business" is different from most light comedies. For one thing it does not depend entirely upon romance, but sticks to its knitting, which is to expose the hokum of "big business."

You may be surprised to see Tully Marshall enacting the role of a crotchety business man. That he has a flair for comedy cannot be disputed. His walk and gestures, his hundred little mannerisms contribute a great deal in lending interest to the story. And a new comedian is flashed on the film horizon in Edward Horton who impersonates a "live" sales manager with creditable breeziness.

Diggers' plot strikes a new idea. The hero is in love with a girl who frowns upon romance. So he puts his love affair upon a strictly business foundation, taking out an option on her for thirty days and proving to her that he can double his salary within that period or drop out of the race for the love stakes. He is fired by the boss and opens up a hotel for babies. This is a novel touch and its whimsical appeal will delight most every type of spectator. The day nursery becomes highly profitable. There is a deal of complication to the plot because his rival is determined to ruin his novel venture. However he triumphs. The comedy is bright and interestingly and excellently interpreted. The direction is highly capable.

The Cast

John Henry Jackson	Edward Horton
Myra Dalton	Ethel Grey Terry
Amos Camby	Tully Marshall
Simon Stecker	John Steppling
Ray Gorham	Carl Gerard
Mrs. Camby	Elsa Lorimer
The Head Nurse	Helen Gilmore
Robert Gray	Mack Fenton
Officer 16	Tom Murray

By Earl Deer Biggers. Scenario by Ford I. Beebe. Directed by Jess Robbins. Photographed by Irving Reese.

The Story—Youth in business office is in love with secretary to employer who places business efficiency above romance. She will agree to marry him if he can double salary within stipulated time. He conducts a day nursery and makes a success of it. Wins back his job and triumphs in romance.

Classification—Romantic light comedy treating of business efficiency. Considerable fun poked at modern business methods.

Production Highlights—Work of Edward Horton and Tully Marshall. Comedy element of story. Novel theme. The baby scenes.

Exploitation Angles—Carries novelty which should be heavily exploited. The baby episodes will please the feminine fans. Title carries punch. Needs heavy exploitation.

Drawing Power—If this picture is properly exploited it should make money. Carries good title and plenty of humor. Will get over most everywhere except the factory districts.

"Gas, Oil and Water"

First National—4500 Feet

(Reviewed by Charles Larkin)

IT is beginning to appear as if Charles Ray is depending entirely upon hokum for the comedy appeal of his newest releases. The homespun values have been missing from "The Barnstormer" and "Gas, Oil and Water." Once having established himself as supreme in the delineation of "Back to the Soil" characterization, he has now attempted to get away from it all and enter the comedy school presided over by Buster Keaton. The new offering hasn't much to recommend it insofar as plot is concerned, and the action is largely conspicuous by its absence.

Time was when Charlie sounded the keynote of real, human comedy. That seemed to be in the days when he had an author like Julien Josephson to supply him with stories. Perhaps he is attempting too much—directing his features as well as starring in them. And he seems to be out of his element with the megaphone because he endeavors to dress up the ideas with exaggerated hokum. The first two or three reels of the new expression are given up to something akin to a walking contest. There is no happy incident—no flash of rich characterization, and the story being extended through five reels shows up its shortcomings. The picture is laid somewhere along the border. It seems that there is a group of bad men trying to put one over on the government. In fact they are charged with violating the neutrality laws by doing something. What this something is is left to one's imagination.

Ray is a secret service agent who opens a gasoline station near the scene of action and proceeds to get the evidence. Three reels pass by without any real incident. Then comes some action when the hero discovers the point where the neutrality violators pass through a house, auto and all, into another country. He hurries back to his "gas" station, summons help and the chase is on. The ringleader tries to escape in an auto with the girl. The agent dashes after him. When he comes abreast of the villain's machine, the girl jumps into the hero's car while an explosion sends the bad man and his auto down the embankment. Mr. Ray should get back into his rural stories without delay. But that demands an author who can supply him with genuine ideas.

The Cast

George Oliver Watson	Charles Ray
Henry Jones	Otto Hoffman
Susie	Charlotte Pierce
Hobart Rush	Robert Grey
Philip Ashton	William Carroll
"Beauty" Strang	Dick Southerland
Sanchez	Bert Offord
Whiskers	Whiskers Ray

By Richard Andrew. Directed by Charles Ray.

Photographed by George Rizard.

The Story—Tells of the attempts of Uncle Sam's secret service to clean up a bunch of smugglers on the Mexican border. There are some airplane scenes and some auto chases that are thrilling. The secret service man falls in love with the hotelkeeper's daughter. He discovers the gang—gets them and the girl.

Classification—Romantic detective melodrama with a lot of sleuthing.

Production Highlights—The discovery of the smugglers' hiding place. The airplane scenes. The race between the villain and the hero in autos. The jump of the girl from one machine to another. The explosion, wrecking the villain's car. Whiskers standing on his hind legs.

Exploitation Angles—The popularity of the star. Exploit his personality. The secret service idea. The Mexican atmosphere. Decorate the lobby with Mexican and Indian goods. Might tie-up with the gasoline stations in town with big signs on them.

Drawing Power—Because of the star's personal popularity this may draw, but they won't go away satisfied.

"The Man From Downing Street"

Vitagraph—Five Reels

(Reviewed by Laurence Reid)

A MYSTERY melodrama fashioned from a long established formula is exposed in "The Man From Downing Street." Earle Williams, who is the star, has had similar stories a score of times if memory serves us right. The pattern is a complicated edition of the youthful pastime of "blind man's buff." The central idea is to catch a traitor who is plotting against the British government and the element of suspense is gained by taxing the spectator's deductive powers as to which party is guilty.

The star journeys to India disguised as an influential rajah. And his object is to locate the leak in the messages received at Downing Street, London. The onlooker is certain that he guesses the real culprit only to be thrown off the track time and again. The traitor is the least suspected one of the group and the accomplishment of the task of getting at the bottom of things builds an effective climax. It is good melodrama offered because it establishes nifty detective work on the part of the hero. The action transpires mostly in Delhi, India, and the scenes take up the social life of the British officers and their receptions to various Indian officials.

The star is garbed picturesquely in native costume and his work suggests that he understands the demands of the characterization. The director has given the picture an excellent production, the scenes being rich in atmosphere and marked by good taste. "The Man From Downing Street" is interesting despite the familiarity of these. The sponsors have involved the plot with first rate mystery and suspense. And after all wish such a story these elements must be dominant.

The Cast

Captain Robert Kent.....Earle Williams
Colonel Wentworth.....Charles Hill Mailes
Maharajah Jenan.....Boris Karloff
Doris Burnham.....Betty Ross Clarke
Major Burnham.....Henry Burrows
Norma Graves.....Kathryn Adams
Captain Graves.....Herbert Prior
Sarissa.....Eugenie Gilbert
Lieutenant Wyndham.....James Butler
Sir Edward Craig.....George Stanley

By Clyde Westover, Lottie Horner and Florine Williams. Directed by Edward Jose.

The Story—Treats of British spy work in India and government official is sent to the far east to locate the leak in the messages received at Downing street, London. Kent disguises himself in native garb and after a series of intrigues captures his man. He also captures a woman's love.

Classification — Romantic adventure story strong in mystery and intrigue. Treats of spy activities.

Production Highlights—The careful production. The work of the cast. The note of suspense ever dominant. The mystery element.

Exploitation Angles—This being a mystery melodrama patrons should be advised of its merits. Carries suspense. Timely story since India is brewing with revolutionary talk. Star should be played up in stills. Chance for atmosphere in prologue.

Drawing Power—Should go well in small houses and neighborhood theatres. Plot will entertain. Good exploitation will bring a crowd.

"Hell's River"

Irving Lesser-State Rights—Five Reels

(Reviewed by Laurence Reid)

A VITAL and vivid document of the frozen North is released in "Hell's River," based upon James Oliver Curwood's story, "The God of Her People." Some may say that you cannot bring any new situations into the Northwest Mounted theme. But exhibitors may rest assured that this drama of the outposts of civilization presents several novel highlights. For one thing the story does not revolve around a man hunt. It is tense with action without relying upon such an obvious premise. Indeed it depends for its appeal—its strength upon its abundant note of romance—its heart interest and the fact that it features a dog in Rin Tin who is entitled to share honors with Strongheart of "Silent Call" fame.

The spectator is greeted to some awe-inspiring backgrounds which have been collcted from the Yosemite National Park during the winter season. Thus it offers exteriors which have never been used before. The interest is evenly divided between these locations and the drama of the elemental inhabitants. A fair dweller in the little French-Canadian post is looked upon with covetous eyes by a trader of wolfish character. Having a knowledge that her "father" (the girl is an orphan) is a fugitive from justice he pledges the man to give him the girl in marriage or suffer the penalty of the law. But she has looked with romantic eyes upon Pierre, the redcoat officer. He has mushed back to camp eager to share her company. And the pathos of the situation is caught when he discovers her the wife of this he-wolf. She cannot tell him for it means her father's arrest.

The picture mounts with a crescendo of suspense as the trapper, suspicious of the officer, goes to kill him. The padre informs the Mountie and the pursuit is on—over the trackless wastes. The redcoat catches up with him and a pitched battle takes place on the edge of a mountainous cliff. It is intensity itself to see the struggling figures fight for their lives—a vigorous man-to-man fight. Suddenly with a tigerish spring the huskie goes to the rescue and pushes his master's enemy over the precipice. The picture is vital with action, builds evenly and in a progressive fashion straight to its big punch. It is well provided with atmosphere and local color and always suggestive of the country in which it is laid. Irving Cummings enacts the part of the Mountie in acceptable romantic fashion, acting always with restraint and poise. Wallace Beery as usual contributes a cameo performance as the picturesque Gaspard. His villainy is superb. Eva Novak makes a charming heroine of the girl.

The Cast

Pierre of the R. N. W. M. P.....Irving Cummings
Gaspard, the Wolf.....Wallace Beery
Lopente.....Robert Klein
Sergeant McKenna.....Frank Whitson
Mabalia.....Eva Novak
Rin Tin.....By Himself

By James Oliver Curwood. Directed by Irving Cummings. Photography by A. Fried. Produced by Irving Cummings.

The Story—Mounted policeman returns from man hunt to discover his sweetheart the wife of a brutal scoundrel. The girl had married him because of the threat he held over her father to have him arrested. When the officer intercedes in her behalf, the husband gives battle. The pilot dog of the team jumps to the rescue of the red-coat and kills the villain. Romance triumphs.

Classification—Melodramatic romance featuring hero of the Mounted Police. Plenty of adventure, pathos, romance and sentiment—and not a few thrills. Good snow exteriors and a corking climax.

Production Highlights—The picturesque locations taken in Yosemite National Park. Great snow stuff. The fine work of Cummings, Beery and Miss Novak. To say nothing of Rin Tin, the dog. The fight on the edge of the cliff when the dog jumps to his master's defense. The suspense. The atmosphere. The different twist to an old theme.

Exploitation Angles—This picture carries a corking title which should be featured as typical of James Oliver Curwood and the frozen North. Author, star and other players should all be mentioned prominently. Also concentrate upon fine snow stuff collected from Yosemite National Park. Suggests a good ballyhoo and prologue.

Drawing Power—This will please them most everywhere. They will remark over the wonderfully picturesque exteriors. Star, Wallace Beery and Eva Novak assure patrons of good acting. Work of dog will please them. Should get over well in most any class of house. Good for all localities.

"Free Air"

W. W. Hodkinson—Six Reels

(Reviewed by Matthew A. Taylor)

A THOROUGHLY pleasant automobile story is "Free Air," and for genuine light entertainment, it is as good as they come. Sinclair Lewis' Saturday Evening Post tale was a good investment, whatever it cost. No one seems to have hit upon the idea of illustrating the trials and troubles of a young chauffuress who starts to cross the continent. It doesn't take much imagination to picture the wholesome comedy which will result. And it's all there. The hero runs a small garage in a hick town in Minnesota. He takes upon himself the task of helping the heroine and her father out of all the motorists' troubles, such as mud-holes, engine trouble, and desperadoes who ride on running boards. Incidentally there is another exploitation angle in "Free Air." Glacier National Park has here a better press agent than any railroad company's illustrated booklet. Never was such rich human comedy laid in such a picturesque locale. Many shots are as good in any scenic.

Mr. Lewis' story takes place entirely in that country which lies between Schoensten, Minnesota (wherever that may be) and Glacier National Park. "Milt," the garage keeper follows the big roadster in his little racer contemptuously known as "the bug." To keep his attentions from becoming too persistent, he is ordered to stop the Samaritan act. But Fate gives him another opportunity for a rescue and the roadster and "the bug" end up together in Glacier. The girl's fiance is there waiting for her. The desperado turns up again, and the swain proves yellow whereupon "Milt" delivers the final rescue and smooths the way for the honeymoon. The titles help matters along by delivering some good comedy touches.

The leading roles are played by Tom Douglas and Marjorie Seaman. Douglas may permit himself hopes of becoming a second Charles Ray. Miss Seaman is a typical wealthy American girl, and a pretty and attractive one. The direction catches the spirit of the thing and there are plenty of realistic touches. "Free Air" has no "message," but it hits the mark as entertainment.

The Cast

Milt Daggett.....Tom Douglas
Claire Boltwood.....Marjorie Seaman
Henry Boltwood.....George Pauncefort
Jeffrey Saxton.....Henry Sell
Minne Rauskekle.....Dorothy Allen
The Tramp.....Ben Hendricks, Jr.

Photography by Arold Sintzenich and George Freisinger. Directed by Myron M. Stearns. From the story by Sinclair Lewis. Produced by Outlook Photoplays, Inc.

The Story—Claire Daggett is a Brooklyn flapper who starts a trans-continental auto trip with her father. She gets as far as a small town in Minnesota when trouble starts in earnest. "Milt," a small town garage keeper, proves to be her saviour. He rescues her from mud, from a breakdown, and later from an escaping murderer. She dismisses him from following her in his small car, but Fate gives him his last opportunity to befriend her. Claire, at Glacier National Park, is met by her Brooklyn admirer. Milt has no chance to see her. But when the bandit turns up again, it is Milt and not the city man who saves her. Claire and Milt are married.

Classification—An automobile story falling in the comedy drama category. Plenty of action.

Production Highlights—The many details which any automobilist will appreciate. The rescue from the murderer. The scenic views of Glacier. The second rescue from the murderer, and the chase. The final destruction of the automobile and driver.

Exploitation Angles—A sure appeal to all motorists. Cars can be decorated with trans-continental banners. The name of the author and the fact that the story was a Saturday Evening Post story.

Drawing Power—Generally good everywhere, but especially so in the higher class houses whose patrons include motorists.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Alf's Button	Special Cast	First National	6 reels	Feb. 25
Anne of Little Smoky	Special Cast	Asso. Exhib	5 reels	Feb. 4
Bonnie Briar Bush, The	Special Cast	Famous Players	6 reels	Dec. 10
Call of the North	Jack Holt	Famous Players	6 reels	Dec. 10
Conquering Power, The	Special Cast	Metro	7 reels	July 16
Dr. Jim	Frank Mayo	Universal	5 reels	Dec. 10
Father Tom	Special Cast	Asso. Ex		Mar. 11
Guilty Conscience, A	Antonio Moreno	Vitagraph	5 reels	Mar. 25
Hush Money	Alice Brady	Realart	6 reels	Dec. 10
Ladies Must Live	Special Cast	Paramount	7 reels	Dec. 3
Last Trail, The	Special Cast	Fox	6 reels	Feb. 11
Light in the Clearing, The	Special Cast	Hodkinson	7 reels	Dec. 3
Love Never Dies	Special Cast	First National	7 reels	Dec 3
Love, Hate and a Woman	Grace Davison	Arrow—S. R.	5 reels	Jan. 7
Man From Lost River, The	Special Cast	Goldwyn	7 reels	Jan. 28
Molly O	Mabel Normand	First National	6 reels	Dec. 3
Our Mutual Friend	Special Cast	Wid Gunning, Inc.	5 reels	Dec. 10
Riding With Death	Buck Jones	Fox	5 reels	Dec. 24
Single Track, The	Corinne Griffith	Vitagraph	5 reels	Feb. 4
Steelheart	Wm. Duncan	Vitagraph	6 reels	Sept. 24
Ten Nights in a Barroom		Arrow—S. R.		Feb. 4
There Are No Villains	Viola Dana	Metro	6 reels	Sept. 3
Way of a Maid, The	Elaine Ham'rstein	Selznick	5 reels	Feb. 25

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
All For a Woman	Special Cast	First National		Dec. 17
Ashamed of Parents	Special Cast	Warner Bros.—S. R.	5 reels	
At the Stage Door	Special Cast	R-C	5 reels	Dec. 24
Better Man, The	Snowy Baker	Aywon-S. R.	5 reels	Dec. 24
Bride's Confession, A	Rita Jolivet	Graphic—S. R.	6 reels	
Cameron of the Royal Mounted	Special Cast	Hodkinson		Jan. 21
Cheated Hearts	Herbert Rawlinson	Universal	5 reels	Dec. 10
Chivalrous Charley	Eugene O'Brien	Selznick	5 reels	Dec. 10
Conceit	Special Cast	Selznick		Dec. 17
Crossing Trails	Pete Morrison	Assoc. Photoplays	5 reels	Feb. 25
Desert Blossoms	Wm. Russell	Fox	5 reels	Dec. 24
Devil Within, The	Dustin Farnum	Fox	6 reels	Dec. 3
Don't Tell Everything	Special Cast	Famous Players		Dec. 24
Duke of Chimney Butte	Fred Stone	R-C		Dec. 10
Eden and Return	Doris May	R-C		Dec. 31
Every Man's Price	Grace Darling	Burton King—S. R.	5 reels	
Exit the Vamp	Ethel Clayton	Famous Players	5 reels	Feb. 4
Fifty Candles	Special Cast	Hodkinson		Dec. 31
Fightin' Mad	Wm. Desmond	Metro	5 reels	Nov. 12
Fire Eater, The	Hoot Gibson	Universal	5 reels	Jan. 7
First Love	Constance Binney	Realart	5 reels	Jan. 28
Flower of the North	Henry B. Walthall	Vitagraph	7 reels	Jan. 28
Get-Rich-Quick Wallingford	Special Cast	Famous Players		Dec. 17
Hail the Woman	Special Cast	First National		Jan. 14
Hardest Way, The	Fannie Ward	Joan-S. R.	5 reels	
Hole in the Wall, The	Alice Lake	Metro	5 reels	Dec. 10
Idle Rich, The	Bert Lytell	Metro	6 reels	Nov. 12
Last Payment, The	Pola Negri	Famous Players		Jan. 28
Little Minister, The	Betty Compson	Famous Players		Jan. 7
Lotus Eater, The	John Barrymore	First National	6 reels	Dec. 10
Love Charm, The	Wanda Hawley	Realart	5 reels	Dec. 24
Lucky Carson	Earle Williams	Vitagraph	5 reels	Jan. 14
Making the Grade	David Butler		5 reels	Jan. 14
Man Who Paid, The	Special Cast	Produc. Sec.-S. R.		Apr. 1
Marry the Poor Girl	Carter De Haven	Asso. Ex.	5 reels	Mar. 18
Morals	May McAvoy	Realart		Jan. 14
My Boy	Jackie Coogan	First National	5 reels	Jan. 7
New Disciple, The	Pell Trenton	Federated Produc.	7 reels	Dec. 31
No Defense	William Duncan	Vitagraph	6 reels	Jan. 28
Parisian Scandal, A	Marie Prevost	Universal	5 reels	Dec. 3
Playing with Fire	Gladys Walton	Universal	5 reels	Dec. 24
Polish Dancer, The	Pola Negri	Levinson-S. R.		
Power Within, The	Special Cast	Pathe		Jan. 28
R. S. V. P.	Charles Ray	First National		Dec. 24
Rigoletto	Special Cast	Romayne	5 reels	
Road to Arcady, The	Special Cast	J. W. Film-S. R.	5 reels	Jan. 7
Ruse of the Rattler, The	J. P. MacGowan	Asso. Ex.	5 reels	Feb. 4
Sea Lion, The	Hobart Bosworth	First National		Jan. 21
School Days	Wesley Barry	Warner Bros.-S. R.	6 reels	Dec. 17
Sin Flood, The	Special Cast	Goldwyn		Jan. 21
Tears of the Sea	Special Cast	Asso. Inter.-S. R.	5 reels	
Trail of the Law	Special Cast	Produc. Sec.-S. R.		
Unconq'red Woman, The	Ruby de Remer	Pasha Film C'rp.-S.R.		
Under the Lash	Gloria Swanson	Famous Players	5 reels	Oct. 29
Virginia Courtship, A	May McAvoy	Realart	5 reels	Feb. 4
Western Firebrands	Big Boy Williams	Aywon-S. R.	5 reels	Jan. 7
Whatever She Wants	Eileen Percy	Fox	5 reels	Dec. 24
White Oak	William S. Hart	Famous Players	5 reels	Nov. 12

JANUARY

Feature	Star	Distributed By	Length	Reviewed
Across the Dead Line	Frank Mayo	Universal	5 reels	Jan. 14
Any Wife	Pearl White	Fox		Feb. 18
Barnstormer, The	Charles Ray	First National	5 reels	Mar. 4
Beautiful Liar, The	Kath. MacDonald	First National		Feb. 25
Billy Jim	Fred Stone	R-C Pictures	5 reels	Feb. 18
Bride's Play, The	Marion Davies	Paramount		Jan. 28
Determination	Special Cast	U. S. Pic. Corp.-S. R.	6 reels	Jan. 21
Don't Get Personal	Marie Prevost	Universal	11 reels	Jan. 14
Doubling for Romeo	Will Rogers	Goldwyn	5 reels	Nov. 5
Foolish Wives	Special Cast	Universal	7 reels	Dec. 24
Fountain of Youth	Special Cast	Graphic-S. R.	6 reels	Jan. 21
Fourteenth Lover, The	Viola Dana	Metro	5 reels	Dec. 3
French Heels		Hodkinson	5 reels	Feb. 4
Gleam O' Dawn	John Gilbert	Fox	5 reels	Jan. 14
The Guttersnipe	Gladys Walton	Universal	5 reels	Jan. 7
Half Breed, The				
Handle with Care	Grace Darmond	Assoc. Exhib.	6 reels	Feb. 11
Heart's Haven		Hampton-Hodkinson		
His Nibs	Charles (Chic) Sale	Exceptional	5 reels	Oct. 22
Jungle Adventures		Exceptional	4 reels	Oct. 1
Just Around the Corner		Paramount	6 reels	Jan. 14
Lane That Had No Turning, The	Agnes Ayres	Paramount	6 reels	Jan. 21
Law and the Woman, The	Betty Compson	Paramount		Jan. 28
Little Eva Ascends	Gareth Hughes	Metro	5 reels	Dec. 3
Little Minister, The	Alice Calhoun	Vitagraph	6 reels	Dec. 31
Love's Redemption	Norma Talmadge	First National	5 reels	Jan. 21
Miss Lulu Bett	Special Cast	Paramount		Dec. 31
Nancy from Nowhere	Bebe Daniels	Paramount	5 reels	Feb. 11
Oh Mabel, Behave		Aywon-S. R.	5 reels	
Orphans of the Storm	Special Cast	D. W. Griffith		Jan. 14
Peacock Alley	Mae Murray	Metro	6 reels	Nov. 24
Penrod	Wesley Barry	First National	5 reels	Feb. 25
Prejudice	Zena Keefe	Arista-S. R.		Feb. 4
Prince There Was, A	Thomas Meighan	Paramount	5 reels	Nov. 26
Received Payment	Corinne Griffith	Vitagraph	5 reels	Jan. 21
Reckless Chances	J. P. McGowan	Assoc. Exhib	5 reels	Feb. 4
Rent Free	Wallace Reid	Paramount	5 reels	Jan. 6
Roof Tree, The	William Russell	Fox	5 reels	Jan. 6
Shadows of the Sea	Conway Tearle	Selznick	5 reels	Jan. 14
Shattered Dreams	Miss du Point	Universal	5 reels	Dec. 24
Should a Wife Work?	Special Cast	J. W. Film-S. R.	5 reels	Feb. 18
Sky High	Tom Mix	Fox	5 reels	Dec. 31
Slippery McGee	Special Cast			
Star Dust	Hope Hampton	First National	6 reels	Dec. 31
Ten Nights in a Barroom	Special Cast	Arrow-S. R.		Feb. 4
Three Live Ghosts	Special Cast	Paramount		Jan. 14
Tillie	Mary Miles Minter	Paramount	5 reels	Feb. 25
Too Much Married	Mary Anderson	Assoc. Photoplays	5 reels	Feb. 25
Too Much Wife	Wanda Hawley	Paramount	5 reels	Jan. 28
Trailin'	Tom Mix	Fox	7 reels	Dec. 10
Turn to the Right	Special Cast	Metro		Jan. 21
Two Kinds of Women	Pauline Frederick	R-C Pictures	5 reels	Dec. 24
Unfoldment, The		Assoc. Exhib	6 reels	Feb. 25
The Unknown	Richard Talmadge	Goldstone-S. R.	5 reels	
Vendetta	Pola Negri	Commonwealth		Dec. 31
White Hands	Hobart Bosworth	Wid Gunning	7 reels	Feb. 11
Wife Against Wife	Special Cast	First National	6 reels	Mar. 11
Why Announce Your Marriage?	E. Hammerstein	Selznick		Feb. 4
Winning with Wits	Barbara Bedford	Fox	5 reels	Jan. 21

FEBRUARY

Feature	Star	Distributed By	Length	Reviewed
Able Minded Lady, The	H. B. Walthall	Pacific-S. R.	5 reels	Feb. 11
Across the Border	Big Boy Williams	Aywon-S. R.	5 reels	Feb. 11
Ashes	Special Cast	East Coast Prod.-S.R.	5 reels	Apr. 1
At the Sign of the Jack O'Lantern	Special Cast	Hodkinson	6 reels	Jan. 28
Back Pay	Special Cast	Paramount	6 reels	Feb. 4
Beyond the Rainbow	Special Cast	Robertson-Cole	5 reels	Mar. 4
Boomerang Bill	Lionel Barrymore	Famous Players	6 reels	Feb. 18
Broadway Peacock, The	Pearl White	Fox	5 reels	Feb. 25
Call From the Wild, The		Pacific-S. R.	5 reels	
Call of Home, The	Special Cast	Robertson-Cole	5 reels	Jan. 28
Cave Girl, The		First National	5 reels	Mar. 4
Chasing the Moon	Tom Mix	Fox	5 reels	Feb. 18
David and Jonathan	Madge Titheridge	Second Nat.-S. R.	6 reels	
Diamond Carlisle	Clark-Cornelius		5 reels	
Doll's House, A	Nazimova	United Artists		Feb. 25
Double Stakes	Gladys Brockwell	Pacific-S. R.	5 reels	
Forest King, The		Pacific-S. R.	5 reels	Mar. 25
Game Chicken, A	Bebe Daniels	Paramount	5 reels	Mar. 25
Girl from Rocky Point, The		Pacific-S. R.	5 reels	
Give Me My Son	Special Cast	G. H. Hamilton-S. R.	5 reels	Mar. 4
Glorious Fool, The	Helene Chadwick	Goldwyn	6 reels	Jan. 21
Golden Gallows, The	Miss Dupont	Universal	5 reels	Feb. 18

(*Continued on page* 2223)

Feature	Star	Distributed By	Length	Reviewed
Golden Gift, The	Alice Lake	Metro	6 reels	Dec. 17
Grand Larceny	Elliott Dexter	Goldwyn		Mar. 11
Headin' West	Hoot Gibson	Universal	5 reels	Feb. 4
Her Mad Bargain	Anita Stewart	First National	6 reels	Jan. 21
Her Own Money	Ethel Clayton	Paramount	6 reels	Mar. 4
Hills of Missing Men	J. P. McGowan	Asso. Exhibitors	5 reels	Apr. 8
Homespun Vamp, A	May McAvoy	Paramount	5 reels	Mar. 4
I Defy		Arista-S. R.	5 reels	Apr. 8
Julius Caesar	Special Cast	Geo. Kleine		Feb. 18
Kindred of the Dust	Special Cast	First National	7 reels	Feb. 11
Law and the Woman, The	Betty Compson	Paramount		Jan. 28
Life's Greatest Question	Roy Stewart	C. B. C.-S. R.		
Little Miss Smiles	Shirley Mason	Fox	5 reels	Feb. 4
Living Lies	Clark-Cornelius-S. R.		5 reels	Mar. 18
Love's Boomerang	Ann Forrest	Paramount	5 reels	Mar. 11
Man to Man	Harry Carey	Universal	5 reels	Feb. 11
Midnight	Constance Binney	Paramount	5 reels	Mar. 4
Moran of the Lady Letty	Dorothy Dalton	Paramount	6 reels	Feb. 18
One Glorious Day	Will Rogers	Paramount	5 reels	Feb. 11
Polly of the Follies	Constance T'lm'dge.	First National	5 reels	Feb. 25
Prodigal Judge, The	Special Cast	Vitagraph		Feb. 11
Question of Honor, A	Anita Stewart	First National	6 reels	Mar. 25
Red Hot Romance	Special Cast	First National	6 reels	Nov. 19
Red Peacock, The	Pola Negri	Paramount	6 reels	Mar. 18
Right That Failed, The	Bert Lytell	Metro	5 reels	Dec. 17
Rosary, The	Special Cast	First National	7 reels	Feb. 25
Ruling Passion	George Arliss	United Artists	6 reels	Feb. 4
Saturday Night	Special Cast	Paramount	6 reels	Feb. 4
Shattered Idols	Special Cast	First National	5 reels	Mar. 4
Smiles Are Trumps	Maurice Flynn	Fox	5 reels	Feb. 11
Song of Life, The	Special Cast	First National	6 reels	Feb. 25
Splendid Lie, The	Grace Davison	Arrow-S. R.	5 reels	Mar. 18
Strength of the Pines	William Russell	Fox	5 reels	Feb. 4
Taking Chances	Richard Talmadge.	Goldstone-S. R.	5 reels	
Turn to the Right	Special Cast	Metro	5 reels	Jan. 21
Welcome to Our City	Macklyn Arbuckle.	S. A. Pic. Corp.-S. R.	5 reels	Mar. 4
When Love Is Young	Zena Keefe	Arista-S. R.		
Where Is My Wandering Boy?	Special Cast	Equity-S. R.	6 reels	Feb. 18
Whispering Women	Clark-Cornelius-S. R.		5 reels	Mar. 18
White Faith	Hope Hampton	First National	6 reels	
Why Men Forget	Special Cast	R-C	5 reels	Feb. 4
Wide Open Town, A	Conway Tearle	Selznick	5 reels	Mar. 4

MARCH

Feature	Star	Distributed By	Length	Reviewed
Angel Citizens	Franklyn Farnum.	W. M. Smith-S. R.	5 reels	
Any Night	Special Cast	East Coast Prod.-S.R.	5 reels	Mar. 18
Blaze Away	Big Boy Williams.	Herbst-Lorenzo-S. R.	5 reels	Apr. 1
Bobbed Hair	Wanda Hawley	Paramount	5 reels	Apr. 1
Boy Crazy	Doris May	R-C Pictures	5 reels	Mar. 11
Brenda's Heritage	Special Cast	Second Nat.S. R.		
Cardigan	Special Cast	Am. Releasing Corp.	6 reels	Mar. 4
Come On Over	Colleen Moore	Goldwyn	5 reels	Mar. 25
Cub Reporter, The	Richard Talmadge.	Goldstone-S. R.	5 reels	
Dangerous Little Demon.	Marie Prevost	Universal	5 reels	Mar. 18
Domestic Relations	Clark'rine M'Donald	First National	5 reels	
Don't Doubt Your Wife.	Leah Baird	Assoc. Exhib.	5 reels	Mar. 25
Elope If You Must	Eileen Percy	Fox	5 reels	April 1
Extra, Extra	Walker-Murphy	Fox	5 reels	Mar. 21
Fascination	Mae Murray	Metro	6 reels	
Fire Bride, The		Wid Gunning	5 reels	April 1
Fool's Paradise	Special Cast	Paramount	8 reels	Jan. 21
Forever	Special Cast	Paramount	7 reels	Oct. 29
Glass Houses	Viola Dana	Metro	5 reels	Feb. 25
Heart Specialist, The	Mary Miles Minter.	Paramount	5 reels	April 1
Her Husband's Trademark	Gloria Swanson	Paramount	5 reels	Mar. 4
Her Story	Madge Titheradge.	Second Nat.-S. R.		Mar. 4
His Back Against the Wall	Raymond Hatton.	Goldwyn		April 1
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
I Can Explain	Gareth Hughes	Metro	5 reels	Feb. 25
In Self Defense	Special Cast	G. H. Hamilton-S. R.	5 reels	
Innocent Cheat, The	Special Cast	Arrow-S. R.	5 reels	
Insinuation		Rus. Clark Syn.-S. R.	5 reels	
Iron to Gold	Dustin Farnum	Fox	5 reels	Mar. 25
Island Wives	Corinne Griffith	Vitagraph	5 reels	Apr. 1
Isle of Zorda	Special Cast	Pathe		Mar. 25
Kissed	Marie Prevost	Universal	5 reels	
Lady Godiva	Special Cast	Assoc. Exhib.	6 reels	Mar. 25
Light in the Dark, The.	Hope Hampton	First National	5 reels.	
Love's Masquerade	Conway Tearle	Selznick	5 reels.	
Madness of Love	Special Cast	Wid Gunning	5 reels	
Man Who Smiled, The	Special Cast	First National	5 reels	
Man With Two Mothers, The	Special Cast	Goldwyn	6 reels	Apr. 8
Miss Paul Revere	Special Cast	Rus. Clark Syn.-S. R.		
Mistress of the World	Special Cast	Paramount	20 reels	Mar. 18
Mr. Pim Passes By	Special Cast	Second Nat.-S. R.		
My Old Kentucky Home.	Special Cast	Am. Releasing	6 reels	
Night Riders, The	Special Cast	Second Nat.-S. R.		
Pardon My Nerve	Chas. (Buck) Jones.	Fox	5 reels	Mar. 4
Ragged Heiress	Shirley Mason	Fox	5 reels	Mar. 25
Reckless Youth	Elaine Hammerstein	Selznick	5 reels	
Rounding Up of the Law.	Big Boy Williams.	Aywon-S. R.	5 reels	
Skin Deep	Special Cast	First National	6 reels	
Smilin' Through	Norma Talmadge	First National	7 reels	Mar. 18
Smudge	Charles Ray	First National	5 reels	
Stage Romance, A	William Farnum	Fox	7 reels	Feb. 25
That Lass o' Lowries	Priscilla Dean	Universal		
Tracked to Earth	Frank Mayo	Universal	5 reels	Feb. 25
Travelin' On	William S. Hart	Paramount	5 reels	Mar. 4
Vermillion Pencil, The	Sessue Hayakawa.	R-C	5 reels	Mar. 18
Wall Flower, The	Special Cast	Goldwyn	6 reels	
Watch Your Step	Special Cast	Goldwyn	6 reels	
Way Back, The	Frank Mayo	Universal	5 reels	
White Mask, The	Franklyn Farnum.	W. M. Smith-S. R.	5 reels	
Wild Honey	Priscilla Dean	Universal		Mar. 11
Wise Kid, The	Gladys Walton	Universal	5 reels	Mar. 4
Woman He Married, The.	Anita Stewart	First National		
Woman, Wake Up	Florence Vidor	Assoc. Exhib.	6 reels	Mar. 4
World's Champion, The.	Wallace Reid	Paramount	5 reels	Mar. 11
Yankee Doodle, Jr.	Special Cast	Burnside-S. R.	5 reels	Mar. 25

APRIL

Feature	Star	Distributed By	Length	Reviewed
Alias Phil Kennedy	Special Cast	Wid Gunning	5 reels	
Alias Julius Caesar	Chas. Ray	First National		
Angel of Crooked Street, The	Alice Calhoun	Vitagraph	5 reels	
Arabian Love	John Gilbert	Fox	5 reels	Apr. 15
Bear Cat, The	Hoot Gibson	Universal	5 reels	Apr. 8
Bigamist, The	Special Cast	R-C		Apr. 8
Blonde Vampire, The	Jacia Mooers	Wid Gunning	5 reels	
Bootleggers, The	Special Cast	Wid Gunning	5 reels	Apr. 15
Bought and Paid For	Special Cast	Paramount		Mar. 25
Channing of the Northwest	Eugene O'Brien	Selznick	5 reels	
City Feller, The	Cullen Landis	Goldwyn		
Cradle, The	Ethel Clayton	Paramount	5 reels	Apr. 1
Crimson Challenge, The.	Dorothy Dalton		5 reels	
Deuce of Spades	Charles Ray	First National	6 reels	
Devil's Pawn, The	Pola Negri	Paramount	5 reels	
Dictator, The	Wallace Reid	Paramount	6 reels	
Dollar Devils	Special Cast	Wid Gunning		
Don't Write Letters	Gareth Hughes	Metro	6 reels	
Duchess of Langeais	Norma Talmadge	First National		
Face Between, The	Bert Lytell	Metro	6 reels	Mar. 25
Fair Lady	Special Cast	United Artists		Apr. 8
False Fronts	Special Cast	Bradley-S. R.	6 reels	Mar. 11
Find the Woman	Special Cast	Paramount	6 reels	
First Woman, The	Mildred Harris	R-C	5 reels	
Fools First	Special Cast	First National		
Free Air	Special Cast	Hodkinson	5 reels	Apr. 15
Gas, Oil, Water	Charles Ray	First National	5 reels	
Glory of Clementina	Pauline Frederick.	R-C Pictures	6 reels	
Good Provider, The	Special Cast	Paramount		
Greater Duty, The	Special Cast	East Coast Prod.-S.R.	5 reels	
Green Temptation, The.	Betty Compson	Paramount		Apr. 1
Gray Dawn, The	Special Cast	Hodkinson	6 reels	
Gypsy Passion	Special Cast	Vitagraph	6 reels	Apr. 8
Human Hearts	House Peters	Universal	6 reels	
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
I Am the Law	Special Cast	Affil. Dist.-S.-R.	6 reels	
Infidel, The	K. MacDonald	First National	6 reels	
Is Matrimony a Failure?	Special Cast	Paramount	5 reels	
Kisses	Alice Lake	Metro	6 reels	Mar. 25
Lariat Thrower, The		W. M. Smith-S. R.	5 reels	
Lonesome Corners	Special Cast	Assoc. Exhib.	5 reels	
Lone Star Patrol	Bert Hall	Di Lorenzo	5 reels	
Lorna Doone	Special Cast	First National		
Lost and Found	Jackie Coogan	First National	6 reels	
Loves of Pharaoh	Special Cast	Paramount	7 reels	Mar. 4
Man From Downing Street, The	Earle Williams	Vitagraph	5 reels	Apr. 15
Man Under Cover, The	Herbert Rawlinson.	Universal	5 reels	
Masquerader, The	Guy Bates Post	First National	6 reels	
Missing Husbands	Special Cast	Metro		
Night Riders, The	Special Cast	Second Nat.-S. R.	6 reels	
One Clear Call	Special Cast	First National		
Other Women's Clothes.	Mabel Ballin	Hodkinson	6 reels	Apr. 1
Pasteboard Crown, A	Special Cast	Asso. Exhib.	6 reels	
Pawned	Special Cast	First National	6 reels	
Primitive Lover, The	Constance T'lm'dge.	First National	6 reels	
Prophet's Paradise, The.	Eugene O'Brien	Selznick	6 reels	Mar. 18
Queen of the Turf	Special Cast	R-C	5 reels	
Rose of the Sea	Anita Stewart	First National	5 reels	
Second Hand Rose	Gladys Walton	Universal	5 reels	
Seventh Day, The	Rich'd Barthelmess.	First National	6 reels	Mar. 25
Sheik's Wife, The	Special Cast	Vitagraph		Mar. 18
Silent Vow, The	Wm. Duncan	Vitagraph	5 reels	Apr. 15
Sisters	Special Cast	Amer, Releasing	5 reels	Apr. 15
Sleepwalker, The	Constance Binney	Paramount	5 reels	
Someone to Love	Special Cast	First National		
Soul of a Woman	Jane Novak	Assoc. Photoplays	5 reels	
Sunshine Harbor	Margaret Beecher.	Assoc. Exhib.	6 reels	
Through a Glass Window	May McAvoy	Paramount	5 reels	
Too Much Business	Special Cast	Vitagraph	5 reels	Apr. 15
Trail's End		W. M. Smith	5 reels	
Truthful Liar, The	Wanda Hawley	Paramount	5 reels	
When Knlghts Were Bold	Special Cast	G. H. Hamilton-S. R.	5 reels	
White Hell	Special Cast	Chas. E. Bartlett Prod.—S. R.	6 reels	
Why Not Marry?	Margery Wilson	Nat. Exchanges-S. R.		
Woman's Side, The	Kath'rine M'D'nald.	First National	5 reels	
Woman's Woman	Special Cast	Rus. Clark Syn.-S. R.	5 reels	
Wonderful Wife, A	Miss DuPont	Universal	5 reels	
Worldly Madonna, The	C. Kimball Young.	Equity—S. R.		
Your Best Friend	Vera Gordon	Warner Bros.—S. R.	5 reels	Apr. 15

MAY

Feature	Star	Distributed By	Length	Reviewed
Bachelor Daddy, The	Thomas Meighan	Paramount	5 reels	
Beauty Shop, The	Raymond Hitchcock	Paramount	6 reels	
Beauty's Worth	Marion Davies	Paramount	6 reels	Apr. 8
Bellboy 13	Special Cast	First National	6 reels	
Beyond the Rocks	Gloria Swanson	Paramount	6 reels	
Cradle Buster, The	Special Cast	Amer. Releasing	5 reels	
Don't Write Letters	Gareth Hughes	Metro	6 reels	
Fighting Streak, The	Tom Mix	Fox	5 reels	
Gay and Devilish	Doris May	R-C Pictures	6 reels	
Grandma's Boy	Harold Lloyd	Assoc. Exhib.	5 reels	
Hate	Alice Lake	Metro	6 reels	
Locked Out	Alice Calhoun	Vitagraph	5 reels	
Man From Beyond, The	Houdini	Houdini Pictures Corp.—S. R.	5 reels	
Man From Home, The	Special Cast	Paramount	6 reels	
Man Worth While, The	Romaine Fielding	R. Clark Syn.—S. R.	6 reels	
Money to Burn	William Russell	Fox	5 reels	
My Wild Irish Rose	Special Cast	Vitagraph	6 reels	
No Trespassing	Irene Castle	Hodkinson	6 reels	
North of the Rio Grande.	Holt-Daniels	Paramount	6 reels	
Ordeal, The	Agnes Ayres	Paramount	6 reels	
Prisoner of Zenda, The.	Special Cast	Metro	8 reels	
Real Adventure, The	Florence Vidor	Assoc. Exhib.	6 reels	
Reported Missing	Owen Moore	Selznick	6 reels	
Sea Tigress	Dorothy Phillips	First National	6 reels	
Seeing's Believing	Viola Dana	Metro	6 reels	Apr. 8
Sonny	Rich. Barthelmess.	First National	6 reels	
Wife Trap	Mia May	Paramount	6 reels	
Without Fear	Pearl White	Fox	6 reels	

¶ Complete Release Information is an Exhibitor necessity.

¶ Coming pictures and short subject releases are listed on pages 2224-2225-2226.

Comedy and Short-Subject Releases

Feature	Star	Distributed By	Length	Reviewed
Adviser, The	Lloyd Hamilton	Educational	2 reels	Nov. 19
Assorted Heroes		Educational	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Barnyard Cavalier, A	Bobby Vernon	Educational	2 reels	Dec. 24
Barnstormer, The		Fox	2 reels	
Bashful Lover, The	Ernest Truex	Pathe	2 reels	
Battling Torchy	Johnny Hines	Educational	2 reels	Jan. 28
Be Reasonable		First National	2 reels	
Bell Hop, The	Larry Semon	Vitagraph	2 reels	Jan. 7
Blacksmith, The	Buster Keaton	First National	2 reels	
Blockhead, The		First National	3 reels	
Boat, The	Buster Keaton	First National	2 reels	
Bottle Baby, The		Universal	1 reel	
Bow Wows, The	Snub Pollard	Pathe	1 reel	
Bright Eyes	Ben Turpin	First National	2 reels	
Broker, The	Lupino Lane	Fox	3 reels	
Call the Witness	Snub Pollard	Pathe	1 reel	
Charmed Life, A	Jimmy Aubrey	Vitagraph	2 reels	
Chauffeur, The	Clyde Cook	Fox	2 reels	Dec. 31
Chums	Brownie	Universal	2 reels	
Circus Clowns	Baby Peggy	Universal	2 reels	Feb. 11
Cold Feet		Educational	2 reels	
Coming and Going	Vernon Dent	Folly-Pacific	1 reel	
Cops	Buster Keaton	First National	2 reels	
Country Style	Folly-Pacific		1 reel	
Dead Language	George Ovey	Folly-Pacific	1 reel	
Decorator, The	Jimmy Aubrey	Vitagraph	2 reels	
Edgar's Country Cousin	Johnny Jones	Goldwyn	2 reels	
Edgar's Feast Day	Johnny Jones	Goldwyn	2 reels	
False Alarm		Fox	2 reels	
Family Affair, A		Century	2 reels	Dec. 24
Fat and Sassy	Vernon Dent	Folly-Pacific	1 reel	
Felix Saves the Day		Winkler-S. R.	1 reel	Feb. 11
Flivver Tracks	George Ovey	Folly-Pacific	1 reel	
Fool Days	Al St. John	Fox	2 reels	Jan. 7
For Love of Money		First National	2 reels	
Full of Pep	Snub Pollard	Pathe	1 reel	
Get the Hook	Vernon Dent	Folly-Pacific	1 reel	
Golf Insect, A		Universal	1 reel	
Golfing	Brownie	Universal	2 reels	
Hands Up	Geo. Ovey	Folly-Pacific	1 reel	
Happy Pest, The	Al St. John	Fox	2 reels	Nov. 5
Hard Luck	Buster Keaton	Metro	2 reels	
Hennessy of the Mounted	Geo. Ovey	Folly-Pacific	1 reel	
High and Mighty	Vernon Dent	Folly-Pacific	1 reel	
High Tide	Special Cast	Pathe	1 reel	
His Home Sweet Home	Larry Semon	Vitagraph	2 reels	
Hokus Pokus	Bobby Vernon	Educational	2 reels	Feb. 4
Hold the Line		Fox	2 reels	
Holding His Own	Geo. Ovey	Folly-Pacific	1 reel	
Horse Sense	Harry Sweet	Universal	2 reels	
Hot Dog	Clyde Cook	Fox	2 reels	
Hot Off the Puss	Snub Pollard	Pathe	1 reel	
Hound of Tankerville	Otis Harlan	Educational		
Idle Class, The	Chas. Chaplin	First National	3 reels	Oct. 1
Idle Roomer, An	Harry Sweet	Universal	2 reels	
In and Out	Geo. Ovey	Folly-Pacific	1 reel	
In at the Finish	Vernon Dent	Folly-Pacific	1 reel	
It Pays to Exercise	Sennett	Paramount	2 reels	
Kiss and Make Up	Earle Rodney	Educational	2 reels	Dec. 3
Late Hero, The	Geo. Ovey	Folly-Pacific	1 reel	
Little, But Oh My	Ernest Truex	Pathe	2 reels	
Little Miss Mischief	Baby Peggy	Pathe	2 reels	
Loose Change	Paul Parrot	Universal	2 reels	Feb. 18
Love and Doughnuts	Ben Turpin	Associated Prod.	2 reels	Dec. 10
Love and War	Johnny Savo	Fox	2 reels	
Made in the Kitchen	Special Cast	Associated Prod.	2 reels	
Monkey Shines	Educational		2 reels	Feb. 11
Mother's Lamh	Billy Quirk	Reelcraft	2 reels	
Mummy's Nightmare	Geo. Ovey	Folly-Pacific	1 reel	
My Wife's Relations	Buster Keaton	First National	2 reels	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Nick-of-Time Hero	Special Cast	Educational	2 reels	Nov. 5
Nohody Home	Geo. Ovey	Folly-Pacific	1 reel	
No Parking	Neal Burns	Educational	2 reels	Dec. 17
Now or Never	Vernon Dent	Folly-Pacific	1 reel	
Nuisance. The	Jimmy Auhrey	Vitagraph	2 reels	
Off His Beat		Universal	2 reels	
Oh Promise Me		Educational	2 reels	
On the Jump	Vernon Dent	Folly-Pacific	1 reel	
One Horse Town	Harry Sweet	Universal	2 reels	
One Moment, Please		Fox	2 reels	
One Stormy Knight	Dorotby Devore	Educational		Feh. 4
Our Gang	Snub Pollard	Pathe	1 reel	
Pale Face, The	Buster Keaton	First National	2 reels	Mar. 11
Pals	Brownie (Dog)	Universal	2 reels	
Pardon Me		Fox	2 reels	
Pay Day	Charles Chaplin	First National	2 reels	
Peace and Quiet	Eddie Lyons	Arrow	2 reels	Feb. 4
Peaceful Alley	Monty Banks	Federated	2 reels	
Peggy, Behave!	Baby Peggy	Universal	2 reels	
Perfect Villain, A		Fox	2 reels	Dec. 10
Playhouse, The	Buster Keaton	First National	2 reels	
Playing Possum	Harry Sweet	Universal	2 reels	Dec. 3
Please Be Careful		Fox	2 reels	Feh. 4
Rainmaker, The	Lloyd Hamilton	Educational	2 reels	
Rambling Romeo, A	Neal Burns	Educational	2 reels	Jan. 28
Rearing to Go	Geo. Ovey	Folly-Pacific	1 reel	
Rent Collector, The	Larry Semon	Vitagraph	2 reels	
Rough and Tumble	Geo. Ovey	Folly-Pacific	1 reel	
Roped and Tied	Geo. Ovey	Folly-Pacific	1 reel	
Rubberneck, The		Universal	2 reels	
Rural Cinderella, A		Educational	2 reels	Dec. 10
Saving Sister Susie		Educational	2 reels	Nov. 12
Sailor Made Man, A	Harold Lloyd	Asso. Ex.	4 reels	Dec. 3
Sawmill, The	Larry Semon	Vitagraph	2 reels	
School Days	Larry Semon	Vitagraph	2 reels	
Schoolday Love		Educational	2 reels	Feb. 4
Sea Shore Shapes		Universal	1 reel	
Sheik, The		Fox	2 reels	
Shipwrecked Among Animals		Universal	2 reels	Feb. 4
Show, The	Larry Semon	Vitagraph	2 reels	
Skipper's Policy, The		Educational	1 reel	
Sleeping Sickness	Vernon Dent	Folly-Pacific	1 reel	
Sleepyhead, The	Harry Sweet	Universal	2 reels	
Slow But Sure	Vernon Dent	Folly-Pacific	1 reel	
Small Town Stuff	Al St. John	Fox	2 reels	
Society Dogs	Brownie (Dog)	Universal	2 reels	
Solid Concrete	Larry Semon	Vitagraph	2 reels	
Stage Hand, The	Larry Semon	Vitagraph	2 reels	
Stage Struck	Snub Pollard	Pathe	1 reel	Feh. 11
Star Boarder, The	Larry Semon	Vitagraph	2 reels	
Stars and Stripes	Sid Smith	Federated	2 reels	Dec. 1
Step This Way		Educational	2 reels	Feh. 4
Stick Around	Ernest Truex	Pathe	2 reels	
Stolen Glory		Educational	2 reels	Dec. 10
Straight from the Farm	Al St. John	Fox	2 reels	
Straphanger, The	Lee Moran	Universal	2 reels	
Studio Rube, The	Al St. John	Fox	2 reels	
Table Steaks	Brownie	Universal	2 reels	Mar. 23
Teddy's Goat		Universal	2 reels	Dec. 24
They're Off	Vernon Dent	Folly-Pacific	1 reel	
Tis the Bull		Educational	2 reels	
Torchy's Promotion	Johnny Hines	Educational	2 reels	
Torchy Takes a Chance	Johnny Hines	Educational		Jan. 1
Torchy Turns Cupid	Johnny Hines	Educational	2 reels	
Toreador, The	Clyde Cook	Fox	2 reels	Oct. 1
Touchdown, The	Lee Moran	Universal	3 reels	
Trouble Hunter, The	Jimmy Aubrey	Vitagraph	2 reels	
Try and Get It		Fox	2 reels	
'Twas Ever Thus	Viola Daniel	Educational	2 reels	
Two of a Kind	Harry Sweet	Universal	2 reels	
Upper and Lower	Lee Moran	Universal	2 reels	
Watch Your Wallet	Eddie Boland	Universal	1 reel	
Well I'll Be	Larry Semon	Vitagraph	2 reels	
Winning Wallop	Geo. Ovey	Folly-Pacific	1 reel	
Years to Come	Snub Pollard	Pathe	2 reels	Feh. 18
Young and Foolish	Vernon Dent	Folly-Pacific	1 reel	

Short Subjects

Feature Title and Star	Star	Distributed By	Length	Reviewed
Alice in Wonderland (Serial)		Warner Bros.	2 reels	Feb. 11
Adventures of Sherlock Holmes (Drama)		Alexander-S. R.	15 episodes	
Across the St. Gothard Alps (Scenic)		Truart	18 episodes	
Adventures of Robinson Crusoe (Serial)		Universal		
Along the Rio Grande (Scenic)		Paramount	18 episodes	
An Alpine Ride Up the Stanzerhorn (Scenic)		Truart	1 reel	
An Arctic Hike on the Great Aletsch Glacier (Scenic)		Truart		
And Women Must Weep (Scenic)		Educational	2 reels	
Angel Factory, The (Drama)		Pathe	3 reels	
As Old as the Hills (Scenic)		Educational	1 reel	
At the Damascus Gate (Scenic)		Paramount	1 reel	
At the Wailing Wall (Scenic)		Paramount	1 reel	
Away Dull Care (Novelty)		Prizma	1 reel	
Babyhood (Novelty)		Kineto Review	1 reel	
Bashful Suitor, The (Drama)	Mary Brandon	Hodkinson	2 reels	Dec. 24
Battle of Jutland, The (Novelty)		Educational	2 reels	Dec. 10
Bear, a Boy and a Dog, A (Novelty)		Wid Gunning	2 reels	
Beauty Spots of America (Scenic)		Kineto Review	1 reel	
Beyond the Trail (Wes. Drama),	Tom Sanchi	Pathe	2 reels	
Birds of Crags and Marshes (Novelty)		Kineto Review	1 reel	
Bonnets of Auvergne (Scenic)	Bruce	Educational	1 reel	Jan. 1
Bonnie Scotland (Scenic)		Kineto Review	1 reel	
Borneo Venice, A (Scenic)		Truart		
Breaking Through (Serial),	Carmel Myers	Vitagraph	15 episodes	
Call of Courage (Drama)		Universal		
City, The (Scenic)		Wid Gunning	1 reel	Dec. 10
Combatting the Elements (Novelty)		Kineto Review	1 reel	Nov. 12
Crowning King Blizzard (Scenic)		Educational	1 reel	
Cupid, Registered Guide (Drama)	Edgar Jones	Pathe	2 reels	
Dangerous Adventure (Serial)		Warner Bros.	15 episodes	
Dangerous Trails (Drama)		Pathe	2 reels	
Dawn to Dust in Egypt (Scenic)		Educational	1 reel	
Death Trap, The (West. Dr.),	Tom Santschi	Pathe	2 reels	
Desperation (Drama)		Universal	2 reels	
Emerald Isle, The (Scenic)		Kineto Review	1 reel	
Felix Saves the Day (Cartoon)		Winkler-S. R.	1 reel	Feb. 11
First Families of America (Novelty)		Paramount	1 reel	
From Dawn to Dusk in Egypt (Scenic)		Educational	1 reel	Jan. 28
Go Get 'Em Hutch (Serial)		Pathe	15 episodes	
Good Things of Life (Novelty)		Wid Gunning	1 reel	
Grandfather's Clock (Novelty)		Kineto Review	1 reel	Jan. 28
Grit (West. Drama), Shorty Hamilton		McGovern & Eyler	2 reels	
Holy City, The (Scenic)		Kineto Review	1 reel	
Honor of Rameriz (West. Dr.),	Tom Santschi	Pathe	2 reels	Nov. 1
Hunting the Sea Wolf (Educational)		Kineto Review	1 reel	
If (Novelty)		Prizma	1 reel	
In Old Granada (Scenic)		Paramount	1 reel	
Island of Surprise (Scenic)		Truart		
Juggernauts of the Jungle (Educational)			1 reel	
Jungle Belles of Borneo (Novelty)		Truart		
Jungle Goddess, The (Serial)		Exp. & Imp.-S. R.	15 episodes	Feb 4
King of the Circus (Serial),	Eddie Polo	Universal	18 episodes	
Lake Maggiore (Scenic)		Paramount	1 reel	
Leather Pushers, The (Drama)		Universal	2 reels	Jan. 28
Lochinvar of the Line (Drama),	Edgar Jones	Pathe	2 reels	
Lorraine of the Timberlands (West. Dr.),	Tom Sanchi	Pathe	2 reels	Oct. 8
Lost, a Yodle (Educational)		Educational	1 reel	
Magic Gems (Study)		Prizma	1 reel	
Man in a Million, The (Drama)		Seeling-S. R.	3 reels	Mar. 25
Monkey Land Up the Barito River (Scenic)		Truart		
Ne'er to Return Road (Dr.),	Wallace Beery	Educational	2 reels	Oct. 8
Neighbor Nelly (Romance)		Prizma	1 reel	Jan. 28
Netting the Leopard (Wild Animal)		Pathe	1 reel	Sept. 24
New Wine in Old Bottles (Educational)		Edncational		
Nice and Cannes (Scenic)		Paramount	1 reel	Oct. 1
Night Attack, The (Drama)		Universal	2 reels	Feb. 18

(Continued on page 2226)

COMING PRODUCTIONS LISTED

AFFILIATED DISTRIBUTORS, INC.

I am the Law (Special Cast)

ALEXANDER FILM CORP.

Adventures of Sherlock Holmes
(Fifteen two-reel features)

AMERICAN RELEASING CORP.

Cardigan 7
Jungle Adventures 5
Belle of Alaska 5
Daring Danger 5
Jan of the Big Snows 5
The Cradle Buster 6
Bluebeard Jr. 5
The Lying Truth 6
Sisters 7
The Hidden Woman 5
My Old Kentucky Home 6
Man's Law and God's 5
The Three Buckaroos 5
The Pillagers 6
Destiny's Isle 6
False Fronts 6

ANCHOR FILM DISTRIBUTORS, INC.

The Heart of Lincoln (Francis Ford) 5
Another Man's Boots (Special Cast) 5
The Stranger of the Hills (Special Cast) 5
They're Off (Peggy O'Day) 5
Thundering Hoofs (Peggy O'Day) 5
Threads of Destiny (Bessie May) 5
In Search of Arcady (Special Cast) 5
The Lamb and the Lion (Special Cast) 5
Hoop-La (Special Cast) 5
The Love Call (Special Cast) 5
The Girl of My Dreams (Special Cast) 5

SHORT SUBJECTS

Iris Comedies with "Little Napoleon" .....2 reels
Crescent Comedies with Jack Richardson .....2 reels
"The Movie Stars' Stampede," Novelty .....2 reels

ARISTA FILM CORP.

Prejudice
When Love Is Young (Zena Keefe)
I Defy

ARROW FILM CORPORATION

Love and the Law (Special Cast)
The Stranger in Canyon Valley (Edythe Sterling)
Headin' North (Pete Morrison)
Impulse (Neva Gerber)
The Innocent Cheat (Special Cast)
A Yankee Go-Getter (Neva Gerber) 5
Devil-Dog Dawson (Jack Hoxie) 5

SPEED COMEDIES
(One Released Every Week)
MURIEL OSTRICHE COMEDIES
BLAZED TRAIL PRODUCTIONS
ARROW-GERBER PRODUCTIONS
NORTHWOOD DRAMAS
SERIALS

ARTCLASS PICTURES CORP.

After Six Days (Special Cast) 10
Sport Review Series .....1 reel each

ASSOCIATED EXHIBITORS

HAROLD LLOYD COMEDIES

Grandma's Boy 5
A Sailor Made Man 4

FEATURES

A Pasteboard Crown (Special Cast)
Lonesome Corners (Special Cast)
The Real Adventure (Florence Vidor)
Hills of Missing Men (J. P. McGowan)
Don't Doubt Your Wife (Leah Baird)
Clansmen of the North
Woman, Wake Up
Lady Godiva
Sunshine Harbor (Margaret Beecher)

ASSOCIATED PHOTOPLAYS

Soul of a Woman (Jane Novak)
Crossing Trails (Pete Morrison) 5

AYWON FILM CORPORATION

Across the Border (Big Boy Williams)
The Master of Beasts

C. B. C. FILM SALE CORP.

Life's Greatest Question (Roy Stewart)

CARNIVAL COMEDIES
(Two Reels Twice a Month)
HALL ROOM BOYS COMEDIES
(Two Reels Twice a Month)
SCREEN SNAPSHOTS
(One Reel Twice a Month)
STAR RANCH WESTERNS
(One Two-Reeler Every Two Weeks)
SUNSET COMEDIES (BILLY WEST)
(Two Reels Every Other Week)

CLARK-CORNELIUS CORP.

Living Lies
Diamond Carlisle

R. CLARK SYNDICATE, INC.

The Man Worth While (Romaine Fielding)
Miss Paul Revere
Insinuation
Woman's Woman
The Love Slave (Lucy Doraine)
The Two Orphans
The Offenders (Margery Wilson)

DI LORENZO, INC.

The Lone Star Patrol (Bert Hall)
Blaze Away (Big Boy Williams)

EAST COAST PRODUCTIONS, INC.

Feb.—The Greater Duty

EDUCATIONAL FILMS CORP.

SHORT SUBJECTS

Torchy's Ghost (Torchy Comedy) 2
Nights of Many Shadows (Wilderness Tales) 1
Fair Enough (Christie Comedy) 2
Spooks! (Mermaid Comedy) 2
'Tis the Bull (Christie Comedy) 2
A Rag Doll Romance (Campbell Comedy) 2
How to Grow Thin (Special) 1
The People of Old Bruges (World Wanderings) 1
Torchy and Orange Blossoms (Torchy Comedy) 2
Oh Promise Me! (Christie Comedy) 2
The Skipper's Policy (Tooverville Comedy) 2
Missing Men (Bruce) 1
The Rainmaker (Mermaid Comedy) 2
'Twas Ever Thus (Christie Comedy) 2
Monkey Shines (Campbell Comedy) 2
The Silver Harvest (World Wanderings) 1
Hokus Pokus (Christie Comedy) 2
Step This Way (Mermaid Comedy) 2
And Women Must Weep (Bruce) 1
A Rambling Romeo (Christie Comedy) 2

SELIG-RORK PHOTOPLAYS
CHRISTIE COMEDIES
MERMAID COMEDIES
PUNCH COMEDIES
TORCHY COMEDIES
CAMPBELL COMEDIES
CHESTER COMEDIES
VANITY COMEDIES
GAYETY COMEDIES
SKETCHOGRAFS
BRUCE SCENICS
CHESTER OUTINGS
CHESTER SCREENICS
CINAL FILMS—SLOW SPEED
KINOGRAMS

EQUITY PICTURES CORP.

The Worldly Madonna (Clara Kimball Young)
Where Is My Wandering Boy? (Special Cast)

EXCEPTIONAL PICTURES CORP.

Mister Antonio (Otis Skinner)
Grumpy

EXPORT AND IMPORT FILM CO., INC.

The Jungle Goddess—Selig serial. 15 episodes
Starring Elinor Field and Truman Van Dyke

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT
(March to August Releases)

The Three of Us (Agnes Ayres)
South of Suva (Mary Miles Minter)
For the Defense (Ethel Clayton)
Truth Conquers (Mia May)
The Man Unconquerable (Jack Holt)
The Eyes of the Mummy (Pola Negri)
Our Leading Citizen (Thos. Meighan)
The Woman Who Walked Alone (Dorothy Dalton)
Over the Border (Betty Compson)
Across the Continent (Wallace Reid)
The Bachelor Daddy (Thos. Meighan)
The Ordeal (Agnes Ayres)
The Man From Home (Special Cast)
When Knighthood Was In Flower (Special Cast)
North of the Rio Grande (Jack Holt-Bebe Daniels)
The Wife Trap (Mia May)
The Beauty Shop (Raymond Hitchcock)
Beyond the Rocks (Gloria Swanson)
Is Matrimony a Failure? (Special Cast)
The Spanish Jade (Special Cast)
The Truthful Liar (Wanda Hawley)
The Crimson Challenge (Dorothy Dalton)
The Devil's Pawn (Pola Negri)
Beauty's Worth (Marion Davies)
Bought and Paid For (Agnes Ayres)
The Sleepwalker (Constance Binney)
The Cradle (Ethel Clayton)
Find the Woman (Special Cast)
Through a Glass Window (May McAvoy)
The Green Temptation (Betty Compson)
The Heart Specialist (Mary Miles Minter)
Fool's Paradise (Special Cast)
Bobbed Hair (Wanda Hawley)
Her Husband's Trademark (Gloria Swanson)
The World's Champion (Wallace Reid)
Forever (Peter Ibbetson) (Elsie Ferguson)
The Mistress of the World (Serial)
Travelin' On (Wm. S. Hart)

FEDERATED FILM EXCHANGES

CHESTER COMEDIES
(Once a Month)
HALLROOM BOYS COMEDIES
(Twice a Month)
JOE ROCK COMEDIES
(Twice a Month)
SCREEN SNAPSHOTS
(Twice a Month)
Miracles of the Jungle
(Fifteen-Episode Serial)

FIDELITY PICTURES CORP.

FEATURES

12 WITMER COMEDIES (CHAS. DELANEY)

FIRST NATIONAL EXCHANGES

When She Marries (Special Cast)
The Brotherhood of Hate (Special Cast)
Heroes and Husbands (Katherine MacDonald)
The Woman Conquers (Katherine MacDonald)
Alias Julius Caesar (Charles Ray)
The Primitive Lover (Constance Talmadge)
The Duchess of Langeais (Norma Talmadge)
The Soul Seeker (Dorothy Phillips)
The Infidel (Katherine MacDonald)
The Man She Married (Ince Prod.)
Smilin' Through (Norma Talmadge)
Fools First (Special Cast)
Gas, Oil or Water (Charles Ray)
The Light in the Dark (Hope Hampton)
The Man Who Smiled (Special Cast)
Rose o' the Sea (Anita Stewart)
Skin Deep (Ince Special)
The Woman He Married (Anita Stewart)
Sonny (Richard Barthelmess)
Lost and Found (Jackie Coogan)
The Soul Seeker (Dorothy Phillips)
One Clear Call (Special Cast)
The Masquerader (Special Cast)
Lorna Doone (Special Cast)
Pawned (Special Cast)
Domestic Relations (Katherine MacDonald)
The Deuce of Spades (Charles Ray)
Smudge (Charles Ray)
The Seventh Day (Richard Barthelmess)
Someone to Love (Ince Prod.)
Suzanna (Mabel Normand)
The Hottentot (Ince Prod.)
Finding Home (Ince Prod.)
Bellboy 13 (Ince Prod.)
The Barnstormer (Charles Ray)
The Song of Life (Special Cast)
White Faith (Hope Hampton)

COMEDIES

A Dog's Life (Chaplin re-issue)
Sunnyside (Chaplin re-issue)
Shoulder Arms (Chaplin re-issue)
A Day's Pleasure (Chaplin re-issue)
Pay Day (Charles Chaplin)
My Wife's Relations (Buster Keaton)
For Love or Money (Sennett)
Step Forward (Sennett)
Cops (Buster Keaton) 2
On Patrol (Sennett)
The Blockhead (Billy Bevan)
The Pale Face (Buster Keaton) 2

FOX FILM EXCHANGES

FEATURES

The Fighting Streak (Tom Mix)
Western Speed (Chas. Jones)
Money to Burn (Wm. Russell)
Arabian Love (John Gilbert)
Up and Going (Tom Mix)
Western Speed (Charles Jones)
Shackles of Gold (Wm. Farnum)
Monte Cristo (Special Cast)
A Fool There Was (Special Cast)
Pardon My Nerve (Charles Jones)
Nero (Special Cast)
Iron to Gold (Dustin Farnum)
A Stage Romance (William Farnum)
Chasing the Moon (Tom Mix)
Elope If You Must (Eileen Percy)

COMEDIES

The Barnstormer (Sunshine)
The Sheik (Sunshine)
Hot Dog (Clyde Cook)
The Studio Rube (Al St. John)
The Broker (Lufino Lane)

MUTT AND JEFF CARTOONS
FOX NEWS
(Twice a Week)

GOLDWYN EXCHANGES

THIRD GROUP OF RELEASES

Glorious Fool, The 5,392
Man With Two Mothers 4,423
His Back Against the Wall 4,680
Watch Your Step 4,713
Doubling for Romeo 4,304
Wallflower, The 5,228
Grand Larceny 5,228

GEORGE H. HAMILTON, INC.

Give Me My Son (Special Cast)
In Self Defense (Special Cast)
When Knights Were Bold (Special Cast)

HODKINSON CORP., W. W.

Don't Weaken (Irene Castle)
Pattering Feet (Mabel Ballin)
Free Air (Special Cast)
Other Women's Clothes (Mabel Ballin)
Golden Dreams (Benj. B. Hampton Prod.)
The Rise of Roscoe Paine (Irene Castle)
At the Sign of the Jack O' Lantern
The Grey Dawn (Benj. B. Hampton Prod.)

(Continued on page 2226)

COMING RELEASES

(Continued from page 2225)

McGOVERN & EGLER

SHORTY HAMILTON SERIES

Apr. 10—Ride 'Em Cowboy....2
Mar. 27—Grit....2
Mar. 13—Pony Boy....2
Feb. 27—Let-'er-Go Gallagher....2

METRO PICTURES CORP.

Missing Husbands (Special Cast)....
Fascination (Mae Murray)....
The Prisoner of Zenda (Special Cast)....
June 5—The Five Dollar Baby (Viola Dana)....6
May 29—Hate (Alice Lake)....6
May 15—Don't Write Letters (Gareth Hughes)....6
Apr. 17—The Face Between (Bert Lytell)....6
Apr. 3—Kisses (Alice Lake)....6
Mar. 20—I Can Explain (Gareth Hughes)....6
Mar. 6—Glass Houses (Viola Dana)....6
Feb. 20—The Light That Failed (Bert Lytell)....6
Jan. 2—Turn to the Right (Special Cast)....

NATIONAL EXCHANGES, INC.

Welcome Children (Special Cast)....

KINETO REVIEW

(One Reel Issued Weekly)

SERIALS

PACIFIC FILM COMPANY

The Fatal 30 (Special Cast)....5
The Girl from Rockypoint (Special Cast)....5
The Forest King (Special Cast)....5
Double Stakes (Gladys Brockwell)....5
The Able Minded Lady (Henry B. Walthall)....5
The Call From the Wild (Frankie Lee)....5

FOLLY COMEDIES

(Starring Geo. Ovey and Vernon Dent—One Reel Each)

PATHE EXCHANGES

The Isle of Zorda (Special Cast)....

SERIALS

Go Get 'Em Hutch....
(Fifteen Episodes—Starring Chas. Hutchinson)
White Eagle....
(Fifteen Episodes—Starring Ruth Roland)
The Sky Ranger....
(Fifteen Episodes—Starring Geo. B. Seitz and June Caprice)

SHORT SUBJECTS

The Mark of Cain (Irene Castle)....3
The Opossum (Bill and Bob series)....1
Mar. 26—The Angel Factory (Helene Chadwick)....
Mar. 26—The Dissatisfied Cobbler (Aesop's Fables).2/3
Mar. 19—Loaded Dice (Frank Keenan)....3
Mar. 5—Mysterious Tracks (Bill and Bob series)....1

COMEDIES

The Anvil Chorus (Pollard)....1
Hot Off the Press (Pollard)....1
High Tide (Special Cast)....1
The Bow Wows (Pollard)....1
Pardon Me (Pollard)....1
Full of Pep (Pollard)....1
Call the Witness (Pollard)....1
Harold Lloyd Reissues....

NEWS REELS

Sundays—Topics of the Day....
Wednesdays—Pathe News....1
Saturdays—Pathe News....

PIONEER FILM CORP.

The Crimson Cross (Van Dyke Brooks)....
Beyond the Crossroads (Ora Carew)....
The Leech (Claire Whitney)....

PRIMEX PICTURES CORP.

His Pajama Girl....5
Power....5
Your Daughter and Mine....6
The Lonely Trail....5
The Door That Has No Key....6
Eternity....6
Smiles (series of 26 single reel novelty comedies)....
Twelve single reel Indian dramas....

PRODUCERS SECURITY CORP.

The Great Alone (Monroe Salisbury)....
The Wolf's Fang (Wilfred Lytell)....5
The Soul of Man....7
Squire Phinn....5
Mr. Bingle....5
Mr. Potter of Texas....6
Irving Cummings Series....2
Cissy Fitzgerald Series....2

PYRAMID PICTURES, INC.

Should Husbands Know (Betty Blythe)....
The Queen of the Moulin Rouge....

R-C PICTURES CORP.

The Woman Breed (Pauline Frederick)....
Queen of the Turf (Special Cast)....
Gay and Devilish (Doris May)....
The Sheik of Araby (H. B. Warner)....
The Glory of Clementina (Pauline Frederick)....
The Son of the Wolf (Special Cast)....
The Midnight Call (Special Cast)....

RUSSELL PRODUCTIONS

FRANK BRAIDWOOD SERIES
AL JENNINGS SERIES
HELEN GIBSON SERIES
FRITZI RIDGWAY SERIES
CAPITOL FILM COMPANY
NEAL HART SERIES
LESTER CUNEO SERIES

SECOND NATIONAL PICT. CORP.

Her Story (Madge Titheradge)....
Mr. Pim Passes By....
The Night Riders....
Brenda's Heritage....
David and Jonathan (Madge Titheradge)....

SELZNICK (LEWIS J.) ENT.

Reported Missing (Owen Moore)....
Evidence (Elaine Hammerstein)....
Reckless Youth (Elaine Hammerstein)....
The Prophet's Paradise (Eugene O'Brien)....
The Referee (Conway Tearle)....
Channing of the Northwest (Eugene O'Brien)....
A Wide Open Town (Conway Tearle)....
Love's Masquerade (Conway Tearle)....

SELECT PRODUCTIONS
WILLIAM J. FLYNN SERIES
CHAPLIN CLASSICS
SELZNICK NEWS
SERIALS

STOREY PICTURES, INC.

Shadowland Screen Review—1 reel every 2 weeks.
Burlesque Photoplays—2 reels every month.

TRUART FILM CORPORATION

BURLINGHAM ADVENTURES

Across the St. Gothard Alps....
A Borneo Venice....
Island of Surprise....
Monkey Land Up the Barito River....
An Alpine Ride Up the Sranzerhorn....
Jungle Belles of Borneo....
An Arctic Hike on the Great Aletsch Glacier....
A Wedding Feast Among the Borneo Dayaks....

UNITED ARTISTS CORP.

The Tailor Made Man (Chas. Ray)....
The Three Musketeers (Douglas Fairbanks)....
Little Lord Fauntleroy (Mary Pickford)....
Way Down East (D. W. Griffith's)....
The Ruling Passion (George Arliss)....
Disraeli (George Arliss)....
Fair Lady (Rex Beach)....
The Iron Trail (Rex Beach)....
A Doll's House (Nazimova)....
Orphans of the Storm (D. W. Griffith)....

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

That Lass o' Lowrie's (Priscilla Dean)....
Under Two Flags (Priscilla Dean)....
Human Hearts (House Peters)....
The Storm (Special Cast)....
A Wonderful Wife (Miss Du Pone)....
Apr. 20—The Man Under Cover (Herbert Rawlinson)
Apr. 3—The Bear Cat (Hoot Gibson)....
Mar. 27—The Dangerous Little Demon (Marie Prevos
Mar. 13—The Wise Kid (Gladys Walton....
Mar. 6—Wild Honey (Priscilla Dean)....
Mar. 6—Tracked to Earth (Frank Mayo)....
Man to Man (Harry Carey)....

SERIALS

The Adventures of Robinson Crusoe....
(Eighteen Episodes—Starring Harry Myers)
With Stanley in Africa....
(Eighteen Episodes—Starring Geo. Walsh and Louis Lorraine)

COMEDIES

The Sleepyhead (Century)....
A Dark Horse (Century)....
Off His Beat (Century)....
The Rubberneck (Century)....
A Golf Insect (Star)....

UNIVERSAL DRAMAS

The Verdict (Eddie Polo)....
A Treacherous Rival (La Plante-Pembroke)....
Desperation (La Plante-Lincoln)....
The Call of Courage (La Plante-Pembroke)....

NEWS AND MAGAZINE REELS

Tuesdays—International News....
Fridays—International News....
Fridays—New Screen Magazine (Universal)....

VITAGRAPH EXCHANGES

FEATURES

Blue Blood (Alice Calhoun)....
Too Much Business (Special Cast)....
Angel of Crooked Street (Alice Calhoun)....
My Wild Irish Rose (Pauline Starke)....
The Silent Vow (Wm. Duncan)....
Locked Out (Alice Calhoun)....
The Sheik's Wife (Special Cast)....
Gypsy Passion (Special Cast)....
The Magnificent Ambersons (Jean Paige)....
The Man From Downing Street (Earle Williams)....
Island Wives (Corinne Griffith)....
The Prodigal Judge (Jean Paige)....

COMEDIES

The Show (Larry Semon)....
A Charmed Life (Jimmy Aubrey)....
The Sawmill (Larry Semon)....

SERIALS

Breaking Through....
(Starring Carmel Myers and Wallace MacDonald)

WARNER BROS.

Your Best Friend (Vera Gordon)....
School Days (Wesley Barry)....

SERIALS

Alice in Wonderland....15 episodes
A Dangerous Adventure....15 episodes
Miracles of the Jungle....15 episodes

MONTY BANKS COMEDIES

(One Released Every Month)

WID GUNNING, INC.

ENTERTAINMENT SERIES

Dollar Devils (Special Cast)....
Apr. 1—Alias Phil Kennedy (Bill Patton)....
Apr. 1—The Blonde Vampire (De Sacia Mooers)....
Mar. 25—The Madness of Love....
Mar. 25—The Fire Bride (Ruth Renick)....
Foolish Monte Carlo....
The Bootleggers....
The Love Nest....
Don't Blame Your Children....
Mrs. Dane's Confession....
The Blue Mountain Mystery....

POST NATURE SERIES

(One Every Two Weeks)

SHORT SUBJECTS

The Good Things of Life....
(Weekly Single Reel Release)

SHORT SUBJECTS

(Continued from page 2224)

Feature	Star	Distributed By	Length	Reviewed
Nippon (Study)		Prizma	1 reel	
No More Gasoline (Scenic)		Educational	1 reel	
Northern Trail, The (Drama)		Educational	2 reels	
Official Movie Chats of M. P. T. O. of A		Kineto		Feb. 11
Old and New England (Scenic)		Educational	1 reel	Dec. 10
Old Dynamite (Special)		Universal	2 reels	Dec. 3
Old Moose Trails (Scenic)		Educational	1 reel	
Pageantry in India (Scenic)		Kineto		
Panama (Scenic)		Kineto Review	1 reel	
Pelican Island (Scenic)		Truart		
Perilous Ascent of the Zinal-Rothorn (Scenic)		Truart		
Primitive Life in Tennessee (Scenic)		Kineto	1 reel	Feb. 4
Puppy Days		Wid Gunning	1 reel	
Pyrenees and Wooden Legs (Scenic)		Educational	1 reel	
Quaint Denizens of the Zoo (Novelty)		Kineto Review	1 reel	Mar. 25
Quaint Holland (Scenic)		Universal	2 reels	
Ranger's Reward, The (Drama), Art Acord		Educational	1 reel	Feb. 18
Ranger, The (Scenic)		Sunset-Burrud	1 reel	Feb. 11
Roaring Waters (West. Drama), Geo. Larkin		Universal	2 reels	Sept. 27
Robinson Crusoe Hours		Wid Gunning	1 reel	
Ropin' Fool, A (Will Rogers, W. Dr.)			2 reels	Nov. 28
Ruins of Angkor (Study)		Prizma	1 reel	
Rural Java (Scenic)		Paramount	1 reel	
Santa Fe—The City Different (Scenic)		Paramount	1 reel	
Science at Home (Kineto Review)		National Ex	1 reel	
Secret of Butte Ridge, The (W. Dr.), T. Sanchi		Pathe	2 reels	Feb. 4
Seeing San Marino (Scenic)		Paramount	1 reel	
Seeing the Unseen (Novelty)		Prizma	1 reel	
Seven League Booters (Scenic)		Educational	1 reel	
Seville in Fair Time (Scenic)		Paramount	1 reel	
Sky Ranger, The (Serial)		Pathe	15 episodes	
So This is London (Scenic)		Prizma	1 reel	Feb. 4
Stamboul (Scenic)		Paramount	1 reel	
Striking Tires, The (Novelty)		Bosworth, De Freves & Felton	1 reel	
Sunbeams (Study)		Prizma	1 reel	
Sweet Heart (Western Drama), Billy West		Joan Film	2 reels	
Terror Trail (Serial), Eileen Sedgwick		Universal	18 episodes	
Thrills (Sport Topic)		Kineto Review	1 reel	
Too Much Overhead (Educational)		Educational	1 reel	
Trickery (Drama)		Universal	2 reels	
Trip of U. S. S. Idaho (Scenic)		Kineto Review	1 reel	
Trip Through Film Land, A (Novelty)		Bosworth, De Freves & Felton	2 reels	Dec. 31
Village Life in Switzerland (Scenic)		Kineto Review	1 reel	
Vistas of the Holy Land (Scenic)		Kineto Review	1 reel	
Wanderlust (Scenic)		Educational	1 reel	
Was Darwin Right? (Educational)		Kineto Review	1 reel	
Watching the Wayanda (Scenic)		Paramount	1 reel	
Water Babies (Educational)		Kineto Review	1 reel	
Wedding Feast, Among Borneo Dayaks, A (Novelty)		Truart		
White Eagle (Serial)		Pathe	15 episodes	
White Mouse, The (Drama), Lewis Stone		Educational	2 reels	Nov. 8
Wild Men of Borneo (Adventure)		State Rights		
Winter Pets (Sport Review)		Artclass	1 reel	
Winners of the West (Serial), Art Acord		Universal	18 episodes	Oct.
With Stanley in Africa (Serial) George Walsh		Universal	18 ep'sdes.	Feb. 11
Young Painter, The		Hodkinson	3 reels	

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Double Exposure Cinematography a Most Exacting Science

Eternal Vigilance the Price of Accuracy in This Line of Activity

By GEORGES BENOIT

THE secret of all double exposure photography—beyond the employment of trick devices and methods of operation—can be expressed in just one word: exactitude. Eternal vigilance is the price of accuracy in this line of activity, as in any other strictly technical sphere. The fundamental caution in this type of photography—which has grown so increasingly popular within our art-industry of late—is to make sure that the camera is absolutely stable. Even the veriest novice can appreciate the importance of having his camera securely fixed, from the universal experience with hand cameras; how much more important is it, therefore, where you are photographing a moving object or group of objects! And when you are figuring on exposing your negative again—and in one case within my own experience, I exposed the same strip of negative forty-nine times—the deviation of a hundredth of an inch is fatal. It would mean the waste of perhaps a full week of labor. To ensure absolute stability, therefore, I use the fence around the camera and the cleats for the feet of the tripod, as do most other cinematographers. I have another device, which I believe is eminently more satisfactory than the iron tripod employed by several good men in our line—that is too heavy and cumbersome; my own instrument is a small jack, like an automobile jack used for raising a car. This I place on the tripod top-plate and thus I am enabled to hold the camera in an absolutely vise-like grip.

In the use of a travelling negative, where one strip of film is employed as a running mask to block out certain portions of the second unexposed strip, make sure that you have fixed your frame on the film exactly as you want it on the aperture plate, so that your synchronization will be correct. Of course, in the "vision" type of double exposure—i. e., where you are photographing a man, for example, and also showing a scene that is in his mind—the cinematographer must always keep his count, making careful notations of the count on which the vision enters onto the film and where the dissolve commences and finishes.

There is a unique "vision" employed in "The Masquerader," in that scene where Guy Bates Post, the star, as Chilcote, sees in his mind his comrades advance upon him from the rear, angrily pointing the finger of scorn at him for the way in which he has failed them at the crucial hour in the history of his political party. We employed a rather different device for this scene. We utilized a special kind of mirror placed in front of the camera, with the actors in the vision working behind the camera, so that they were revealed in the mirror. Many careful rehearsals were needed, not only for the timing of the action on the part of Mr. Post in the "straight" shot, so to speak, but also to get correctly the angles of the pointing fingers and of the faces of the crowd of accusers that appear in the vision. These had to be pointed accurately so that they all led in line toward the head of Post.

In this connection, I want to take the opportunity afforded me to speak a high and heartfelt tribute to the remarkable grasp of the technique of double exposures, as well as general filming, revealed by Mr. Post and by Richard Walton Tully, the producer. To him also, "The Masquerader" represented a film debut. Both of these eminent personages grasped this technique faster and more completely than

(Cont'd on page 2239)

Unlimited Possibilities

Double exposure lends an enchantment to the motion picture which can not be duplicated in any other art. We will never reach the limit of its possibilities; new and wonderful effects are constantly being created. Mr. Benoit here relates in a most interesting manner some of the extremely unusual effects which he and his associates have initiated into their pictures.

Mr. Benoit is a past master of the art of double exposure cinematography; his latest efforts appearing in "The Masquerader." The title "the double exposure king" which he has been given, seems especially justifiable through his latest picture.

Left to right—Georges Benoit, James Young, Richard Tully

Electric Operator for Theatre Curtain Saves Time and Labor

Perfect Remote Control More Satisfactory Than Hand Operation

The motion picture industry has created a demand for a means by which theatre curtains can be operated from a remote point of control, preferably the booth of the machine operator. The Richards-Wilcox Manufacturing Company, Aurora, Illinois, has placed on the market a type of electric device for accomplishing this purpose which has been in satisfactory service in a number of theatres for about three years.

The R-W Electric theatre curtain operator does away with the necessity of having a man on the stage to operate the curtains at the end of each reel. The man in the booth has as perfect control of the curtains as though he were manipulating them by hand from the stage. By simply touching a button the curtains are set in motion to open or close.

The illustration, Fig. 1, page 2234, shows the relative positions of the different parts of the apparatus, which consists chiefly of an electric driving unit, a remote control system, hangers and track for supporting the curtain and a set of operating chain and cables. The main driving unit, which is generally located beneath the stage floor, consists of a specially built reversing electric motor connected through a set of reducing worm gearing to a main driving sprocket and chain. The gearing is enclosed in an oil tight case so that the gears are constantly lubricated.

The motor is controlled by push buttons which may be located at any convenient point in the theatre. It is customary to install one set of push buttons in the operator's booth and another set on the stage platform. Others may be located at any convenient points. The push button sets are made with three buttons to each unit, one of which controls the opening operations, another the closing operation and the third button will stop the entire apparatus at any point in either closing or opening movement. It is not necessary to hold the finger on the button while the curtain is in motion but is only necessary to push the desired button momentarily to energize the magnetic controller through which the motor receives its current.

A tripper located on the drive shaft automatically cuts out the electric current by means of limit switches at either the entirely open or entirely closed position of the curtains, preventing them from running too far.

A lever extending from the motor driving unit through the stage floor makes it possible to disconnect the motor from that point and manually operate the curtains by using the operating chain as a hand chain. The lever and driving unit are plainly shown in the line drawing, Fig. 2.

The illustration, Fig. 3, page 2234, shows the hangers and track from which the curtains are suspended. The hangers or carriers have ball bearing wheels which roll in an enclosed type track having hardwood runways to reduce the noise to a minimum. The curtain should be supported by hangers at intervals of 12 inches to 18 inches, depending upon the weight of

(Continued on page 2234)

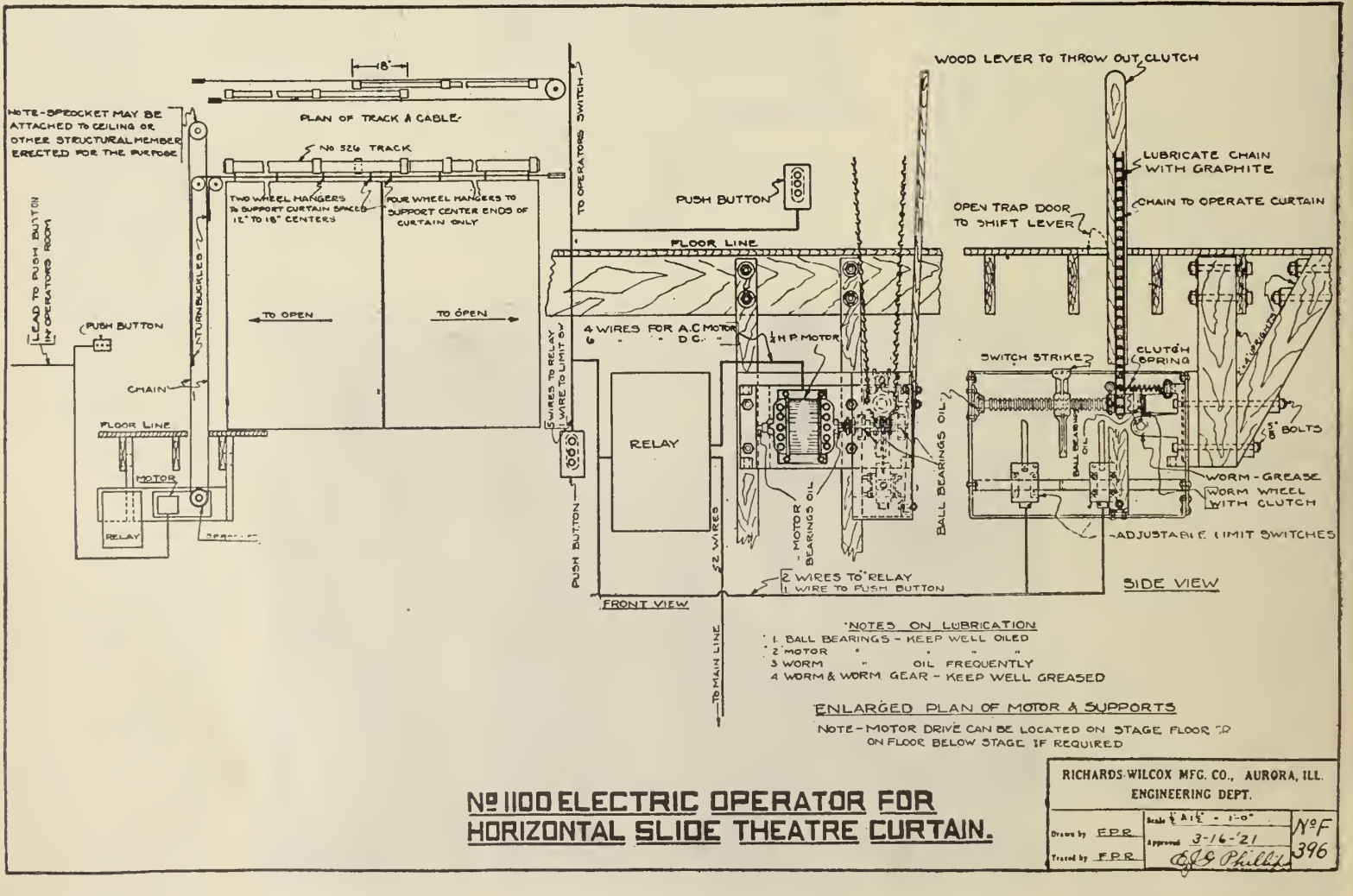
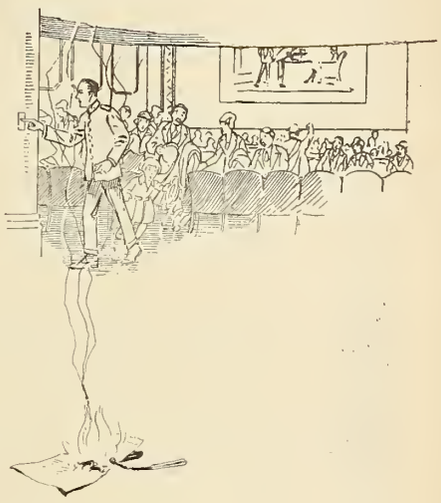

NOTE-SPROCKET MAY BE ATTACHED TO CEILING OR OTHER STRUCTURAL MEMBER ERECTED FOR THE PURPOSE
PLAN OF TRACK & CABLE
No 326 TRACK
TWO WHEEL HANGERS TO SUPPORT CURTAIN SPACED 12" TO 18" CENTERS
FOUR WHEEL HANGERS TO SUPPORT CENTER ENDS OF CURTAIN ONLY
TO OPEN
TO OPEN
LEAD TO PUSH BUTTON IN OPERATORS ROOM
PUSH BUTTON
TURNBUCKLES
CHAIN
FLOOR LINE
MOTOR
RELAY
TO OPERATORS SWITCH
PUSH BUTTON
FLOOR LINE
4 WIRES FOR A.C MOTOR
6 " " D.C. "
½ H.P. MOTOR
5 WIRES TO RELAY
1 WIRE TO LIMIT SW
RELAY
PUSH BUTTON
22 WIRES
MOTOR BEARINGS OIL
2 WIRES TO RELAY
1 WIRE TO PUSH BUTTON
FRONT VIEW
TO MAIN LINE
WOOD LEVER TO THROW OUT CLUTCH
LUBRICATE CHAIN WITH GRAPHITE
CHAIN TO OPERATE CURTAIN
OPEN TRAP DOOR TO SHIFT LEVER
SWITCH STRIKE
CLUTCH SPRING
BALL BEARINGS OIL
BALL BEARINGS OIL
⅝" BOLTS
WORM - GREASE
WORM WHEEL WITH CLUTCH
ADJUSTABLE LIMIT SWITCHES
SIDE VIEW
NOTES ON LUBRICATION
1. BALL BEARINGS - KEEP WELL OILED
2 MOTOR " " "
3 WORM " OIL FREQUENTLY
4 WORM & WORM GEAR - KEEP WELL GREASED
ENLARGED PLAN OF MOTOR & SUPPORTS
NOTE - MOTOR DRIVE CAN BE LOCATED ON STAGE FLOOR OR ON FLOOR BELOW STAGE IF REQUIRED
№ 1100 ELECTRIC OPERATOR FOR HORIZONTAL SLIDE THEATRE CURTAIN.
RICHARDS-WILCOX MFG. CO., AURORA, ILL.
ENGINEERING DEPT.
Drawn by E.P.R.
Traced by E.P.R.
Approved 3-16-'21
№F 396

Figure 2

MAJOR FA SYSTEM TRADE MARK



Instant Light Prevents Panic!

A tiny blaze, the smell of smoke—ordinarily an incident of no importance—excites the crowd with the primitive instinct to flee from fire and the death-dealing stampede is on! An usher, carefully trained, touches a snap switch within easy reach and the darkened house is filled with a reassuring flood of light.

With a brief explanation the audience is back in their seats once more enjoying the show. The

EXTENDED REMOTE CONTROL of the Major System

has had another demonstration and proved the wisdom of its installation.

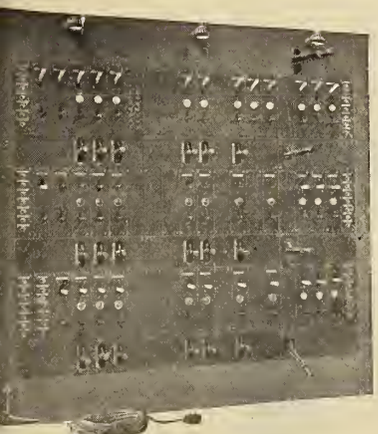
With the Major System any or all of the lights controlled by the stage switchboard can be instantly thrown on from any desired number of points throughout the house. In addition you get the advantages of pre-selection, cumulative control, flashless, noiseless switch operation, one man control and minimum stage space. The Major stage lighting control apparatus cannot be injured, or do injury by careless meddling and can be locked against unauthorized handling with any combination of light on.

Write for "The Theatre Lighting Questionaire." Full particulars for equipping your house gladly supplied without cost or obligation.

FRANK ADAM ELECTRIC COMPANY
St. Louis, Mo.

Manufacturers also of Triumph panel boards, panel boards, and cabinets, knife switches, safety switches, fan hanger outlets, reversible cover floor boxes and A. C. and D. C. Distribution Switchboards.

DISTRICT OFFICES: Detroit, Minneapolis, New York, Dallas, Kansas City, Cincinnati, Chicago, New Orleans, San Francisco, Los Angeles and Seattle.



Mainstreet Theatre
Kansas City
Orpheum Circuit
W. and Geo. L. Rapp

Frank Adam
ELECTRIC COMPANY
ST. LOUIS

Description New Motiograph Lamphouse, Arc Lamp, Striker and Feed

The Enterprise Optical Manufacturing Company have now perfected their latest design of lamphouse, arc lamp, arc striker and feed, and have submitted the following detailed description of the merits and operation of this new apparatus:

Lamphouse

The new Motiograph Lamphouse is entirely a "Motiograph Design." It is very large and roomy, the measurements being 12½ inches wide, 30 inches high and 21 inches long. The Lamphouse is equipped with doors on both sides, these doors being backed up with heat arresters.

Also, there is a colored peep glass in each door, as well as arc reflector, so that the operator can determine the position of the arc at all times, from either side of the machine, without opening the lamphouse door.

The top of the lamphouse is of oval design, with chimney in center.

The front of the lamphouse is entirely covered with asbestos board.

In the center, on the right side of back part of lamphouse, is a pilot lamp, 110 volts, 25 watts.

The lamphouse is also equipped with the well-known Motiograph condenser mount, which is a special mount, an important feature of it being that it permits the quick change of condensers.

The lamphouse is made of 22-gauge sheet metal. The weight of the lamphouse and arc lamp combined is 90 pounds.

New Arc Lamp

The new DeLuxe type Motiograph arc lamp is very massive in size, and has been built on entirely new and well-tried principles.

The main screw rod for feeding the upper and lower carbons is extremely heavy and its movement controlled by a pair of hardened right angle gears. The upper and lower bearings for this main screw rod have a ball and thrust bearing fully protected from the carbon ash to insure ease in operation and protection against binding. Carbon adjustments are all on the lower carbon arm. This method also prevents binding and keeps the working parts as far away as possible from the heat and grit, which would be more greatly present were they located on the upper part of the lamp. In making the lower carbon the only one adjustable as to its relative position to the upper, insofar as the side swing and backward and forward positions are concerned, an ideal condition is brought about, for the top carbon, which carries the crater, remains fixed at all times and the act of adjusting or lining the carbons does not disturb the crater's relation to the condenser center.

Equipped with Arc Striker

Another strictly exclusive feature that this lamp is equipped with is the arc striker, which is a positive convenience and necessity. In operating the arc striker, the bottom carbon is brought upward until contact is made with the upper, and then lowered to its normal position. This is entirely different than feeding the carbons together in the old way. The bottom carbon arm operates, in this manner, entirely separate of the whole lamp. It is customary when striking the arc in a lamp not using an arc striker to feed the two carbons together. In doing this it is readily understood that the top carbon crater is moved out of line of the optical center; therefore, after the lamp has been lit and the proper arc gap obtained, it is necessary to adjust the entire lamp up or down, as the case may be, to line up the spot on aperture plate. With the arc striker this is entirely done away with, for the top carbon remains centered as if lamp was put out. Another feature of the arc striker is that in striking the arc the exact arc gap that was carried at the time the lamp was put out is automatically obtained when the arc is struck, regardless of whether it is ¼, ½, ¾ or 1 inch.

To facilitate quick trimming the DeLuxe Arc Lamp is equipped with a step-up gear arrangement carrying an auxiliary handle, separate from the regular feed handle. By separating the carbons with this auxiliary handle, the speed of separation of the carbon arms is increased four times. This is a great convenience, as it makes unnecessary the endless twisting of the slow speed feed handle, in order to get the carbon arms far enough apart for a new trim.

Side swing adjustment for the entire lamp carrying the swivel collar and rod is located at the lower part of the lamp, as well as the up and down adjustment for the entire lamp, keeping adjustable parts, as far as possible, away from the heat and grit of the carbon ash.

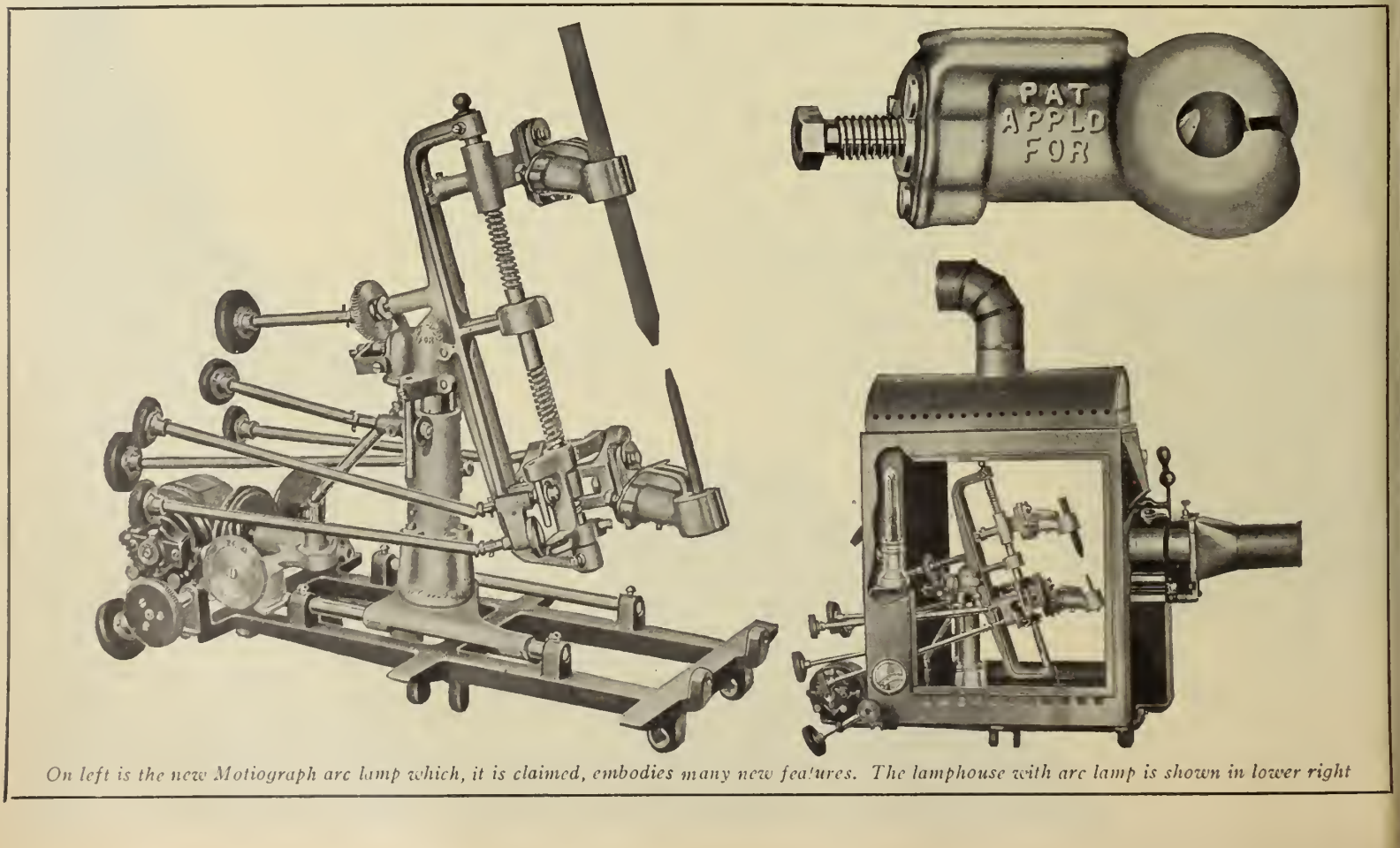
Mechanical Arc Feed

The New Motiograph DeLuxe Arc Feed is entirely mechanical when in operation. Carbon feeding is continuous. This is a big factor in keeping the burning crater free from intermittent disturbance and insures quiet burning of the lamp.

The rate of feed is adjustable, and with the proper carbon combination will operate on any amperage from 30 to 150. A separate motor is provided to operate feeding mechanism, which is mounted on the rear end of lamphouse, together with the revolving speed controlling elements. Attached to the speed changing handle is an indicating dial, by which the operator can readily tell the rate of feed. As an illustration: Suppose, at 75 amperes, the correct feed to appear on the indicating dial would be at figure 20, and at 90 amperes at figure 30, a notation can be made and the correct rate of feed can be set for either amperage even before the lamp is lit. This also applies to amperage within the range mentioned above.

The universal feed rod extends through the lamphouse and attached to the feed rod of the lamp on the inside, there being no unsightly

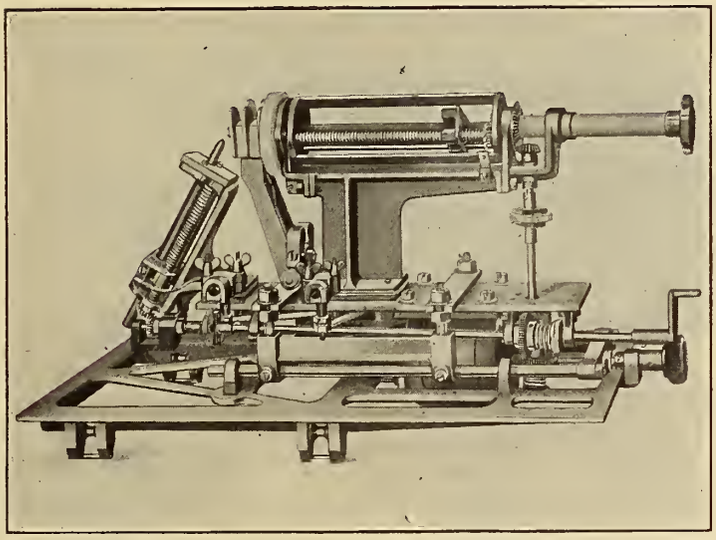
(*Continued on page 2240*)



On left is the new Motiograph arc lamp which, it is claimed, embodies many new features. The lamphouse with arc lamp is shown in lower right

Important Improvements in

POWER'S-GENERAL ELECTRIC HIGH INTENSITY ARC LAMPS



Carbon Waste Reduced to a Minimum.

Cooling Heads and Negative Contact Shoes Eliminated.

Positive Carbon Revolves in Floating Contact Which Prevents Binding and Poor Electrical Connection.

Rear End of Positive Carriage Reinforced and Outboard Bearing added to Assure Rigidity and Smoothness of Operation.

TO SECURE MAXIMUM EFFICIENCY POWER'S-G. E. HIGH INTENSITY ARC LAMPS HAVE BEEN DESIGNED TO PERMIT USING CORRECT SIZE CARBONS FOR A GIVEN AMPERAGE

75 Amps Now Ready.

50 Amps and 100 to 120 Amps Ready June 1, 1922.

We are Already Oversold on

POWER'S-G. E. LAMPS

and Advise Placing Orders at Once for Any of the Sizes Mentioned in Order to Avoid Delay and Disappointment.

Two Great Names Vouch for the Superiority of POWER'S-G. E. High Intensity Arc Lamps

POWER'S PROJECTORS

Assure Better Projection and Better Projection Pays

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST NEW YORK, N.Y

Mexican Girls Making Big Success in Theatre Equipment Field

The two young women shown in the photograph with Mr. Edward Earl, president of the Nicholas Power Company, are the Misses Adriana S. and Dolores L. Ehlers of the firm of A. & D. Ehlers, dealers in motion picture equipment, Mexico City, and exclusive distributors for Power's Projectors in Mexico.

These two young ladies, stopping at present at the Hotel Netherland, New York City, are successful business women and real "honest to goodness" projectionists and camera-women. They have been remarkably successful, but a brief history of the preparatory course they took before going into the supply business will show that they deserve all the success which has come to them.

In 1915 the Misses Ehlers came to this country, and with the exception of a few brief trips back to their home in Mexico, they remained here until 1919. During the intervening four years they devoted their time to the study of motion picture photography and motion picture projection. They first took up the study of photography and chemistry in Boston, and completed their studies in Washington in 1919 with a postgraduate course in art. They also devoted considerable time to the study of scientific and industrial motion pictures. They then took up motion picture projection in the same serious way, and spent two months in the factory of the Nicholas Power Company. At the end of that period they were able to take a Power's machine apart and put it together again. Having convinced the Nicholas Power Company of their earnestness and ability, they were appointed sole distributors for Fower's in Mexico. They have been very successful and have many important installations to their credit, one of these being the installation of Power's in Chapultepec Castle, the presidential palace in the City of Mexico.

To eradicate all remaining doubts regarding the manner in which the Misses Ehlers operate, it may be stated that when they sell a machine they also personally install it. They dress themselves in riding suits, which serve very well for working clothes, and the machine is set up ready to show films, all the work being done by these two young women without the aid of anyone but the porters to carry in the heavy parts. The Misses Ehlers are, of course, thoroughly competent projectionists.

The Misses Ehlers recently went to Tampico and took the film known as "Mexican Oil Fields," which has been highly commended by the newspapers of Mexico. This picture was recently shown to a gathering of well-known society people in the home of Ogden Mills, New York. It is in seven parts, shows the operation of the oil fields, the life of the residents and the beautiful scenery in the vicinity of Tampico.

Thoroughly in earnest and intensely enthusiastic about their work, the Misses Ehlers rise to supreme heights of enthusiasm when they discuss the future of their country and the possibilities of motion pictures in Mexico. They say that here is a country rapidly developing its tremendous natural resources, which has a population to whom the films offer a fascinating and inexpensive form of entertainment which is absolutely without competition in Mexico and other Latin-American countries.

The Misses Adriana S. and Dolores L. Ehlers of the firm of A. & D. Ehlers, dealers in motion picture supplies, Mexico City, are here shown talking to Mr. Earl, president of Nicholas Powers Co.

Bartola Musical Instrument Co. Make Installations

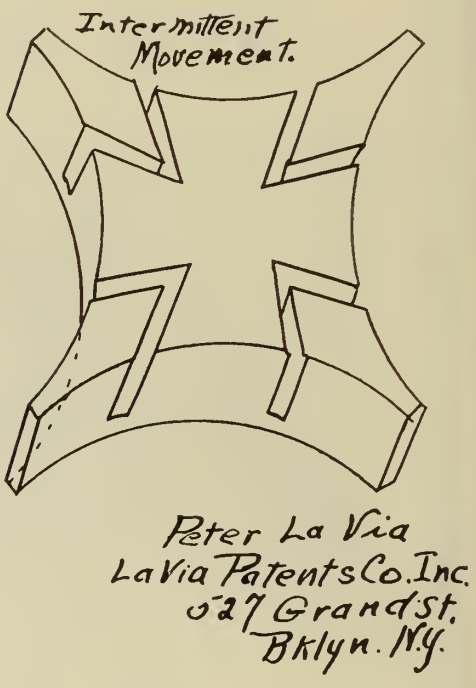
The Bartola Musical Instrument Company is putting the final touches on the installation of Barton organs in Saxe Brothers' new theatre at Kenosha, Wisconsin, which will open on March 14th, and in the new Dixon theatre, owned by L. G. Rorer, at Dixon, Illinois, which is scheduled to throw its doors open to the public on March 15th.

Both of these Barton organs are three manual instruments, with pipes installed on both sides of the proscenium arch, with special concrete sound boxes, and are orchestral organs of large size, beautiful tone and great musical possibilities.

Two other houses which soon will have large model Bartolas installed are, the Majestic theatre at Beloit, Wisconsin, of which T. E. Ellis is the owner, and the Liberty theatre, Chicago.

V Type Intermittent Movement

We recently received a letter from Mr. Peter La Via of the La Via Patent Company, Inc., who is interested in the design of projectors. Mr. La Via submitted a diagram of what he claims to be a new idea in the design of intermittent movements and gives the following explanation:



"Enclosed you will find a sketch of a new type of intermittent movement which I am submitting for your approval.

Four diamonds are formed upon the intermittent piece, it being accentuated by the pin of a Geneva Cam. The pin entering the nearest slot of the V and emerges from other side of the V, causing the intermittent piece to move ¼ of a revolution.

The advantages of this type of movement are that the speed of motion can be governed by the angle of the V slots and the wear on the same is less than upon other movements on account of cam pin entering one slot and emerging from other slot."

Very truly yours,

PETER LA VIA,

La Via Patents Co., Inc., 527 Grand street, Brooklyn, N. Y.

D. W. Griffith Commends Projection

D. W. Griffith, during his recent visit to Detroit, where his "Orphans of the Storm" was playing at the Adams theatre, one of the Kunsky houses, visited the Capitol theatre, where "Peacock Alley" was being shown, and declared that the projection was the most wonderful that he had seen in all of his travels.

He was so interested in the brilliancy and depth of the picture being thrown on the screen at this house, that he invited the Gish sisters, who were appearing in person at the Adams theatre, to the Capitol to see it, and the entire party visited the operating room and inspected the new Motiograph De Luxe projectors, which are installed there.

Mr. Griffith's comments on the equipment were very favorable and he reiterated his statement that the projection was the finest he had witnessed.

EASTMAN POSITIVE FILM

Bears the words "EASTMAN" "KODAK" —in *black* letters in the transparent film margin, as a means of positive identification, exactly as you see them in the section of film reproduced above.

If you see these same words in *white* on a black strip you have incontrovertible proof that they were so printed by the finisher to mislead, not stenciled by the manufacturer to identify, and that the stock is not Eastman.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Another Michigan Theatre Simplexized

With the opening of the new Century theatre, Dowagiac, Mich., another name has been added to the already long list of theatres using Simplex Projectors in the State of Michigan. Built at a cost of $100,000 and seating one thousand people, the new Century stands abreast with the other leading theatres of the State.

The main floor of the Century is approximately one hundred and twenty feet in length by sixty feet wide and is equipped with upholstered seats in the balcony, large comfortable wicker chairs have been installed. An eight-piece orchestra furnishes the music.

The projection room, which is quite large and well ventilated, contains two type "S" Simplex Projectors equipped with Snaplite lenses which were installed by the Michigan Motion Picture Supply Co. of Detroit. Mr. Ross Thayer, who has had many years experience as a projectionist, will have charge of the projection room equipment.

The L. E. Larkin Theatre Corporation, who are the owners of this model movie palace, also control the Beckwith theatre of the same city which is used for vaudeville and road shows.

Osgood & Osgood, Grand Rapids, Mich., were the architects and Frank Dyke, Holland, Mich., the contractor.

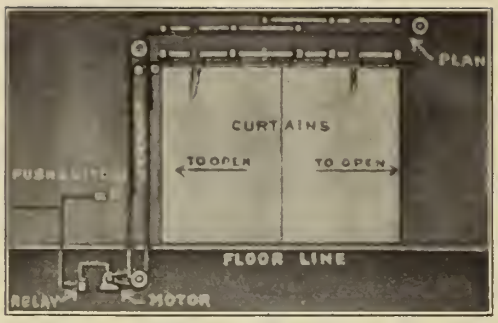


Fig. 1

Electric Curtain Operator

(*Continued from page 2228*)

the curtain.

The hangers supporting the edges of the curtains which meet at the center of the stage, differ from the others in that they have a double truck and are provided with connections for the operating cable. The operating cable forms a loop and both ends are connected to an operating chain running from the motor located beneath the stage floor, over a sprocket attached to the ceiling.

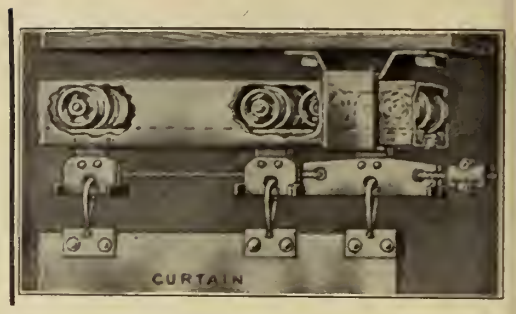


Fig. 3

The curtain operates at a speed of from 60 to 90 feet per minute. The motor can be furnished for 110 volt C.A., 220 volt, A.C., 110 volt, D.C. or 220 volt D.C.

Circulars, blue prints and wiring diagrams will be furnished on request.

Zephyrhills, Fla., to Have a New Theatre

E. H. Blodgett, in the real estate business with offices in Florida during the winter months and in New Hampshire in the summer, has opened a new theatre in Zephyrhills, Fla., which will be managed by his son. Mr. Blodgett contemplates opening another house in New Hampshire this coming summer.—Leslie.

Liberty Motor of 17,000 Pound Plant Will Furnish 12,000 Amperes

After nearly two years of building and experimenting, Marshall Neilan's giant portable power plant has just been completed and will receive its initial operation in connection with the picturization of scenes for "Her Man."

The completion of this big generator marks the installation of the most modern power plant of its kind in the world. Unlike most of the power plants now in use in the production of motion pictures, the new Neilan plant is transported on its own power.

Electricity to the extent of 12,000 amperes can be generated by this plant through the use of a giant Liberty motor with a strength of 400 horse-power. This motor when running capacity consumes thirteen gallons of gasoline per hour, drawing from a gasoline tank with a capacity of 80 gallons.

The heavy outfit is propelled at a maximum speed of 35 miles an hour by an electric motor. In other words, the Liberty motor supplies the "juice" for the motor which runs the truck.

The entire job is enclosed in a specially designed body with drawing side curtains and nickel trimmings. When closed for travel it resembles a giant limousine. A special muffler arrangement places at a minimum the roar of the Liberty motor.

Various innovations have been successfully worked out in the erection of this plant by A. W. Harrison, who designed and built the generator for Mr. Neilan, with the assistance of Stanfield Thompson, a former Government engineer and expert on motors whom the producer engaged to work out his requirements in this job.

The entire plant is compact and complete in itself. It will be employed to generate the "juice" for all future Neilan productions and by reason of its great capacity will be able to take care of any demands necessary for the complete lighting of an entire studio. In fact, it will supply enough current to light four stage sets simultaneously.

Through its speedy transportation facilities and compactness the plant will prove of particular value for location work in communities where no current is available or where the current is of insufficient quantity to take care of the demands of motion picture work.

Giant portable power plant generating 12,000 amperes. In the foreground is seen A. W. Harrison and Marshall Neilan; in the background Wm. Linahan, master electrician, and S. Thompson, Liberty motor expert

S. M. P. E. Spring Convention

The Society of Motion Picture Engineering are now perfecting the elaborate plans for the coming spring convention to be held at the Bellevue Hotel, Boston, Mass., May 1, 2, 3 and 4.

The program is promising every indication of a most interesting and successful meeting. It is expected that this convention will have a record-breaking attendance.

The following are a few of the papers which will be presented at this meeting:

Trick Photography—Mr. Alfred B. Hitchins, Ansco Company.

Constant Potential Generators for Motion Picture Projection Service—Mr. A. M. Candy, Westinghouse Company.

Preservation of Motion Picture Negatives—Mr. George Blair, Eastman Kodak Company.

Graininess in Motion Picture Negatives and Positives—Mr. A. C. Hardy and Mr. L. A. Jones, Eastman Kodak Company.

Some Uses of Aspherical Lenses in Motion Picture Projection—Dr. Herman Kellner, Bausch & Lomb Optical Company.

A Condenser for Mazda Lamp Projection, and The Ellintical Nest Reflecting Condenser—Mr. J. T. Beechland, General Electric Co. (West Lynn).

The Film Splicing Machine—Mr. J. H. McNabb, Bell and Howell.

Visual Education—Mr. Rowland Rogers, Picture Service Corporation.

Spirograph and Kinekrom Machines—Mr. Charles Urban, Urban Motion Picture Industries.

The Motion Picture of the Future and the Imaginary Equipment it Will Require—Mr. S. L. Rothafel, Capitol Theatre.

Color Photography—Dr. C. E. K. Mees, Eastman Kodak Company.

(Subject not submitted)—Mr. Alvin Wyckoff, Famous Players-Lasky.

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National Anti-Misframe League Forum

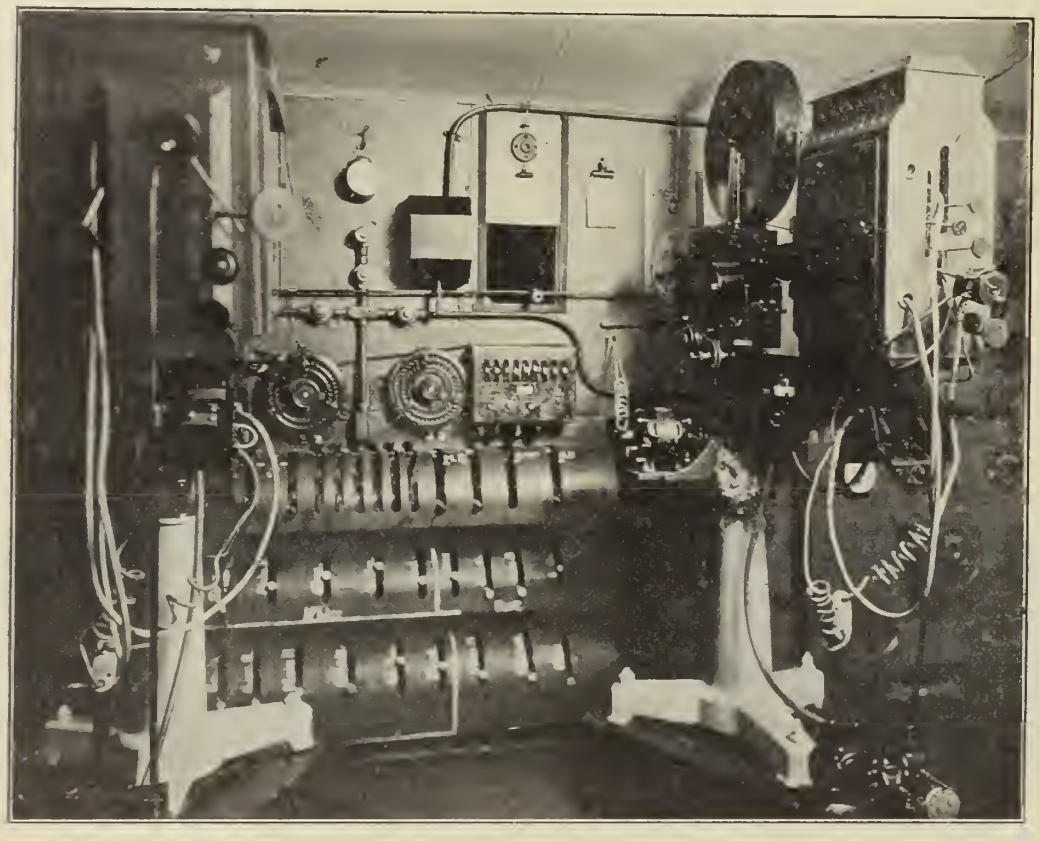
Dear Editor:

I am having a little trouble with one of my Simplex machines, or that is, I do not like the noise it makes. I have tried everything I know of to make it run more smoothly, but nothing seems to help it any. Tried changing intermittent, new shoes, new intermittent sprocket, new gate, new aperture plate, pulled out the spring so gate would come up closer and nothing seems to help it in any way. The picture is perfect so do not see why the machine should make more noise than other machines. The machine is an old type and has been repaired by the manufacturer some time ago.

Membership Buttons

We have just received the metal membership buttons which have been so consistently demanded by the members. Every brother should hop to it and get one of these, as they are a great improvement over the former celluloid type.

It is our desire to sell this button to the fellows for what they actually cost us. The price for one button is 25 cents. Any member sending us this amount in stamps or coin will be sent a button immediately.



The well equipped projection room of George Rissberger, Jr.

Would like to hear from any of you brothers, if you know what my trouble is. Enclosed find photograph of my booth. And think it is one of the best up-to-date booths for a theatre this size. It is not all in the photograph but the room is 10 ft. x 30 ft. and has everything a modern booth ought to have.

Hoping to hear from some of you brothers as to what my trouble is, I am,

Yours for better projection,
(Signed) George Rissberger, Jr.,
Liberty Theatre.

Replying to Brother Rissberger, it would seem that this trouble probably is due to removing the intermittent movement to put on a new sprocket and not replacing the movement back into the framing cam, according to the way it was ground in at the factory.

If Brother Rissberger will look on the intermittent gear No. 2 (part No. G-133-G), he will note an "O" mark on same as well as on the outer surface of the fly-wheel, and once these two gears are taken apart, they should be matched together as explained in the Simplex instruction book on Page 4, paragraph 3, before replacing the movement in the framing cam.

Noise is also caused by the gears becoming worn and causing what is known as back-lash when they are in motion.

The film will also cause noise, but as Brother Rissberger does not state just where the noise is coming from it is difficult to give a more definite answer.

We would advise that any Brothers using t Simplex machines might find it very helpful have on hand one of the instruction books p out by the Precision Machine Company.—Edit

Dear Editor:

It has been quite a while since I have writt to you and looking over the Motion Pictu News I see quite a few brother operators favor of the new buttons. I am in favor of too, and think it will be a good idea to get the now. I will send for mine as soon as you g them as I think it will be a great thing. M assistant belongs too and he will also get button when notified. We have shown he three times a week and all the films I receive are in good condition. In an item I read n long ago, it was shown where so many operato had so much trouble in setting their shutte Here's one way which will solve their problen as I can get no better results than this one. I "setting" or "timing" the revolving shutte it is necessary to bear in mind that regardless o type of shutter used, there is only one cut-o or main blade that is used in timing the shutte This blade is marked with the Simplex trad mark. Where an opaque type of shutter is use it is marked "Cut Off Blade" where Extralit shutter is used. This cut-off blade is used t shut off from the screen movement of the filn as it is pulled down into aperture position b the intermittent sprocket. The shutter is s "timed" that the cut off blade covers the aper ture opening while the downward movement i going on, and uncovers the aperture openin when the film has stopped moving and remain exposed for a brief instant at the aperture posi tion. In order to accomplish this end, it i necessary to set the shutter with the movement of the intermittent sprocket. The quickest an easiest way to make a general setting is to se the framing handle C-11 P.2, at center or ir neutral position. Move the shutter adjustin slide or block S 323 A P 2, by means of knob K-120 A-P2 so that sliding block is at a poin equal distance between the two stop pins ir center frame, between which pins the adjustin block operates. Now bear in mind that four teeth on intermittent sprocket represents one full move of any one of the four radii of the star wheel. Turn the fly wheel by hand and keep your eyes on the intermittent sprocket. Watch closely when it starts moving and when two teeth have moved downwards, stop turning and place shutter on shaft so that picture lens

(*Continued on page 2238*)

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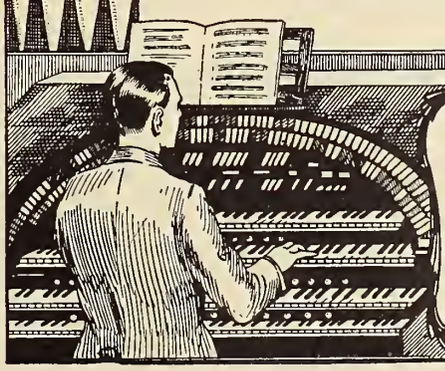

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N. A. M. L. FORUM

(*Continued from page 2236*)

sets exactly in center of cut-off blade. Do not turn the machine over but loosen set screw on shaft then place the Simplex trade mark in center of lens and tighten set screw on shutter and if the position of the sprocket or the shutter has not been disturbed, it will be found that during the movements of the intermittent sprocket the lens is entirely covered by the cut-off blade and entirely uncovered when the sprocket is at rest. If there are white streaks below or above the lettering on the screen it can be eliminated if before setting shutter have adjusting block S-323-A, P.2, midway between the stop pins. This gives room to move either way so as to make white streaks disappear, and the ghost on the screen disappear.

I hope that this may be of use to some brother operators as I find the best way I can set the shutters on the machines I have.

Let's go, brother operators, and make projection 100%.

CHARLES CAROTHERS,
Member No. 1601,
Acmy Theatre, Brewster, Ohio.

Dear Ed.:

I have not said much, but have followed the N. A. M. L. all the time and get much good information from it.

I remember when it was first started we were receiving some mighty bad film, but whenever there was a box that came with a N. A. M. L. label on it, I always found it in good condition. the N. A. M. L. did a world of good.

What I wish to say is the idea of Joseph Stull about changing the name to National Association for the Improvement of Projection. I have seen the name N. A. M. L. lose out, but the name "Improvement of Projection" will cover more than "Misframe League," as Stull says in his lettter, so I am for the new name.—N. A. I. P. Respectfully

Attention Fred H. Wood

WE received your application blank for membership in the National Anti-Misframe League and were glad to receive same. However, would you kindly fill out another blank as you overlooked including complete address on the one received by us.

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(1738)	J. E. Casserly	Keyser, West Va.
(1739)	Steven J. Thomas	Racine, Wis.

The News Solves Problems

O. H. BUTLER,
No. 465,
Majestic Theatre, Centerville, Iowa

P. S.—In answer to Brother Anderson, if he finds his light rays cross just beyond the end of the shutter shaft, Powers have an extension about six inches longer, which slips on over shaft fastened down by two set screws. I received one on new machine, so Powers must have them.

Dear Editor:

Inclosed you will find blank filled out for my enrollment in the N. A. M. L.

I have had three years experience in motion picture booths. Now operating one Simplex and one Motiograph De Luxe.

I have read your pledge and am willing to do all I can to help the league and my brother operators. Very truly,

S. LEECH,
208 W. Moulton St., Hickman, Ky.

DEAR EDITOR:

Am enclosing money for membership button and postage on some more labels. I have been doing everything possible in my power for better projection and am glad to see other projectionists becoming members so rapidly. We have Simplex and Powers machines and a motor generator in the booth and everything else in up-to-date order.

Sincerely,
BYRON B. BROWN.
Number 1559, 221 Maple Street, Eaton, Ohio.

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Consult us if you need advice or help.

Double Exposure Cinematography

(Continued from page 2227)

any other men I have ever worked with—either in this country or abroad; even more, they improved upon it! In fact, Mr. Tully—whose production genius on the stage is well known and who is the inventor of a number of stage devices and effects that he has incorporated into various of his theatrical shows—introduced a number of new stunts in the line of double exposure technique that I had hitherto thought impossible. Director James Young and art director Wilfred Buckland, who were associated with us on this picture, are, of course, recognized leaders in the film world, so it goes almost without saying that their assistance to me was absolutely invaluable. Yet even these two wizards exclaimed with surprise and pleasure when they beheld the "rushes" of certain double exposure shots that Mr. Tully had engineered.

In "The Masquerader" Post plays two roles—John Chilcote and John Loder—and these two characters appear together in many scenes. One stands out in my mind especially: Chilcote comes to Loder's apartment to make him a certain proposition. Loder opens the door for Chilcote, they talk at the door for a moment, then Loder points to a chair and Chilcote crosses *absolutely in front of him* to get to that chair. Here is a genuine innovation; to my mind it has never been accomplished with anything like the exactitude that will be seen in this film when it is revealed on the screens of the theatres. It is accomplished by a device never before employed, and it is entirely the product of Mr. Tully's inventive genius. Other scenes between Chilcote and Loder—both of whom are played all through the film by Mr. Post himself—show the two conversing together, handling various objects to each other, exchanging clothes, and meeting in various other physical encounters.

Of course, in double-exposure photography of an actor playing two roles, as in this case, practically all of the work is done with a special mat, or mats, for the aperture plate of the camera, cutting off part of the opening to screen the part where one of the characters is seen while you are photographing the other character. Of course, counting is essential in this connection, too, so that one character—for example—will speak in reply to the other only after the first has concluded his speech, and so on. The action, the talking, etc., must fit in all the way through the double-exposed scene.

In making mats, I have given up the metal ones used by most cinematographers. These involve a trip to the metal shop and take a long time to make; also, once made, they are hard to alter. I used black celluloid, which is much cheaper, much easier to handle, and which I can make myself in about a half hour instead of needing the two or three days' notice most cameramen require for the metal mats. In fact, during the filming of "The Masquerader," I often made the mat while Director Young was rehearsing the actors for the scene in which the mat would be needed.

One of the special attachments on my Debrie camera—like every experienced cinematographer, I have placed on my camera a number of special attachments that are not standard equipment—regulates the turns of the crank by a system of gears, so that instead of taking the usual eight pictures with each turn of the crank, I can take only four or one. This is a great aid in double exposure work, where I often use the four-pictures-to-a-turn attachment for slower erposure on a light background. Thus I secure a fuller photographic value; if I used the regulation eight-to-a-turn ratio, too much light would have already been introduced on the film during its first exposure.

Another Debrie attachment that I find very helpful in general, and especially in double exposure work, is that which permits the film to be reversed merely by turning the crank the wrong way; the old-fashioned method necessitates a trip to the dark room when you must rewind your film for the second take.

Still another great advantage of my camera is that I can see the entire action through the film while I am actually shooting; this is, of course, invaluable in double exposure photography. Once my camera has its magazine loaded with four hundred feet of raw stock, I need not touch it again until the magazine is exhausted. At all times, I can see exactly the lines of action and maintain the proper focus without opening the camera for inserting a ground glass.

And while I am "boosting" the Debrie—for I feel it is legitimate for an artisan to praise his tools honestly—I want to mention the fact that I have never had to use "x-back film" to avoid static, with its resulting increased cost in retaking scenes that have been spoiled by this cinematographic plague. I use straight negative always and I attribute the absence of any annoyance by static to the fact that the lesser friction of the Debrie removes any loophole for trouble of this nature.

To return to "The Masquerader"—one of the scenes shows Loder coming back to his lodgings in the London fog, traversing a long street and finally entering the doorway of his home. The scene was too short—although its importance required its presence in the film—and was a long shot, in addition, so that it would have been too expensive to build the big set which it would have required by the old-fashioned methods. We got around this difficulty by photographing a painting of the scene, which was two by three feet in size, and then employed a series of black hangings, taking up the entire length of one of the biggest stages at the United Studios, to show Post—as Loder—walking down the street seen in the painting and entering his house. This method is quite well known, but not employed as often as it should be, because of the conservative reluctance of many people to use anything new. Of course, this scheme can be employed only for long shots, followed by the erection of fractional sets for the necessary close-up shots of the characters in the scene. It involves, too, a thorough acquaintance with the method that can be the result only of a long study and much experimentation on the part of the cinematographer who attempts it. Then, too, there is a lot of work which he must do alone in preparation, in shooting the painting, in working out the proportions for his black backings used on the second shot, and in the development of the double-exposed scene which he must watch in person. But, where this method is feasible, it is a great saving—tremendous, in fact.

All of these methods here narrated—and several more which I cannot, naturally, divulge—have been employed by me in photographing Mr. Post in "The Masquerader." Some of them are more or less well known, others are comparative innovations and still others are absolutely startlingly revolutionary. These latter are due mostly to Producer Tully, ably assisted by Messrs. Young and Buckland. But all of them are feasible and all of them are artistic! In every case, they heighten the dramatic effect of the picture's narrative and the beauty of its scenes. Therein lies perhaps their greatest advantage, for their obviousness does not obtrude itself upon the beholder to the deriment of the story.

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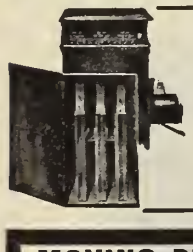

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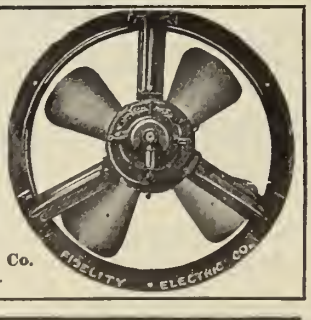

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(*Continued from page 2230*)

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Earl W. Rossman Gives Interesting Talk on Africa

Earl W. Rossman, cinematographer, author and lecturer, in a travel talk on his recent expedition into Africa, given under the auspices of the United Society of Cinematographers at their meeting rooms last Monday night, remarked:

"Motion picture producers ought to issue a code book of foreign manners and customs for camera men who represent them in various parts of the world, if they would assure that peace of mind that is conducive to good photography."

Having nearly lost his life on several occasions, due to misinterpreting language signs, Rossman mentioned his experiences among the natives which proved highly interesting. Included among the many interesting scenes depicting life in tropical Africa, were many thrilling moments in shooting lions, rhinoceroses, hippos and buffaloes.

Mr. Rossman proved an entertaining talker and his brother members were highly pleased with the series of pictures which accompanied his lecture. An excellent supper closed the evening's entertainment.

This marks the first of the series of monthly lectures given under the auspices of the United Society of Cinematographers.

Next month Howard Chandler Christie, famous artist, has consented to present his views on "artistic composition as related to motion picture photography."

The organization is looking forward to another overflow meeting.

Pack Theatre Constructed in Asheville, N. C.

The largest independent motion picture theatre of one floor in the state of North Carolina the new Pack theatre, will have seating facilities for 1000 persons. Palms and greens are being installed in the arcade to give it the appearance of a palm garden. Refreshment stands, parlors and information booths will be placed in the arcade, the booths being provided for the convenience of tourists, Asheville being a noted resort. An attractive feature of this house is the marquee which extends over the street from the main entrance. Music will be provided by a large orchestra and by a pipe organ which is being installed.—KEENEY.

Capitol Theatre, Bridgeport, Conn., Is Finely Decorated

A birthday present was handed to the city of Bridgeport, Conn., when the doors of the Capitol theatre were opened to the public on Washington's Birthday. The Capitol theatre is situated on one of the best sites on East Main Street, and was constructed by the Marsh Bros. Construction Co. of that city. The theatre is under the supervision of Mr. Percy P. Anderson, who is well known in the real estate business in Bridgeport. Mr. Anger, who is interested in a chain of theatres throughout the state of Connecticut, has been selected by Mr. Anderson to manage the Capitol, and is capable of fulfilling his duties in this capacity, owing to his many years of experience.

No expense has been spared in decorations. It is furnished throughout for the comfort of its patrons. The Capitol has a seating capacity of 1,000. The aisles and space between rows of seats are of unusual width, so that patrons can comfortably walk to their seats without interfering with one another.

The projection room has been constructed under the personal supervision of Mr. Louis Phillips, manager of the New Haven office of the Independent Movie Supply Co., 729 Seventh Avenue, New York City. Enough praise cannot be extended to Mr. Phillips for the services rendered in the construction of the operating room, which has been verified by a letter to the Independent Movie Supply Co. from Mr. Anderson, commending him for his personal interest in the matter.

Two of the latest improved type Power's Projectors, a General Electric Generator, and an IMSCO Superlite Screen have been installed by the Independent Movie Supply Co. This marks the second complete installation in Bridgeport made by this company within the past six weeks, the other installation being at Dawe's theatre, which opened on State Street.

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Jessen's Studio News by Wire

VITAGRAPH

Alice Calhoun is to play the principal role in "Finishing School," a story by Graham Baker. David Smith is directing the casting.

Bradley Smollen is writing the continuity for the next Duncan Johnson subject. An adaptation from O'Henry's book, "Cabbages and Kings," is the next vehicle for Earl Williams.

UNIVERSAL

Hoot Gibson has started work on "Trimmed and Burning." Harry Pollard, director of "The Leather Pushers," will direct. Reginald Denny, featured in "The Leather Pushers," is to play in a series of two-reel Northwest Mounted stories, the first of which is now in production and entitled "The Red Rider." The pictures will be under the direction of Nat Ross.

The cast for Gladys Walton's "Trooper" includes Kathleen O'Connor, Thomas Holding, Roscoe Karns, Jack Perrin. The production is under the direction of Harry Harris.

Carl Laemmle, who has been spending the past several weeks on the Coast, leaves for the East this week.

Welford Beaton, a brother of K. C. B., has been added to the Universal publicity staff as a special writer.

In production are: "Night of Nights," featuring Marie Prevost, and under the direction of Hobard Hanley; "Black Bag Rawlinson," "Out of the Silent North," "Under Two Flags."

ROBERTSON-COLE

The subject in production originally titled "The Unexpected Honeymoon," has been changed to, "An Unusual Honeymoon."

Val Paul will direct the first Harry Carey subject. Paul and Carey are now preparing the script. Norman Dawn is editing, "Son of Wolf."

William Russell as he appears in an amusing scene of "Money to Burn," a Fox feature

Showing the double exposure work in "The Masquerader," in which Guy Bates Post plays a dual role. Richard Walton Tully's stage success will be released through First National

LASKY

Mr. Lasky left Sunday for New York. George Fitzmaurice starts work in two weeks on "To Have and to Hold," by Mary Johnson, starring Betty Compson. The production is under the supervision of Tom Geraghty. Betty Compson's subject from John Fleming Wilson's story titled, "The Bonded Woman," is being directed by Phil Rosen.

Beaulah Marie Dix's story, "Borderland," will be the next Agnes Ayres vehicle. It will be directed by Paul Powell. Charles Eyton, general manager of the Lasky studios, and his wife, Kathlyn Williams, have left on a trip to China. Victor Clark is serving in Eyton's absence.

ROACH

Harold Lloyd's five-reel feature comedy, "Grandma's Boy," "dogged" Long Beach, Glendale, and Ocean Park and was enthusiastically received. J. A. Howe has been engaged as a director.

The Children's and Animal comedies have been named "His Rascals." Bob McGowan is now directing the third, written by Tom McNamara.

INCE

James Horn has completed "Man of Action," with Douglas McLean, and this week will start the production of "The Sunshine Trail," from the original story by William Wallace Cook, adapted by Bradley King and Joseph Poland.

Lambert Hillyer has finished "The Brotherhood of Hate," which is being edited. John Griffith Wray and a company including Cullen Landis, Noah Beery and Madge Bellamy have gone to Boulder Creek for four weeks to finish "Someone to Love."

UNITED STUDIOS

Andre E. Peyre, the French aviatrix, stunt flyer and actress, will play the heavy in the Pathe serial, "Riddle of the Range," starring Ruth Roland and being put in production under the direction of Ernest Ward. Holubar Phillips' "Hurricane's Gal" will be completed this week.

FIRST NATIONAL

Production has been resumed on "The Woman Conqueror," with Tom Forman directing.

Marshal Neilan has started production of "Her Man," with Beatrice Joy and Matt Moore. Frank Urson has been engaged as co-director.

Charles Ray has delivered his final subject to First National, titled, "Alias Julius Caesar."

Praise "Orphans of Storm"

Press Reviewers of Washington Laud Film at Opening in Rialto

WITH personal appearances by D. W. Griffith and the Misses Lillian and Dorothy Gish as added attractions, "Orphans of the Storm," Mr. Griffith's adaptation of "The Two Orphans," opened to capacity business at Moore's Rialto Theatre, Washington, D. C., won the unanimous approval of the newspaper reviewers, and kept right on drawing capacity crowds during its first two weeks run.

"Mr. Griffith has taken the old dust-covered melodrama, 'The Two Orphans,' and has made of it a living, appealing story, not of the eighteenth century alone, not of today alone, but of all times," says the reviewer for the Washington Post. "His great success as a director is due to his persuasiveness in bringing to the screen the realization of dreams; we would like to see the world as he makes it. Smoothness and directness, as usual, are characteristics of this Griffith photoplay and thrills abound."

"It is a powerful, sweeping production," says the critic for the Washington Herald, "a thing of vivid beauty, spectacular action, breathless suspense and stern theme that embraces all the various manifestations of Griffith's skill and makes 'Orphans of the Storm' one of the major works of this great master of camera-drama. In this production Mr. Griffith has taken several stories and woven them into a story that grips with a force that is well-nigh irresistible."

"This latest picture from the Griffith imagination is remarkable in its faithfulness in portraying revolutionary Paris with painstaking accuracy," says the review in the Washington Times. "Were there no plot or employment of suspense the settings themselves would be tremendously interesting for their splendor. The mob scenes are superior in their intensity and cohesiveness to anything so far produced.

Mary Anderson, who has just returned from a tour of personal appearances in the Middle West

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

MINNEAPOLIS

Motion picture exchanges of the city have been given two weeks to submit to the City Council committee on ordinances and legislation a plan for moving their film storage places out of the loop district or providing fireproof storage for the films. These orders were issued after considering an ordinance prepared at the suggestion of Fire Marshal Price and Building Inspector Houghton.

Plans are now under way, according to Theodore Hays, general manager of the Finkelstein and Ruben enterprises, who represented the film exchanges, to remove the hazard of faulty storage of films.

Following the resignation of Al Gillis as manager of the New Palace theatre, announcement is made of the appointment of C. Harry Preston as his successor. The New Palace is a Finkelstein and Ruben house and shows Shubert vaudeville and motion pictures.

Mr. Preston is well known in local circles. He came to the Twin Cities from Pittsburgh to become resident manager of the Capitol theatre at St. Paul when that house opened. During the present season he managed the New Garrick theatre. "Wallie" Decker, former manager of the New Lyric theatre before it was closed, will succeed Mr. Preston as manager of the New Garrick.

Newt Davis, well known local manager for Goldwyn has resigned, and is succeeded by W. K. Moss, Detroit film man. Mr. Davis has been associated with several distributing organizations since joining the sales staff of the Minneapolis Universal exchange in 1916.

The little town of Kenyon, Minn., defeated the attempts of so-called reformers to effect Sunday closing in a recent election when by a majority of 60 votes they voted to retain Sabbath amusements.

The election thwarted attempts of the Lutheran church to put over Sunday closing. It was believed the Kenyon affair was the first step of a concerted movement to establish Sunday closing at Fairbault and Zumbrota also.

However, with Kenyon favoring Sunday amusements the village of Fertile, Minn., in an election the same day, decided in favor of a Blue Sunday. By a vote of 223 to 64, Fertile citizens approved the Sunday closing ordinance.

Manager Frank Mantzke of the Minneapolis Releasing Corporation, has appointed Joseph M. Fieldman as sales manager. Mr. Fieldman is one of the oldest salesmen in point of service in the United States for he has seen 16 years experience in the industry, nine of which have been spent in this territory. He has been connected with 17 different film exchanges and has traveled in 34 states.

WESTERN NEW YORK

Buffalo exhibitors have been warned by Chief of Police John Burfeind that arrests will be made when children are allowed to enter theatres when under 16 years of age and when they are unescorted. The time for warning has passed says the chief in a message that has been sent to all precincts in the city. The chief declares that he has received many complaints that the ordinance governing being violated in all parts of the city.

The only theatre that can boast of a landing place for boat patrons has been discovered. It's the new Lamhert in Welland, Ont., where S. L. Lambert is building a wharf in the rear of the house for the convenience of patrons who come up the Welland canal in their boats to see the show. Park your boat right in the rear of the theatre will be a real attraction for the maritime customers.

J. H. Michael, manager of the Regent theatre in Buffalo is trying out vaudeville as an added attraction at his neighborhood picture theatre.

An excellent orchestra has been installed in the Central Park theatre, Buffalo, by Manager Billie West who has also brightened up the rear of the house with some spring wicker furniture.

Ossip Gabrilowitsch's rendition of a Chopin composition as given on the Steinway Duo-Art reproducing piano was a novelty on the bill at Shea's Hippodrome the past week.

Shea's Hippodrome has lost its concertmeister. Franz Wister has been given leave of absence to visit relatives in Germany.

A Rochester exhibitor found guilty of switching films was forced to deposit $1,000 with the Film Board of Trade in Buffalo. This $1,000 will be forfeited on the second offense. A Buffalo exhibitor is up on a similar charge, according to Henry W. Kahn, chairman of the film theft committee.

When Manager Arthur L. Skinner of the Victoria, Buffalo, put on the premiere of "Robinson Crusoe," he invited all the children of the city's orphan asylums to be his guests. Talk about "The Days of Real Sport!"

ST. LOUIS

The United States Circuit Court of Appeals has ruled for the defense in the suit of Charles G. Binderup against Pathe Exchange, Inc., and others. By a two to one vote, the judges held that the renting and leasing of film by the Omaha exchanges to Binderup and theatres served by his circuit was not interstate transactions and subsequently not under the jurisdiction of the Federal courts. Justice Garland and District Judge Trieber concurred in the findings. Justice Sanborn filed a dissenting opinion holding that the film sales were interstate. Binderup had asked for $240,051 damages under the Sherman Anti-Trust Act.

The Appellate Court in sustaining the Omaha Federal District Court which in June sustained a demurrer for the defense, held that the only way the plaintiff could get into the Federal Court was under the Sherman Act provided that the transactions complained of were in interstate commerce.

The court then reviewed the case and found that the Omaha exchanges obtained their film from New York and that the shipment ceased when the programs, films or advertising matter reached the Omaha exchanges. It concluded that the subsequent renting of the film to exhibitors in Nebraska by the Omaha exchanges were separate and distinct transactions and not part of the original shipment from New York City.

Binderup had charged that the defendants conspired to put him out of business and that they had refused to sell him film after finding him guilty of "trumped up charges." He claimed that this action had ruined his theatrical business.

St. Louis, Mo.—Father B. J. Krieger, C.SS.R., speaking at the Old Cathedral Lenten services here, charged that the movies had missed their mission by failing to properly tell the stories the world has to tell.

He contended that some films play up the sex appeal and portray the marriage state in a false light, placing passion and infidelity on a pedestal and holding the virtuous wife or husband up to ridicule.

He said that the movies should pay more attention to telling interesting stories of life in foreign countries and picture scenes and places that the average person can never hope to visit.

The Elite theatre, owned by John Farr, 1726 Park avenue, has been closed on orders of Director of Public Safety McKelvey. Building inspectors alleged that the place was in a dangerous condition and recommended it be closed until needed repairs can be made. They allege that the rear wall was in a weakened and dangerous condition and also that the roof and floor supports were in bad shape.

This is the second theatre closed by McKelvey recently. Last week he ordered the Eureka, 2001 East Ohear avenue, to stop operating.

THE SOUTHEAST

The Howard-Wells Amusement Company, of Wilmington, N. C., have taken a long time lease on Carolina Beach for the operation of its amusement devices. The main attractions besides the bathing, boating and fishing will be furnished by pictures and vaudeville attractions.

Ambitious plans are being formed for the first meeting of the Georgia Amusement Protective Association which is scheduled for Atlanta on June 5th.

R. J. Edenfield, the organizing secretary, will leave on an extended trip throughout the territory south of Atlanta and will personally visit every theatre in this territory in an effort to secure new members for the association and to work up interest in the coming convention at which it is hoped to have approximately one hundred theatres represented.

The Georgia Amusement Protective Association was first started about one year ago with about twenty-five theatres represented. The underlying principle was to have an organization with which to fight organized attacks on the screen and people of the screen and theatres. The men who attended the first meeting realized that to do this it would be necessary to repulse all attacks by some duly appointed representative of all the exhibitors which the proposed legislation might affect. At this meeting the following temporary officers were elected to serve until permanent officers are elected at the forthcoming meeting: President, William Oldknow, Y. Y. Freeman, treasurer; Lionel H. Keene, secretary, and R. J. Edenfield organizing secretary. A temporary executive committee was also appointed consisting of the above named officers together with Arthur Lucas, Joe Burton and Williard Patterson.

A new exchange has been established in Charlotte, N. C., by Fred Martin, former manager of the Southeastern in that city. It will be known as the Continental Pictures Corp., and will handle the biggest state right attractions that can be secured, the first being "Where Is My Wandering Boy?" Mr. Martin has also secured the franchise for the Carolinas for Second National Pictures releases.

CANADA

A social event of more than usual interest in the moving picture circles of Canada occurred at Montreal, Quebec, a few days ago, when the marriage took place of H. M. Thomas, general supervisor of theatres for the Famous Players Canadian Corporation and resident manager of the Capitol theatre, Montreal, to Miss Louise Leila Auger, daughter of Mrs. C. A. Whitmore of Toronto. Mr. and Mrs. Thomas left immediately after the ceremony for a honeymoon in the States after which they will reside in Montreal. The ceremony took place at the residence of Stewart P. Dunlop, Montreal, who is identified with the Famous Players Canadian Corporation. P. H. Auger, brother of the bride, is the advertising manager of the Toronto Mail and Empire, an important daily newspaper. The bride's mother and brother were present at the wedding.

Robert Scott has resigned his position as manager of the Vancouver, B. branch of Regal Films, Limited, to come Vancouver manager of the Canad Universal in succession to Louis Jac who has been promoted to the post manager of special productions for U versal in the Canadian West.

Famous Players Film Service, Limit Toronto, the exchange organization Canada of Jule and J. J. Allen, has ranged to stage a "Famous Playe Week" throughout Canada from Ap 24 to 29, for which the releases handl by this company will be given spec boosts. These include Goldwyn, Hodk son and a number of independent speci while various other productions are a included in the drive for Western Ca dian territory during this week. T company has offices at Toronto, Win peg, Montreal, St. John, Calgary a Vancouver.

The Provincial Legislature of Alber in session at Edmonton, has taken ste to increase the Provincial amusement t on theatre admission tickets. The t on high priced tickets has not be changed but the law makers have decid to add 2½ cents to the tax on low priced admission tickets, thus discri inating against the ordinary working m and his family and against moving pictu theatres which cater to people of mod ate means. The unusual step by the Le islature has aroused much comment.

The Columbia Theatre Company, Li ited, Vancouver, B. C., has made an a signment. This company operates a cha of moving picture theatres in Briti Columbia and was headed by two of t pioneer moving picture men of the Pro ince, W. P. Nichols and William Brow At a meeting of creditors, it was decid to permit W. A. Shaw, the large creditor, to take over and operate all the theatres in the Columbia circuit wi the exception of the Maple Leaf theat Vancouver, which is secured by Willia Brown, it is understood.

PITTSBURGH

Dave Baltimore of the Strand theat New Castle, was married last week a the six or seven exhibitors from the tow got together and bought Dave a sol silver service set as a wedding present.

George Wintz will reopen his airdon in Kittaning about the last part of Apr

John G. Furrer, road man for t Standard Film Service of this town, away on a two weeks' trip through t wilds of West Virginia. Harry Willian of the Standard is making the key town on the main line this week in the i terests of Standard's big picture, "T Nights in a Barroom."

Harris Wolfberg, representing the Fo Sam Shaw of the Apex Film Co., Geor Sherman, representing the Carpentie Dempsey pictures are visiting the k towns along the main line to Altoona.

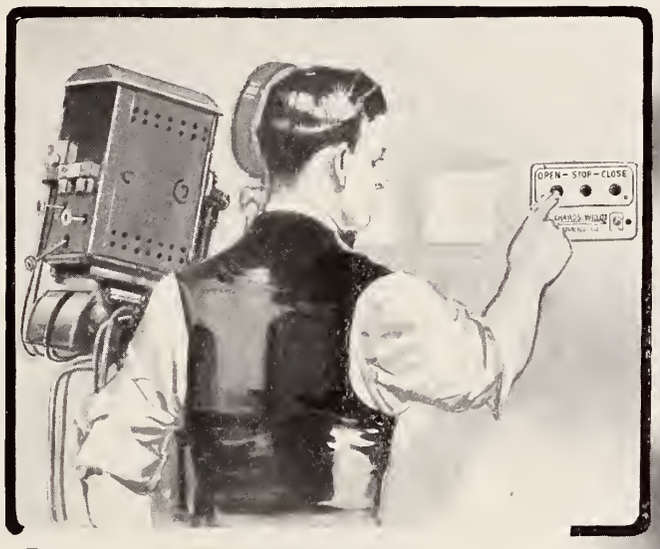
Mike Manos of the Strand theatr Greensburg, will discontinue his vaud ville attractions on or about the first May, and will show nothing but picture

Ed. Wheeler, formerly on theroad f the Penn Film Co., and well known this section, has been appointed publicit director of the Grand theatre, Greensbur owned and managed by R. T. Jenning

R. J. La Voise, formerly connected publicity and exploitation manager of large chain of theatres in St. Louis an more recently with the Chicago Sele Exchange, is handling the publicity f H. B. Kester at the Cameraphone, Ea Liberty.

First National has added an exploit tion man to its force. His name is M Wagner and he will work almost exclu sively in the field. At present he around Altoona.

THE WILLIAMS PRINTING COMPANY, NEW YOR



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Motion Picture News

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What would YOU do?

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THE poor man's automobile has at last reached the screen! And with Wallie Reid in his greatest role to date, it forms the basis of one of the funniest comedies in all screen history. There's heart-interest in it too—and lots of thrills. The climax—the transcontinental race, is as exciting as anything you'll see in many a day. The great cast includes Theodore Roberts, Betty Francisco and Mary MacLaren.

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Story and scenario by Byron Morgan

Directed by Philip E. Rosen

When a Great Author Writes Directly for the Screen—

YOU can be assured of something entirely out of the ordinary, entirely original, full of genuine feeling and absorbing interest.

"The Ordeal" is the first original screen story by W. Somerset Maugham, author of "The Circle," "The Moon and Sixpence" and other successes. It was made under his personal supervision.

The character of the girl, as portrayed by Agnes Ayres, will live forever. The stirring scenes, the vital plot, will cling in your memory. When you see it you will realize what a screen story *can* be!

The notable cast includes Conrad Nagel, Clarence Burton, Edna Murphy, and Edward Sutherland.

By W. Somerset Maugham
Scenario by Beulah Marie Dix
Directed by Paul Powell

ADOLPH ZUKOR PRESENTS

Agnes Ayres

IN

"THE ORDEAL"

A Paramount Picture

ADOLPH ZUKOR PRESENTS

Thomas Meighan

in "The Bachelor Daddy"

ONLY once in a while do you get a picture which is literally packed with the things that make box-office appeal.

You know what these things are—*real* comedy, *real* thrills, *real* romance and *real* heart-interest.

Unqualifiedly we say that "The Bachelor Daddy" has these elements in larger proportion than any picture in many months.

For comedy—there's Meighan's trip across the continent with five mischievous, lovable kiddies. For thrills, there are fights with bandits, hair-breadth rescues, battles in the mountains. And the romance between the hero and the girl (played by Leatrice Joy) is altogether satisfying.

And as for heart-interest—well, when you watch the big-hearted man "mother" the five appealing orphans, you will feel a lump in your throat, no matter how hard-boiled you are about "movie sentiment."

This is straight, honest fact. Play it up big, and your patrons will thank you for it!

From the story by Edward Peple, author of "The Prince Chap." Scenario by Olga Printzlau. Directed by Alfred E. Green

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FAMOUS PLAYERS-LASKY CORPORATION

JESSE L. LASKY PRESENTS

JACK HOLT AND BEBE DANIELS

IN

"North of the Rio Grande"

LOVE and thrills on the roaring plains! Two great stars in one of the strongest melodramas ever written!

Jack Holt alone has crowded your house. So has Bebe Daniels. You know the business you will do with them both in one sensational picture!

And the story is as big as the stars! It's as mighty and sweeping as the great southwest it deals with!

From the story "Val of Paradise," by Vingie E. Roe. Scenario by Will M. Ritchey. Directed by Joseph Henabery

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR President

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"Even Surpasses 'Humoresque'"

This Is the Verdict of the New York Newspapers

"It even surpasses Fannie Hurst's now famous 'Humoresque.' It is a constant delight. As regards the other films that have flowed from Miss Hurst's prolific pen, it is so much better that a comparison would be worse than odious.

"'The Good Provider' represents the triumph of pantomime over print."

—New York Sun.

"Another 'Humoresque' at Rivoli. At the risk of annoying those who consider 'Humoresque' the last word in film production, we must confide that this seems quite as good, if not better.

"We forgot the audience and wept at Davidson with his incomprehensible family.

"Vera Gordon plays again a mother role—quite as perfect as her first. Cast are excellent. Here a bow to Frank Borzage, an inspired director. Beautifully mounted by Joseph Urban.

"This is one of the three films of the season which must under no circumstances be missed."

—New York Globe.

"THE GOOD PROVIDER"

WITH

VERA GORDON and DORE DAVIDSON

STORY BY FANNIE HURST; SCENARIO BY JOHN LYNCH; DIRECTED BY FRANK BORZAGE; SETTINGS BY JOSEPH URBAN.

"This newest play by Fannie Hurst might be considered a second chapter to that magnificent domestic drama, 'Humoresque.'"

—New York Journal.

"Something seems to tell us that we would be all wrong in pronouncing 'The Good Provider' a better picture than 'Humoresque,' so we shall compromise by saying that we liked it better.

"We did not know that William Collier, Jr., was such a good actor, nor that Vivienne Osborne was such a beauty.

"We give Frank Borzage due credit. The settings are by Joseph Urban; of course they are very fine."

—Harriette Underhill, N. Y. Tribune.

"At last the screen shows signs of becoming original. Has tingling human quality. The picture might be labelled 'Any Home—Any Family Argument.' Extremely natural handling given it by Frank Borzage. The beholder more interested than if it was his own family fracas.

"Often captions aren't needed, so well has this been conceived as a living picture rather than a moving picture.

"Miss Gordon and Mr. Davidson do so well they could be advertised as 'appearing in person—not a movie.' Davidson's pantomime speaks reels of subtitles for itself."

—New York Herald.

PRESENTED BY FAMOUS PLAYERS-LASKY CORPORATION

A Paramount Picture

Created by Cosmopolitan Productions

The Author, Cast and Director of "HUMORESQUE"

IN A STILL GREATER PICTURE

"THE GOOD PROVIDER"

WITH

VERA GORDON and DORE DAVIDSON

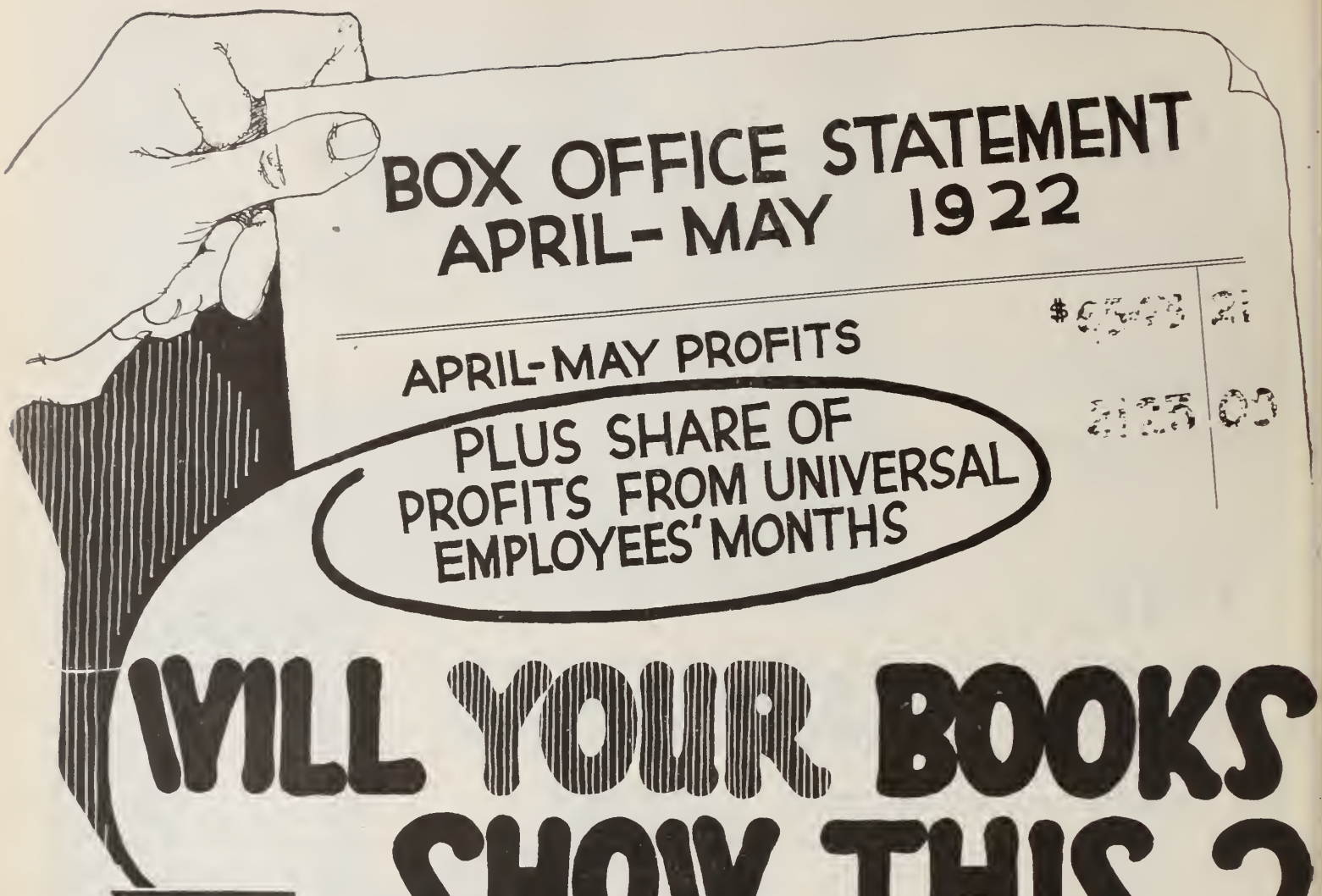
STORY BY FANNIE HURST; SCENARIO BY JOHN LYNCH; DIRECTED BY FRANK BORZAGE; SETTINGS BY JOSEPH URBAN.

ANOTHER motion picture masterpiece. Only the organization that created "Humoresque" could surpass that superb classic.

You can break your box office record by booking and playing this—the greatest motion picture ever made.

PRESENTED BY FAMOUS PLAYERS-LASKY CORPORATION

A Paramount Picture



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Exhibitors-Universal Employees Months

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WHEN Carl Laemmle announced that he had turned over all the Universal Exchanges to us for the months of April and May and that we were to receive the lion's share of the profits for these two months, we immediately decided to give a part of our profits to the exhibitors. The response has been wonderful. But remember, the bigger the business we do during April and May, the greater will be our profits and the larger your share. So don't hesitate—come in and see us. We've got a great lineup of pictures that will make money for you at the box office in addition to the cash you gather in on our very liberal offer.

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Priscilla Dean HAS DONE IT AGAIN!

"Keeps you on the edge of your chair!"
—TOLEDO BLADE.

"Filled with stuff of which successful movies are made!"
—N. Y. TRIBUNE.

"Fairly makes one gasp!"
—WISCONSIN NEWS.

"Has intensity and suspense!"
—LOS ANGELES HERALD.

"Here is a noteworthy film!"
—SPOKANE PRESS.

"Brings spectators out of their seats!"
—N. Y. EVE. TELEGRAM.

"Thrill after thrill!"
—TOLEDO TIMES.

"Prepare to gasp!"
—MILWAUKEE JOURNAL.

APRIL AND MAY
Exhibitors-Universal Employees Months

Carl Laemmle presents

Priscilla DEAN

In her crowning success – a stupendous picturization of

"WILD HONEY"

FROM THE FAMOUS NOVEL BY CYNTHIA STOCKLEY

UNIVERSAL-JEWEL

DIRECTED BY WESLEY RUGGLES

"—made more money for us than any other two-reeler ever played!"

says O. L. Meister
Whitehouse Theatre
Milwaukee, Wis.

A few of the first run houses featuring this great series.

S. A. LYNCH *entire circuit*	GROVE THEATRE *Elgin, Ill.*
LUBLINER & TRINZ *entire circuit*	FAMILY THEATRE *Davenport, Iowa*
ASCHER BROS. *entire circuit*	PANTHENON THEATRE *Toledo, Ohio*
FINKELSTEIN & RUBIN *entire circuit*	SPENCER THEATRE *Rock Island, Ill.*
PALACE THEATRE *Des Moines, Iowa*	ART THEATRE *Gary, Ind.*
PANTHENON THEATRE *Hammond, Ind.*	PEOPLE'S THEATRE *Chicago, Ill.*
ORPHEUM THEATRE *Ft. Wayne, Ind.*	RIALTO THEATRE *San Diego, Calif.*

APRIL MAY
Exhibitors-Universal Employees Months

"When are you going to show the next round, is all you could hear from the audiences who saw the first, and believe me, you cannot release them fast enough for the Whitehouse. The first round which is all we played so far, *made more money for us than any other two reeler ever played,* and I am looking forward with enthusiasm to the showing of the second.

"A company that is as alert as Universal in putting on something that is so unique, should be complimented. Any exhibitor whose business is a little lax will find a material stimulant in 'THE LEATHER PUSHERS.'"

WHITEHOUSE THEATRE
O. L. Meister

CARL LAEMMLE presents REGINALD DENNY in

"The LEATHER PUSHERS"

UNIVERSAL-JEWEL Collier's Series.

Directed by HARRY POLLARD from the famous Collier's Weekly Stories by H. C. WITWER.

PYRAMID PICTURES INC. presents

Betty Blythe

in

SHOULD HUSBANDS KNOW?

From Anna Katherine Green's
Great Society Drama *"The Mayor's Wife"*
Directed by KENNETH WEBB

Kenneth Webb is now completing this production which we announce without reservation as the biggest and finest Betty Blythe star-production ever made.

This tremendously popular and beautiful girl has an overpoweringly big role in this nationally known emotional and society drama from the novel "The Mayor's Wife" by Anna Katherine Green.

Our Home Office can book in conjunction with a limited number of big first runs Miss Blythe and her splendid act for personal appearances. Such booking can be handled only through our New York Home Office.

We expect to be able to ship prints to our score of exchanges in the next two weeks. Arrange an immediate screening for this record-maker. It will be one of the pictures that will "save your life" this Spring when you "need big ones."

American RELEASING CORPORATION

WALTER E. GREENE, *President* F. B. WARREN, *Vice-President*

15 W. 44th St. N.Y.C. ~ Phones: Vanderbilt 7078-9

American Releasing Corp.
presents

Sis

2nd Tremendous Week
CAMEO THEATRE
New York

Now Playing

Keith, U. B. O. Circuit,	New York
Lubliner & Trinz Circuit,	Chicago
La Salle	South Bend, Ind.
Strand	Madison, Wis.
Lyric	Cincinnati, Ohio
Strand	Yonkers, N. Y.
State	Jersey City, N. J.
United States	Hoboken, N. J.
Strand	Newark, N. J.
Capitol	Youngstown, Ohio
Capitol	Wilkes-Barre, Pa.
Strand	Scranton, Pa.
American	Troy, N. Y.
Duchess	Warren, Ohio
Temple	Toledo, Ohio
Strand	Akron, Ohio

ters

From the novel by
KATHLEEN NORRIS
Directed by
ALBERT CAPELLANI

featuring
Seena Owen Gladys Leslie Matt Moore

What More Critics Say

EXHIBITORS' HERALD: "Sisters" deserves special mention in the year's better pictures. Will please every right-minded, clean-living person. You feel good all through at having seen it.

MOVING PICTURE WORLD: Restrained, beautiful and intensely real. Popular without being common. Its most dramatic moments have increased the power because they are subdued.

EXHIBITORS' TRADE REVIEW: "Sisters" should have a wide appeal. It gets to the very root of why so many marriages are failures. Seena Owen is splendid.

FILM DAILY tells of its being "convincing because of the splendid restraint of the players," calls it a "powerful message;" says the picture arouses "fine sympathy" and has strong "heart interest." It is also the only paper in the industry that thinks the picture too long.

NEW YORK WORLD: "Sisters" in its second week at the Cameo was not reviewed by us last week. It is not too late to say it is most interesting; a fine feature deserving success. The work of Seena Owen is excellent and the picture is told with great understanding.

NEWARK NEWS: "Sisters" at the Newark Strand is a natural and convincing picture. A vitalized, tense, sincere picture; well-developed excellently made and interesting to everyone.

HARRISON'S REPORTS: "Sisters" should please all. There is nothing offensive in the picture. The young sister's falling in love with the husband of her eldest sister is the natural outcome of past associations.

American
RELEASING CORPORATION
WALTER E. GREENE, *President* F. B. WARREN, *Vice President*
15 W. 44th St. N.Y.C. ~ Phones: Vanderbilt 7078-9

An International Film Service Co. Production

WHEN ROM

A ZANE GREY PICTURE

WITH

CLAIRE ADAMS
CARL GANTVOORT
AND
JEAN HERSHOLT

ADAPTED FROM THE NOVEL

"WILDFIRE"

BY ZANE GREY

DISTRIBUTED BY

GOLDWYN

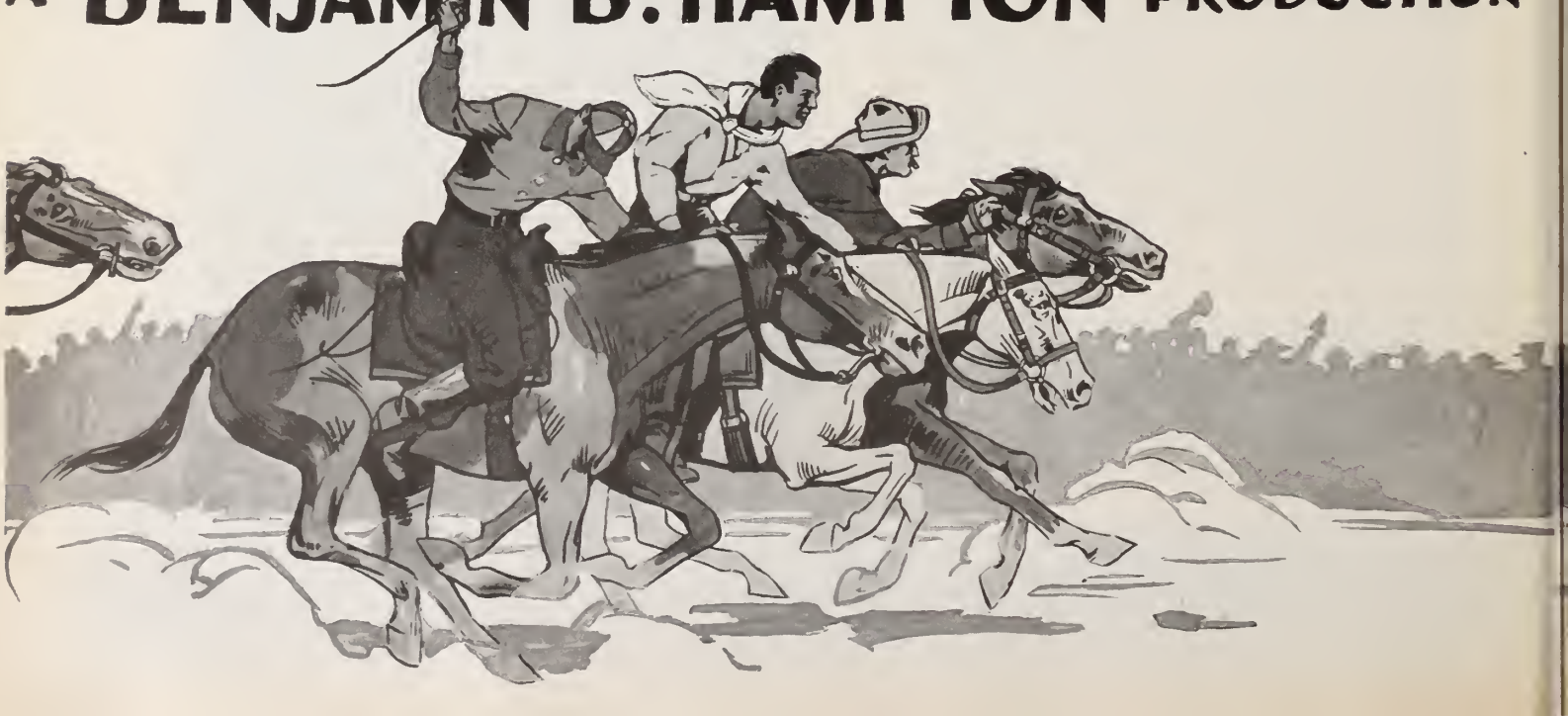
A BENJAMIN B. HAMPTON PRODUCTION

WHEN ROMANCE RIDES is the best Zane Grey. It has that outdoor quality so necessary to an action story. It has a stirring horse race, where "Wildfire" dashes to the front in a real moment of thrills. It has a rescue from a great danger, the ordeal of a great love. It has everything that picture-goers really want.

There is only one reason why you should play this picture—*it will do a smashing business!*

There is only one reason why we make this statement—*it has done a smashing business!*

We exhibit a sworn affidavit affixed with a notary's signature and seal.



ANCE RIDES

Read this Affidavit!

What greater proof that "When Romance Rides" is a box-office hit!

"OUR TRUE INTENT IS ALL FOR YOUR DELIGHT"
CAPITOL THEATRE
"LARGEST THEATRE IN THE WORLD"

CAPITOL THEATRE
MOREOALL REALTY CORPORATION - OWNER
MESSMORE KENDALL, PRESIDENT EDWARD J BOWES, VICE PRES. & MANAGING DIRECTOR
BROADWAY - 50TH - 51ST STREETS
NEW YORK

DIRECTORS
GEORGE ARMSBY
EDWARD J BOWES
WILLIAM BRADEN
ROBERT W CHAMBERS
COLEMAN DU PONT
GEORGE H DORAN
FRANK H HITCHCOCK
MESSMORE KENDALL

THIS IS TO CERTIFY:
That "When Romance Rides"
played last night to the
biggest gross receipts for
any one night in the history
of the Capitol Theatre.

Edward Bowes
Managing Director

Sworn to before me
this 10th day of
April, 1922.

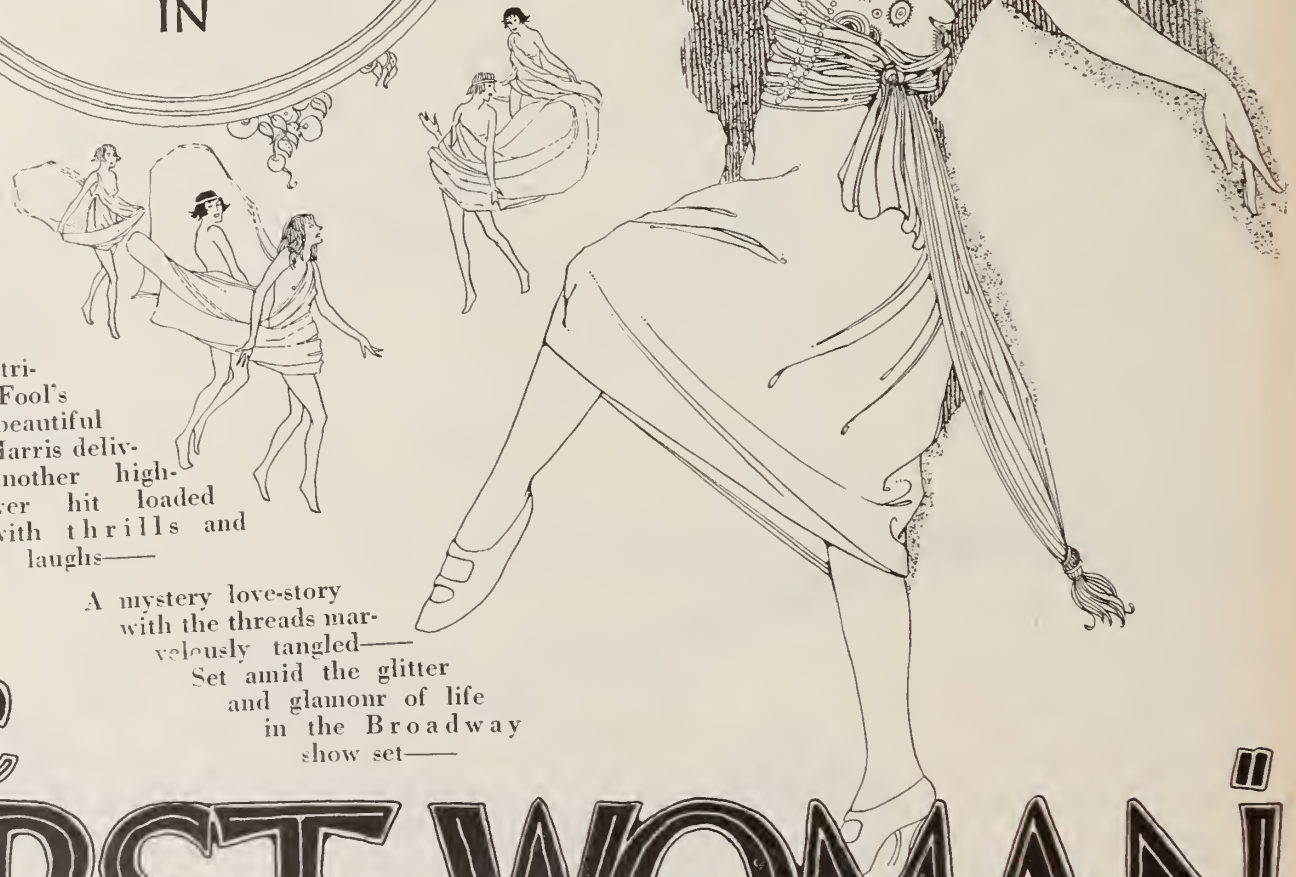
NOTARY PUBLIC
Kings Co. Clerk's No. 675, Reg. No. 3392
Certificate Filed in N. Y. & Bronx Counties
N.Y. Co. Clerk's No. 141 A, Reg. No. 3004
Bronx Co. Clerk's No.....Reg. No.....
Term expires March 30, 1923

R-C
PICTURES
PRESENT

THE STAR WITH
A MILLION FOLLOWERS

MILDRED HARRIS

IN



Fresh from her triumphs in "Fool's Paradise," beautiful Mildred Harris delivers another high-power hit loaded with thrills and laughs——

A mystery love-story with the threads marvelously tangled—— Set amid the glitter and glamour of life in the Broadway show set——

"The FIRST WOMAN"

THE PICTURE WITH THE BIG SURPRISE ENDING

BOOK THRU YOUR NEAREST R-C EXCHANGE

Milestones of the Screen

1889

Thomas Edison invented the kinetoscope-motion pictures in a peep-show

1895

Thomas Armat invented the first successful machine for projecting motion pictures on a screen

1902

T. L. Tally opened "The Electric Theatre" in Los Angeles - first theatre devoted exclusively to motion pictures

1912

Adoph Zukor - with his famous players in famous plays idea - initiated the present era of motion picture feature drama

1922

J. Stuart Blackton produces the first natural color drama ... "The Glorious Adventure" — under the PRIZMA process patents of William Van Doren Kelley - greeted as an unprecedented triumph at the Royal Opera House in London - American premiere presentation by Rothafel at the Capitol

Lady Diana Manners

World famous beauty, fairest of England's fair women

"The Glorious Adventure"

with Lady Diana Manners

J. Stuart Blackton Production, a seven part drama of exquisite romance and high adventure, from the seventeenth century tale by Felix Orman

The first great dramatic feature to be photographed entirely and exclusively in the newly perfected color processes of PRIZMA, Inc.

The cast includes The Hon. Lois Sturt, Lennox Pawle, William Luff, Victor McLaglan, Gerald Lawrence, Cecil Humphries, Miss Alice Crawford, Miss Violet Blackton, Miss Flora Le Breton, and Miss Elizabeth Beerbohm - famous players of the stage and screen

The sensation of a decade in England
The one picture all America must see

The Great Fire of London 1666

HIBBIKER

"A Triumph of Art and Invention"
—*London Daily Sketch*

Tributes from the press without a parallel since the beginning of motion pictures followed the distinguished success of the premier presentation of J. Stuart Blackton's "The Glorious Adventure" at the Royal Opera House, London:—

LONDON TIMES

"'The Glorious Adventure' must inevitably rank as *one of the most impressive films that this country has yet seen. There is enough excitement to satisfy the most critical.*"

DAILY SKETCH

"Hundreds of people who tried to book seats at the last minute were disappointed. In the afternoon £5 were being offered for seats. So distinguished a gathering never went to see the pictures before."

DAILY MAIL

"'The Glorious Adventure' the first picture play to be made in natural colours, is of outstanding interest. *Some of the colour effects are of great beauty.* Lady Diana Manners in this colour photography looks very beautiful, and one may say with sincerity that she has scored a great success."

DAILY GRAPHIC

"Film production as we saw it last evening has advanced a stride. *'The Glorious Adventure' is a thousand oil paintings come to life.*"

WESTMINSTER GAZETTE

"*The brilliantly successful presentation* of 'The Glorious Adventure' at Covent Garden marks a big step forward in the progress of the kinema. To attract a first night audience of important people to see a film is in itself a new phase in connection with pictures."

DAILY NEWS

"Some wonderful effects have been produced by Mr. Stuart Blackton in his colour film, 'The Glorious Adventure,' and were *deservedly cheered for their realistic appearance.*"

EVENING NEWS

"The picture is a great triumph for the producer Some of the scenes are of marvellous beauty. The film scores all along the line in the fire scenes. There was an ovation for the producer at the end such as Covent Garden has rarely seen."

MOVING PICTURE NEWS

"Achieves wonderful success and is a striking film production. Excellent acting in a new type of picture which will make a great box-office attraction."

THE BIOSCOPE

"The picture is an extraordinarily fine and interesting example of natural colour cinematography. There is scene after scene of lustrous richness and dazzling colour contrasts."

The Glorious Adventure, Inc.

Care O'Brien, Malevinsky & Driscoll - 1482 Broadway New York

ARCO PRESS, NEW YORK

The one big HEART picture of the year

Victor Schertzinger *presents*

"DOLLAR DEVILS"

¶ With Joseph Dowling—in his greatest part since "The Miracle Man"—Cullen Landis, Eva Novak, Hallam Cooley, Andrew Arbuckle and many others.

¶ The picture that caused WID GUNNING to wire us "IT'S A WHALE."

¶ Made by the man who made "The Pinch Hitter", "Clod Hopper", "Sudden Jim", and "Nine O'Clock Town" with Chas. Ray; "Upstairs" and "The Jinx" with Mabel Normand and many other notable successes.

¶ First of four VICTOR SCHERTZINGER PRODUCTIONS to be released by Wid Gunning, Inc.

¶ Prints will be available for screening by first run exhibitors at all Wid Gunning Exchanges on May 1st.

SALES · SERVICE · EXPLOITATION
Wid GUNNING INC.
CO-OPERATION

Foreign Representatives,
APOLLO TRADING CORP.,
1600 Broadway, N. Y. C.

Never

before, assuredly, has there been a photodrama title which actually and accurately described the play of light and

Shadows

on the silver screen which produce what we call " Motion Pictures "

That is one reason

WHY

the fourth release by

SECOND NATIONAL
PICTURES CORPORATION

"BROKEN SHADOWS"

should be of unusual interest to all who like to know something about motion pictures as well as to watch them.

" Broken Shadows " is an impressive visualization of the highly popular novel, " Nance," by Charles Garvice.

Other Releases:

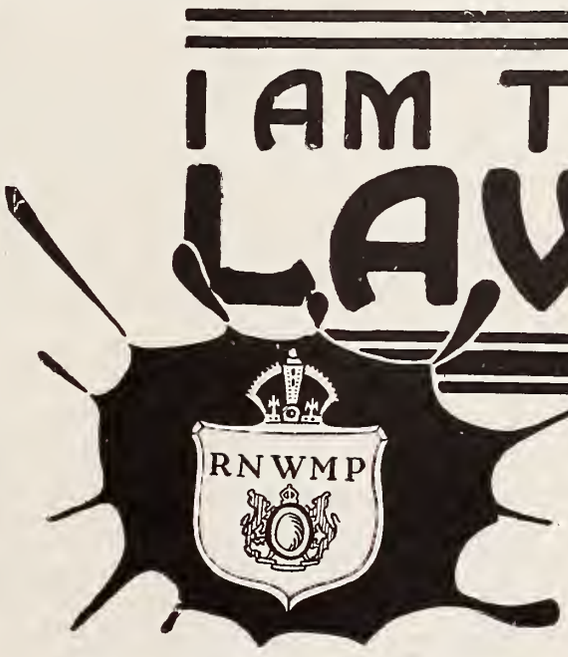
" THE NIGHT RIDERS " " HER STORY "

" DAVID AND JONATHAN "

Second National Pictures Corp.

140 West 42nd Street New York

The Independent Market sensation of 1922!



Directed by
EDWIN CAREWE
with
ALICE LAKE
KENNETH HARLAN
GASTON GLASS
ROSEMARY THEBY
NOAH BEERY
WALLACE BEERY

The picture with as much thought and effort behind it as any legitimate play ever had.

The Big 6 are coming

EDWIN CAREWE
PICTURES CORPORATION
B. P. Fineman, Pres. B. F. Zeidman, V. Pres.
Distributed by
AFFILIATED
DISTRIBUTORS, Inc.
133-135-137 West 44th Street
New York City, N. Y.

AFFILIATED DISTRIBUTORS
TRADE MARK REGISTERED

Edwin Carewe's Production, "I am the Law," was adapted by Raymond L. Schrock from the "The Poetic Justice of Uko San," as published in "Outing" by

JAMES OLIVER CURWOOD

"I AM THE LAW" is now ready for screening. I have seen it and I am *now* ordering to press the largest national advertising campaign ever placed behind a single picture in the history of the picture business, firm in the conviction that we have the "Independent Market" sensation of 1922.

C. E. Burr

"Lonesome Corners"

It's unique and different!

It's novel and distinctive!

A crashing outdoor feature, thrilling with nervy deeds and spectacular action—

Yet ringing with laughter and the keen humor of a resourceful light drama which verges at times upon pure comedy.

A rare combination for real enjoyment!

An Edgar Jones Production
Presented and Distributed by
Playgoers Pictures

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE
INC.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

CONGRATULATIONS TO
MR. THOMAS H. INCE
ON HIS MAGNIFICENT..
ATTRACTION NOW SWEEP-
ING THE COUNTRY.....
"HAIL THE WOMAN"
WITH
FLORENCE VIDOR

"Woman, Wake Up" is already a spectacular triumph for Miss Vidor and for the theatres — Exhibitors, wake up It's your big opportunity

Florence Vidor
in
"Woman, Wake Up"

presented and distributed by
Associated Exhibitors
Arthur S. Kane, President

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE
INC.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

The blast of the bugle—The clang of the gong—The shrie

Sweet baby what a racing picture

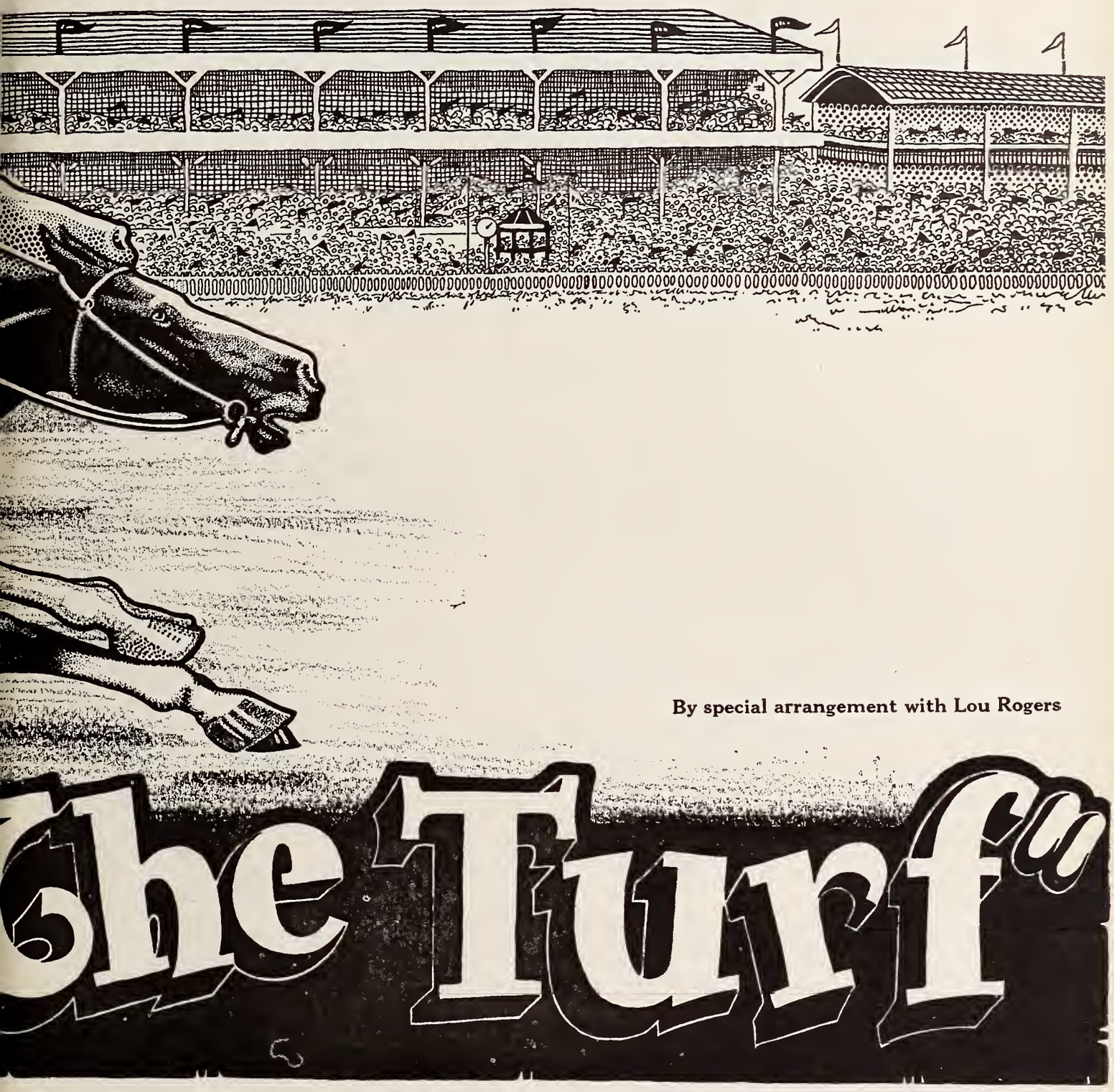
LAND IT QUICK! All the frenzied furore of the race track on Derby Day—All the mad hurrah as the foam-flecked thoroughbreds sweep down the homestretch to a nerve-tingling finish—All the vivid color of jammed grandstands and packed betting rings—of smart society in club house and paddock.

R-C PICTURES

Arrives RIGHT ON THE MINUTE as the race tracks open up throughout the nation. Most timely SPRING BOX-OFFICE SMASH ON THE MARKET.

Get in touch with your nearest R-

the crowd—the snap of the barrier and THEY'RE OFF!



By special arrangement with Lou Rogers

The Turf

Boy, oh boy what a sizzler—

Loaded with red-fire melodrama, packed with romance and chuck-a-block with thrills—Every man and woman who loves the big outdoors will gobble it up—It's real melodrama: The great horse race—the desperate aeroplane flight—the break-neck auto dash—the gun fight in the gambling palace—the plot to frame the race—the youth in the clutches of an adventuress—the cleanup on a long-shot—and the girl's courageous ride in the greatest horse race ever staged! Posters that fairly shriek and high power accessories all ready. Handle it like a circus and rake in the dough.

R-C PICTURES

Exchange and book this picture today

DAVID KIRKLAND

CO-AUTHOR AND

DIRECTOR

"REPORTED MISSING"

Also, Director of the following Emerson-Loos Productions starring Constance Talmadge:

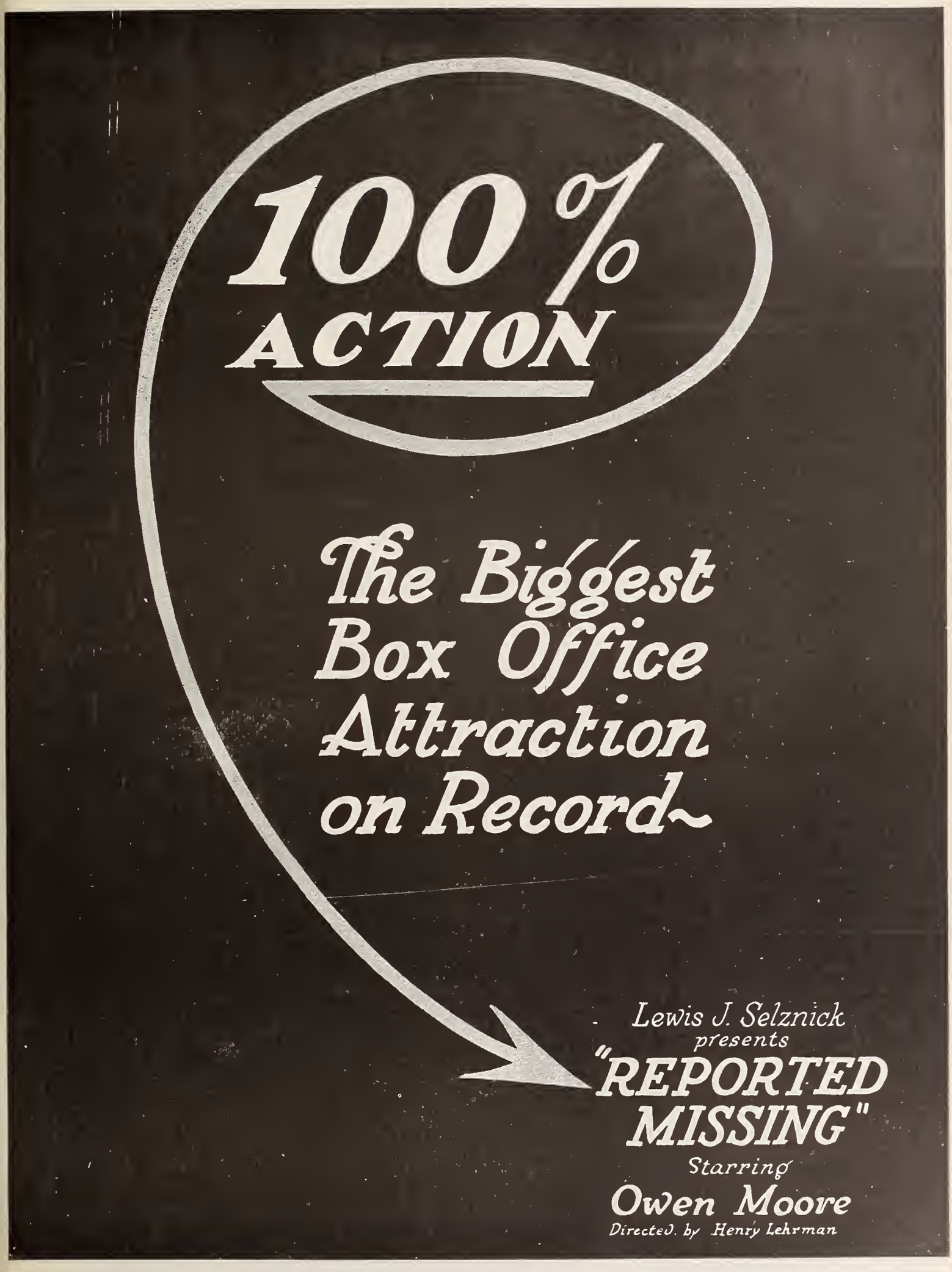
A Temperamental Wife
A Virtuous Vamp
In Search of a Sinner
The Love Expert
The Perfect Woman

Author of following screen plays:

At the Sign of the Jack o' Lantern – Hodkinson
Spinner in the Sun —Hodkinson
The Ladder Jinx —Jess Robbins Productions

Address:

4500 Sunset Boulevard Los Angeles


100%
ACTION
The Biggest
Box Office
Attraction
on Record~
Lewis J. Selznick
presents
"REPORTED
MISSING"
Starring
Owen Moore
Directed by Henry Lehrman

Another ORG

The Pea

TRADE MARK

For Moderate

F. O. B. FACTORY **$39**

Two Manual and Pedal Pipe Organ Detached Console_ Stop Keys, Elliptical Form_ Beautiful Tonal Effects including Vox Humana_ Average Organist can secure remarkable results_

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San Francisco
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AN Sensation

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REGISTERED

Size Theatres

75. INSTALLED FREE

The Peerless Organ is built simply and strong and easily adapted to any location — Price reduction includes terms — Will accept Trade-in of your present instrument

ACT NOW!

Player Co.

Los Angeles
835 So. Olive St.

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TEAR OFF AND MAIL

Please Send Particulars of your Peerless Organ—

NAME _____

CITY _____

William Fox

presents

Charles Jones

in

Iron Men – Golden Girlhood – Brazen Cattle Barons

Dash and Thrills and a Vivid story that swings with the gallop of Horses on the open Plains

ANOTHER CERTAIN WINNER

WESTERN SPEED

Story by William Patterson White

Directed by

Wm Wallace and Scott Dunlap

A live-wire romance woven with humor and adventure in the land where Homesteaders are hated and Cattle-Barons rule remorselessly.

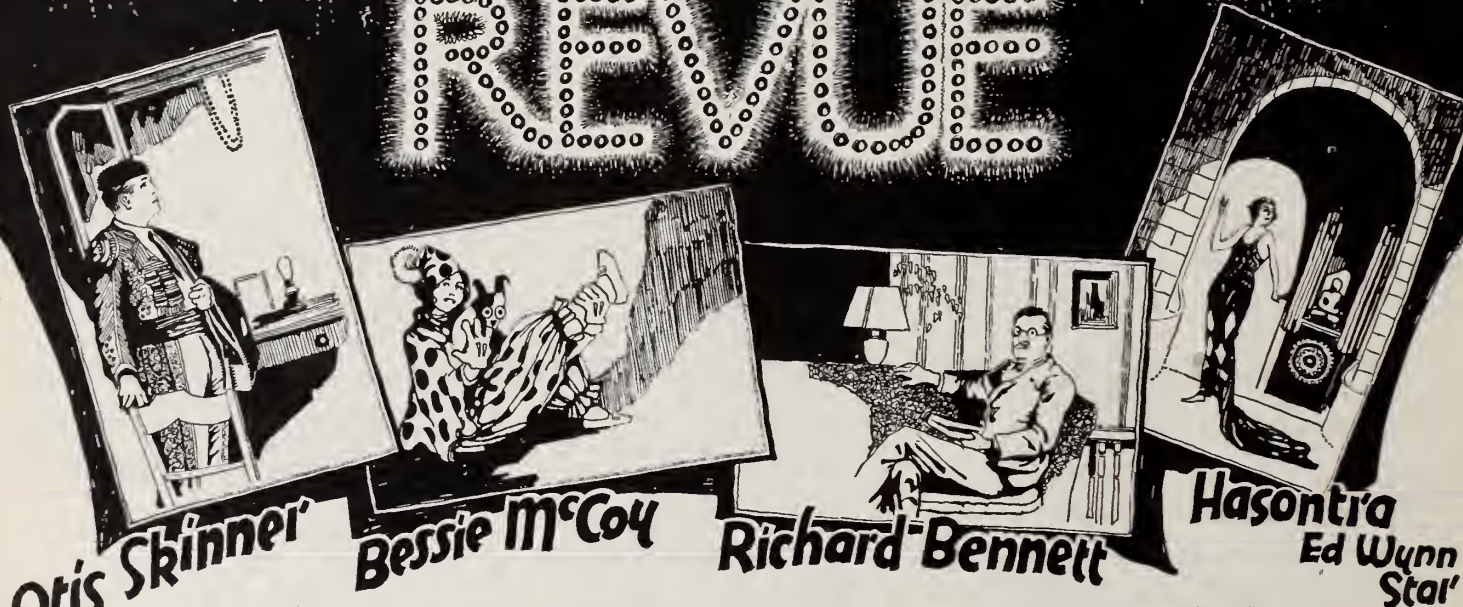
A PERFECT PICTURE SUCCESS

Coming!

THE BIG POPULAR SINGLE REEL FEATURE THAT MILLIONS ARE WAITING FOR

R-C's NEW EVERY-OTHER-WEEK RELEASE

STARLAND REVUE



Show your audiences all the big Broadway Stars regularly

Without a doubt the biggest single-reel feature on the market

Grab this single-reeler and give your patrons a treat.—It carries the whole Broadway stage right to your town—takes your patrons behind the wings—gives them delightfully intimate glimpses of the greatest stars of the show world at work and at play.

Big moments from the biggest successes —great artists in their greatest roles—a world of human interest—each reel packed with novelty, humor, pathos, romance—guaranteed to give a delicious flavor to your show—
BOOK IT! BOOST IT! Land it NOW!

BOOK NOW THROUGH YOUR NEAREST R-C EXCHANGE

Watch for what's coming

Keep your eye on R-C

R-C PICTURES

How to Sell "Fair Lady" to Your Public

The best picture made won't bring real big money to your box-office unless you tell your people what you've got. "Fair Lady" is a real picture. It will make big money for you if you tell your public how good it is, why it is good, and why they should see it.

PAPER—Sell this picture to your theatre territory with paper. Tell your story with posters. Bill your town so every man, woman and child will know about "Fair Lady," will talk about it, and make up their minds to see it.

LOBBY—Dress your lobby with 11x14 and 22x28 hand-colored display cards so that it will catch every person passing anywhere near and make him talk about it at his home, to his neighbors and his friends. The lobby cards issued with this production are exceptionally strong as attention attracters.

CLOTHES—Every woman everywhere can always be interested in handsome gowns and beautiful costumes. Use cutouts from the posters showing the gorgeous silver cloth wedding gown worn by the heroine in this picture. See that every woman in town hears about these last-minute dress styles.

WILL TELL you more about this picture next week.

The exhibitor and the merchant are in the same class. The one sells amusement; the other merchandise. When the exhibitor applies the merchant's selling principles to his picture it is sure to show in the box office.

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

The LYRADION Concert Grande

Using the Seabrook Amplifying Horn and Equipped with

Four Stage Radio Receiving Set

Powerful enough to fill any theatre

Made also in smaller sizes

An added attraction

A money maker

A way to cut down expenses

Mutual Music Adds Radio to Its Plan

The first try out of the Radio equipped Lyradion Concert Grande was given at the Pennsylvania Hotel in New York on March 9th. Music played by Vincent Lopez' orchestra forty miles away was reproduced by the Lyradion in the ball room so loud and clear that 100 couples danced to it.

As a means of reproducing famous dance orchestras, the Lyradion has proved its worth in houses seating up to 2200 although smaller sizes are available.

The Lyradion Concert Grande offers a new attraction for your theatre—one that cannot fail to increase attendance and give you the advantage of being the first to offer public radio concerts in your city.

This instrument is built for theatre use exclusively—it is the only instrument on the market that is capable of reproducing a musical selection in the same volume and quality of tone that characterized its original recording.

In addition to radio, the Mutual Music plan offers your patrons the advantage of hearing the current record releases played under the most favorable circumstances—it hooks up your theatre to the tremendous amount of advertising that is constantly being bought by the phonograph record dealer.

Only one Lyradion Concert Grande will be placed in cities up to 200,000. Prompt action on your part is necessary if you want to be the first to introduce this new, popular and innovative service in your community.

Play the "feature" with your organ; use the Concert Grande as a phonograph during the "Comedy" and "News Reel"—receive broadcasted news and music CLEARLY whenever it is being sent.

The Lyradion is ready for delivery now—we will send you a complete report of installations made thus far and copies of all the advertising used in its introduction. Write or wire at our expense.

LYRADION SALES & ENGINEERING COMPANY

which is Plant No. 5 of Dodge Manufacturing Company

MISHAWAKA, INDIANA KENYON W. MIX, *Director*

9 Big Reasons for Success!

ROY STEWART

WALLACE BEERY

RIDIN' WILD

MARJORIE DAW

JOHNNY WALKER

Presented by
HUGH B. EVANS Jr.

Written by
H.H.Van Loan-
author of
"Virgin of Stamboul"

Directed by
Robert T. Thornby
director of
"The Fox"

Thrills!
Romance!
Melodrama!

Big
Exploitation
Possibilities

STATE RIGHTED BY WESTERN PICTURES EXPLOITATION CO.

New York, 576 Fifth Avenue, Irving Lesser

Los Angeles, 5528 Santa Monica Blvd., Mike Rosenberg

Also 2 representatives in the Field. Central and South

WIRE NEW YORK FOR APPOINTMENTS

Greatest Praise Ever Bestowed On Any Screen Production

The Verdict of the Press

HOUDINI

In His Initial Photodrama for His Own Company

"The Man From Beyond"

Now Playing TIMES SQUARE THEATRE, New York

¶ "ONE OF THE MOST HAIR RAISING STUNTS EVER REFLECTED ON THE SCREEN. FOR REALISM AND SENSATIONAL THRILLS IT IS IN EVERY WAY SUPERIOR TO THE DRAMATIC RAPIDS SCENE IN 'WAY DOWN EAST.' THE CLIMAX . . . IS A BEAR, FOR IT FAIRLY THROWS YOU OUT OF YOUR SEAT."—Roger Ferri in *Moving Picture World.*

¶ "MOST THRILLING RESCUE SCENE EVER FILMED. . . . There is no fake about this. . . . It's a corker and well worth seeing. . . . Drew enthusiastic applause. . . . Accorded a hearty reception."—R. W. Baremore in *Morning Telegraph.*

¶ "Never a spectacle so impressive in its realistic fury as this Big Panorama. Minutes when one's breath came quick and short. Thrills and a romance as tempestuous as Niagara."—*Evening Journal.*

¶ "We think the water rescue scene in Houdini's new motion picture is one of the two most startling photoplay views of this kind ever made."—Quinn Martin in *The World.*

¶ "There are thrills, then a couple of thrills and then more thrills. Houdini is whirled to the edge of Niagara and saves the girl. . . . Will hold any audience spellbound."—*The Evening World.*

¶ "I quivered at the views of the couple battling in the rapids on the verge of the cataract and almost cheered when they made the crawl to safety."—Joseph Mulvaney in *N. Y. American.*

¶ "THE MAN FROM BEYOND" is a thriller. Mister Houdini, being the "master escaper" of the movies, belongs there . . . in the cinema drama, I mean . . . and if action is what you want, be a little go-getter and try his wares. Creepy stuff for you who take your movies with thrills attendant.—McElliott in *Daily News.*

¶ "As honestly exciting a moment as one could have, short of actually going over inside a barrel—a thrilling situation, FIT TO RANK WITH THE WATERFALL SCENE IN 'WAY DOWN EAST'."—*N. Y. Herald.*

¶ "Interesting stuff. . . . Fantastic conception."—*N. Y. Times.*

¶ "The weirdest, most uncanny, yet most fascinating picture ever presented. Houdini has outclassed his previous efforts in offering a peculiar type of screen material that possesses all the subtlety of 'Deception,' all the novelty of 'Dr. Caligari's Cabinet,' and all the mysticism of reincarnation described in the volumes of old masters. As a box office attraction this stirring drama will draw like a magnet."—Marion Russell in *The Billboard.*

¶ "A thrilling melodrama, fantastic of theme, and highly adventurous, has reached the screen in 'The Man From Beyond.' IT CARRIES A CLIMAX WHICH REMINDS YOU OF THE ONE STAGED BY GRIFFITH IN 'WAY DOWN EAST.' 'The Man From Beyond' will be remembered for its river scene. It is an exciting moment, and you are caught in a tight embrace of suspense."—Laurence Reid in *Motion Picture News.*

¶ "The most spectacular movie stunt seen here since the river scene in 'Way Down East.'"—*Zit's Weekly.*

¶ "Houdini excells all his past accomplishments in his new screen play. Swims the Niagara rapids within a few inches of the Falls."—*Evening Telegram.*

¶ "One can safely wager that it is the most peculiar film now showing on Broadway. It is weird, it is interesting, and at times, startling. One of the most thrilling episodes ever screened."—*Evening Post.*

¶ "The most thrilling scene of the picture, and one which is worth seeing, is its closing passage in which Houdini swims through the Niagara River rapids to rescue the heroine. This was a strikingly daring feat, and one which was entirely genuine production, with both Houdini and the girl in question risking their lives. . . . Idea certainly a novel one."—*The Evening Mail.*

¶ "IT HAS A WHALE OF A PUNCH. Houdini does a sensational rescue of the heroine in the Niagara rapids, and it has a kick that would carry any audience. IT IS A VERITABLE WHALE OF A STUNT. It is a true thriller."—*Variety.*

¶ "The thrill is absolute, positive. THE ENDING IS A SMASH THAT MAY STAND OUT IN THE ANNALS OF FILM THRILLS—a battle in the waters of the Niagara River. Mr. Houdini's screen work is praiseworthy."—*Exhibitors' Trade Review.*

¶ "Nothing which he showed on the stage equalled the stunts he performed before the camera."—*The Sun.*

¶ "The pictures of the falls and of the rapids are remarkably fine. Rescue accomplished at great risk to Houdini and the girl."—*Globe.*

¶ "Houdini can do things that nobody else on earth can do, and some of these things are in his picture. The most thrilling thing he does is swim down the rapids and rescue a young woman who is about to go over Niagara Falls. There is no fake about this. Houdini actually does it."—Harriette Underhill in *N. Y. Tribune.*

Unlimited Exploitation Possibilities

To Be Distributed Through State Right Exchanges

HOUDINI agrees to appear in person in conjunction with "THE MANFROM BEYOND" in a limited number of key cities

For Territory Address

HOUDINI PICTURE CORP.

220 West 42nd Street
NEW YORK CITY

On every lip! In every head-line!

The Bootleggers

Al Gilbert's

"THE BOOTLEGGERS"
The Most Talked of Characters of Today in a Drama of Land, Sea and Air
Wid Gunning, Inc.—Six Parts
Reviewed by Suzanne Sexton

CAST

Jack Seville ..... Walter Miller
Jose Fernand ..... Paul W. Panzer
The Hermit ..... Jules Cowles
Olive Wood ..... Hazel Flint
Helen Barnes ..... Norma Shearer
Alice Barnes ..... Jane Allyn
Mrs. Murphy ..... Lucia Backus Seger

Photographed by Anthony G. Trigili. Directed by Roy Sheldon. Story by Thomas F. Fallon.

In generations to come the present-day bootlegger will doubtless occupy the same picturesque position in fiction that Captain Kidd and his doughty adventurers did of old. Wid Gunning has taken time by the forelock, as the quotation encyclopedias have it, and named one of his most exciting and all-around fine pictures The Bootleggers. The title is enough to draw the crowds since home brew has a greater popular appeal than any other topic of the day. But in addition to this the production gets you from start to finish.

There is something in that brigand Jose Fernand which fires the imagination in spite of his glowering face. The hero, handsome Jack Seville, is a knight of knights. Helen Barnes is the most feminine of heroines as played by Norma Shearer. And if there are any thrills in shipwreck, aviation, wireless or the smuggling situation which Roy Sheldon has overlooked in directing the picture they must be unimportant. A fight over the precipice of the island, which never sees a sail, makes you sit forward in the orchestra seat and hold your breath. There are many shots of both sea narrative, the author tells the story of Jose whose evil designs hop girl, who is

Review
N.Y. Morning Telegraph
April 9, 1922

All around fine picture
To draw the crowds
Gets you from start to finish
Makes you sit foward and hold your breath

BOOTLEGGERS LOOT CAMP DIX SUPPLIES
Trade Whisky to Soldiers for Army Goods by Truck-loads, Inquiry Shows.
FIFTY ARRESTS EXPECTED

$300,000 RUM C... BARED BY ACC...

$530,000 in Ru...

American

$400,000 WORTH OF LIQUOR SEIZED BY POLICE

HOARD SEIZED BY POLICE IN GARAGE
3,000 Cases of Whiskey, Brandy and Rum Carted Away in Motor Trucks in 16th Street.

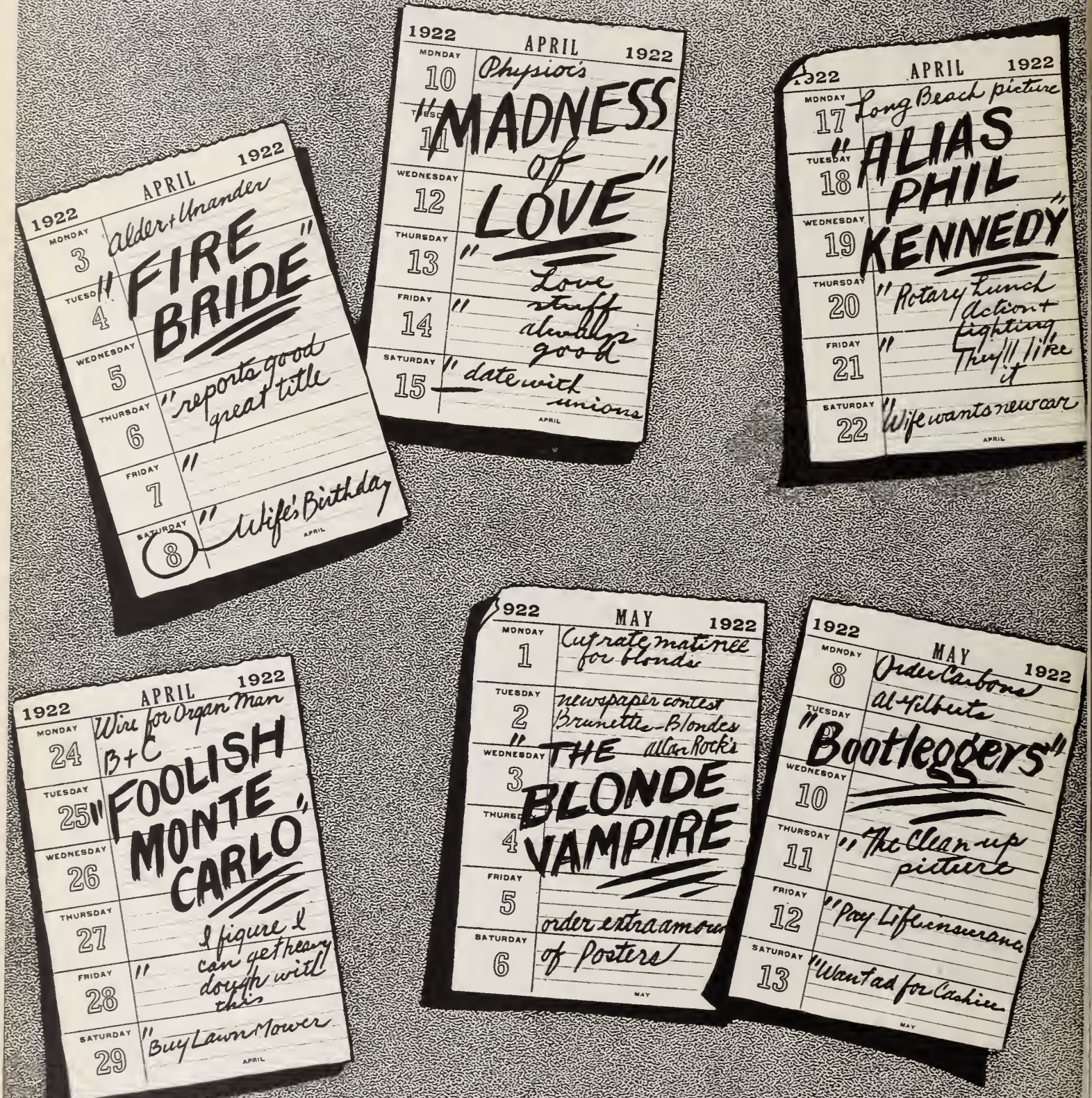
WORLD MAGAZINE SECTION

BOOTLEGGERS I HAVE KNOWN"
The First of a Series of Dramatic Revelations of the Actual Conduct of Illicit Traffic in Banned Liquors, as Observed by One of the Most Active and Experienced Prohibition Officers Who Have Served the Government Since the Volstead Act Went Into Effect.
By Harold B. Dubbs.
Illustrated by Herb Roth.

Foreign Representatives,
APOLLO TRADING CORP.,
1600 Broadway,
New York City

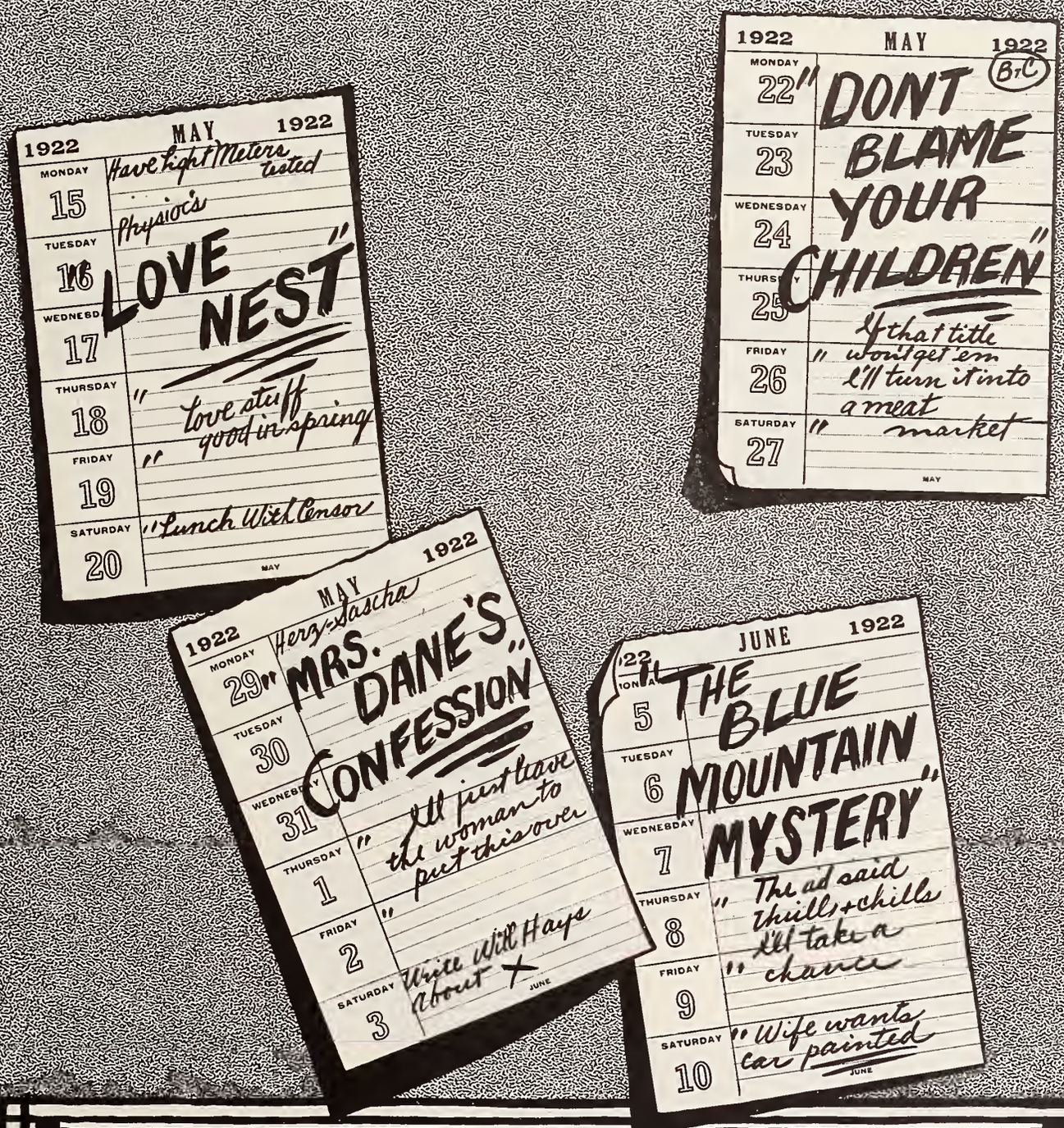
It's one of The Entertainment Ten

If your date-book reads like this


1922 APRIL
MONDAY 3 Alder + Unander "FIRE BRIDE"
TUESDAY 4 "
WEDNESDAY 5
THURSDAY 6 "reports good great title
FRIDAY 7 "
SATURDAY 8 "Wife's Birthday
APRIL
1922 APRIL 1922
MONDAY 10 Physio's
TUESDAY 11 "MADNESS of LOVE"
WEDNESDAY 12
THURSDAY 13 " Love stuff always good
FRIDAY 14 "
SATURDAY 15 " date with unions
APRIL
1922 APRIL 1922
MONDAY 17 Long Beach picture
TUESDAY 18 "ALIAS PHIL KENNEDY"
WEDNESDAY 19
THURSDAY 20 " Rotary Lunch Action + fighting They'll like it
FRIDAY 21 "
SATURDAY 22 "Wife wants new car
APRIL
1922 APRIL 1922
MONDAY 24 Wire for Organ Man
TUESDAY 25 B+C "FOOLISH MONTE CARLO"
WEDNESDAY 26
THURSDAY 27
FRIDAY 28 " I figure I can get heavy dough with this
SATURDAY 29 "Buy Lawn Mower
APRIL
922 MAY 1922
MONDAY 1 Cut rate matinee for blonds
TUESDAY 2 newspaper contest Brunette-Blondes
WEDNESDAY 3 " THE allan Rock's BLONDE VAMPIRE
THURSDAY 4
FRIDAY 5 order extra amour
SATURDAY 6 of posters
MAY
1922 MAY 1922
MONDAY 8 Order Carbons
TUESDAY 9 At Filbert's "Bootleggers"
WEDNESDAY 10
THURSDAY 11 " The Clean up picture
FRIDAY 12 " Pay Life insurance
SATURDAY 13 "Want ad for Cashier
MAY

The Entertainment Ten

your ushers will be kept busy


1922 MAY 1922
MONDAY 15 Have Light Meters tested
TUESDAY 16 Physic's
WEDNESDAY 17 "LOVE NEST"
THURSDAY 18 " love stuff good in spring
FRIDAY 19 "
SATURDAY 20 "Lunch With Censor
1922 MAY 1922
MONDAY 22 "DONT BLAME YOUR CHILDREN"
TUESDAY 23
WEDNESDAY 24
THURSDAY 25
FRIDAY 26 " If that title won't get 'em I'll turn it into a meat market
SATURDAY 27 "
1922 MAY 1922
MONDAY 29 " Herz-Sascha "MRS. DANE'S CONFESSION"
TUESDAY 30
WEDNESDAY 31
THURSDAY 1 " I'll just have the woman to put this over
FRIDAY 2 "
SATURDAY 3 Write Will Hays about +
1922 JUNE 1922
MONDAY 5 " "THE BLUE MOUNTAIN MYSTERY"
TUESDAY 6
WEDNESDAY 7
THURSDAY 8 " The ad said thrill + chills I'll take a chance
FRIDAY 9 "
SATURDAY 10 " Wife wants car painted

Now available at the following WID GUNNING Exchanges:

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607 Film Ex. Bldg., 21st & Payne Ave.
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Cincinnati...Room 505, Film Exch. Bldg.
Dallas.....1717½ Commerce St.
Denver.....1714 Broadway
Detroit.....504 Joseph Mack Bldg.
Kansas City,
Film Exch. Bldg., 17th & Main Sts.
Los Angeles.....838 So. Olive St.
Minneapolis....Room 610, 16 No. 4th St.
New York City...5th Floor, 729 7th Ave.
Philadelphia.....1235 Vine St.
Pittsburgh.....1201 Liberty Ave.
San Francisco.....284 Turk St.
Seattle.....2024 Third Ave.
St. Louis.....3626 Olive St.
Washington....Mather Bldg., 916 G St.

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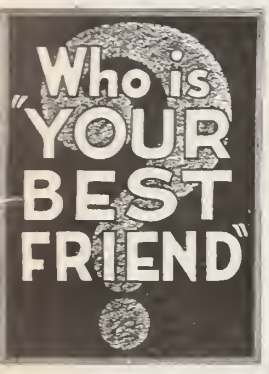
EXPLOITATION

These aids were used in a sweeping exploitation campaign



SMALL CARDBOARD THROWAWAY. SAME ILLUSTRATION USED FOR TEASER WINDOW CARD

TO
VERA
in her greatest
"YOUR BEST
A HARRY RAPF production

DOOR KNOB HANGER, TWO COLORS, WHITE LETTERING ON BLUE BACKGROUND, STRING ATTACHED.

With every WARNER BROS. attraction you have been given unusual publicity and exploitation aids, in addition to wonderful box-office features.

POSTAL CARDS, SIX TO SET, DIFFERENT CATCH LINE AND ILLUSTRATION ON EACH CARD

WARNER
1600 BROADWAY,

NOVELTIES

by Central Theatre, N.Y. and helped to bring tremendous crowds.

SEE
GORDON
screen triumph
FRIEND"
directed by WILL NIGH

You've got another big bet in the attractive title, backed by a star of unquestioned ability and popularity in an elaborate and beautifully staged human interest story.

GOLD SEAL STICKER. TWO COLORS.

BANK BOOK HERALD LITHOGRAPHED IN NATURAL COLORS.

TEASER 24 SHEET

BROS.
NEW YORK.

Here I Am Again!

With a brand new one that'll knock 'em all a twister.

Yours for fast and furious fun.—*Ben.*

Mack Sennett

presents

Ben Turpin

in his latest 2-reel comedy

"Step Forward"

And don't forget his others made for distribution through Associated First National Pictures, Inc.,—"Love and Doughnuts" and "Bright Eyes."

SENNETT-TURPIN

2 reelers

USURP THE FEATURE

Released on the Open Market
Available To All Exhibitors

FIRST NATIONAL PICTURES

FIRST
NATIONAL
PICTURES

Norma Talmadge in "Smilin' through"
Photo by Abbe

Congratulations
Miss Talmadge
After seeing your latest production "SMILIN' THROUGH" we wish to extend our congratulations to you in behalf of our franchise holders and other independent exhibitors • For a picture of the rarest beauty • For a picture that has universal audience appeal • For a picture that will bring sunshine and happiness to the world • For a picture that will melt every heart and make everyone who sees it better and happier • For a picture that brings tears of tenderness and love to every human being • For a picture that will gladden the hearts of exhibitors because through its tremendous human appeal, it will prove a wonderful box office attraction •
ASSOCIATED
FIRST NATIONAL
PICTURES INC •
8 Reels of Storm & Sunshine
The most beautiful picture of the year –
Presented by Joseph M. Schenck; adapted by James Ashmore Creelman and Sidney A. Franklin from Allen Langdon Martin's stage success; directed by Sidney A. Franklin
A First National Attraction

Motion Picture News

"A History Making Day"

WILL H. HAYS, in his speech before the Theatre Owners Chamber of Commerce, gave the message of his association to the exhibitors of the country.

Senator Walker replied for the exhibitors.

They pledged, then and there, a mutuality of interest. They pulled down the curtain on the past. They turned, right about face, and shoulder to shoulder, toward a common goal ahead.

Both are men who mean just what they say—no more, no less. Their pledges hold good. And what they said was applauded to the echo by the exhibitors present.

"This is a history-making day for this industry," said Senator Walker.

* * *

A few days previous Sydney Cohen in an address before the Association of Motion Picture Advertisers sounded the same clarion call.

He referred to the organization growth of the M. P. T. O. A. At last, said he, a strong and compact national organization has been achieved. And what he says is true. Sydney Cohen deserves a lot of credit for a big job and a tough job well done.

This organization today, said Mr. Cohen, stands upon a broadly constructive basis. The organization seeks the further development of the utility of the motion picture and the unity of the motion picture industry.

The M. P. T. O. A. will remain a distinct and self-contained organization. And Will H. Hays, it should be noted here, voiced this identical sentiment in his address.

But, said Mr. Cohen, the time has come when the branches of the industry should sit on opposite sides of the table and there thrash out their problems. Permanent committees should exist for the purpose and for concerted strength and action in all outside matters of defense and progression.

* * *

Certainly it would seem that this industry is about to emerge from its twilight zone of internal dissension; and that a clear and bright day stands abreast of it.

* * *

This is an all important era in this industry's history. Let no producer and no exhibitor mistake the fact. We have no patience whatever with any individual who does.

There are many economic troubles today. The future, at times, looks misty and the present day burden is heavy on many a pair of shoulders. There are big and tough industrial problems to solve this year.

But there's one supreme duty immediately before us—staring us straight in the face. It transcends mightily any economic problem facing anyone or any concern in this business.

It is—the cultivation, the attainment, and the maintainment of PUBLIC FAVOR.

We have got, first, to realize that this industry is a great, perhaps, the greatest of all public utilities. We don't publish books for a few, nor stage plays for a city, nor newspapers for a district.

We deal directly, intensively, daily with millions of American homes.

That is our unequalled appeal, that is our unequalled province—and that is our unequalled public.

You can't buck the American public—and you can't bunk it. You can't bluff or stall this huge responsibility. You can't confuse it with the responsibility of the producers of books, stage plays and newspapers. You are dealing with a new agent, an unique agent, and with the greatest of all agents, because it is feeding, and swaying the minds of young America, and the homes of the peoples of the world.

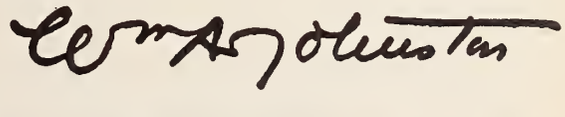
* * *

And we direct this message in particular at the heads of the largest producers and distributors of motion pictures.

If you don't know the responsibility, if you don't subordinate to it every other impulse—then you won't last.

For the motion picture is going on.

And, with a UNIFIED industry, we make our first real start.



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Interest Widespread in Washington Meeting

Indications Are That Every State Will Be Represented at Session

ADVANCE reports at the offices of the Motion Picture Theatre Owners of America indicate widespread interest in the annual convention of that body to be held at the New Willard Hotel, Washington, D. C., the week of May 8. According to these reports, owners of motion picture houses from practically every every state in the Union will be present.

Matters having more importance than usual to the interest of owners of movie houses will be up for discussion, and action will be taken on national and state legislation. Members of the organization have evidently come to a realization that concerted action on their part is necessary to combat measures against them, and consequently reservations are already numerous for convention week at the hotels of the National capital.

A careful canvas of the situation nationally and by states has been made and the need for extreme vigilance in caring for the theatre owner at capital centers will be emphasized. The censorship question will occupy a central place in the discussion. It is the hope of the association to curtail this movement until it is gradually eliminated in every state of the Union. Ways and means of accomplishing this will be thrashed out at different sessions.

Special attention will be given the censorship problem in Massachusetts. A referendum vote is to be taken there this fall on the proposal to create a censorship board or commission. Therefore, censorship will be directly up to the vote of the people.

Public service elements will also be given special consideration. This is one of the outstanding, definite elements of the Motion Picture Theatre Owners of America, and detailed attention will be accorded this subject both by a special committee and on the floor of the convention. The lines of public service will be specifically indicated and the ways and means of putting the same into practice pointed out.

A report from the National Public Service Committee will be one of the outstanding features of the conference. This report will be in book form and theatre men will be able to take the same home with them to form the basis for the Public Service work in the different sections of the country.

All theatre owners have received railroad certificates, which entitle them to fare and one-half from their homes to the convention and return. Every ticket agent in the United States has been served with a copy of this order by the railroad companies, and there will be no trouble experienced in securing these rate concessions by simply presenting the certificate to the ticket agent, it is announced.

The Washington Committee, acting in conjunction with the National Convention Committee, of which W. A. True of Hartford, Connecticut, is chairman, have made ample provisions for the accommodation of all. Arrangements have been made for several thousand rooms in the different hotels and these are obtainable at prices within the reach of all.

A number of prominent public officials and editors will address the convention and bring to the theatre owners the message of a combined newspaper and screen press, as well as illustrate in a definite way the elements of public service provided.

PICTURES AND PEOPLE

THE fact that the amusement business fell off the large total of nearly $20,000,000 in February, as compared with the same month last year, is at first sight alarming.

We don't know, of course, what proportion of this slump is chargeable to motion pictures. We have every right to assume that most of the decrease is with the higher priced amusements, cabarets, etc.

We must also bear in mind the fact that February was one of the worst months the entire business world has seen since the period of war prosperity. It was a sort of inventory month. A breathing space, a stock taking, between the conclusion of 1921 and the new and better business outlook ahead.

We opine that March will show decidedly better figures.

Just the same, the outlook is one that calls for a lot of serious thinking.

An exhibitor gave us the other day a pretty good appraisal of the picture theatre situation. He said: "People are, of course, shopping for pictures as never before. We all know that. But even before they think about shopping, they are thinking today about spending money at all. I have stood in front of my theatre recently day after day and watched the people pass. I have studied their faces and the answer to me is very clear. They stop for an instant, look at the posters, give a quick glance at the photographs, hesitate for a moment, but only a moment, and then go on with a pleased expression because they have saved some change. That is the first big hurdle today for the public to clear. It is not a matter of shopping for pictures but that of spending any money at all."

* * *

At the T. O. C. C. luncheon Tuesday, Will Hays and Jimmie Walker met for the first time like two long-lost brothers. "I hope you heard my speech," said Will Hays. "I didn't hear enough of it," said Jimmie Walker. And then they clasped hands in regular fashion.

* * *

THAT was a telling point which Mr. Hays made about the investing public and the motion picture business. We hope it is clearly understood by every one in this business. "We must have," he said, "public favor, because this industry is one of the greatest public utilities in the history of the world. But in addition to this public favor, we must have the confidence of the investing public."

The railroads, steel, oil, automobiles—all the great industries are supported today by the investing public. The money comes directly from insurance companies and the banks, but it comes to the latter from savings of the people of the United States. These other big industries could not survive without this large general investment. Neither can this industry survive without it nor can it progress.

As a matter of fact probably the main trouble today with this business is lack of adequate working capital. Producers, distributors, exhibitors, all need banking help and in the future they will need it even more than today. This confidence of the public cannot be won unless pictures are put upon a higher plane and unless the industry at large is conducted with unity and dignity.

* * *

Senator Walker gave a body blow argument to censorship in New York City. "A certain crowd," said he, "wanted censorship. Now they've got it. It has been in operation long enough to prove itself. If censorship has been successful, why," he asked, "are children excluded from the theatres in New York State." Here is a paradox to which the industry would appreciate an answer.

When Will Hays went home to Sullivan, Ind., recently, he took some cowboy suits to his little boys. No sooner were they decked out than a loud altercation followed. "I want to be Bill Hart," yelled one, "and he won't let me." The matter was only settled by allowing the other to be Doug. Fairbanks.

"Times have changed in this country," said Mr. Hays. "When I was a boy we fought about who should be George Washington."

* * *

Miss Elsie Cohen is in New York representing the Hollandia Film Studios of Haarlem, Holland. She brought with her seven pictures to be placed in this market and has now decided to take back an American company to Holland.

* * *

UNDER the heading of "What Any Town Can Do for Better Films," Dr. Cocks of the National Board of Review, makes these tested suggestions in the last issue of "Film Progress," which we might add is a bulletin which every exhibitor should have at his right hand.

"Form a Better Films Committee representing the people of the whole town.

"Conduct a 'family night' in the theatre with 'selected' pictures for home-loving people; or

"Maintain a special young people's entertainment with 'selected' pictures once each week, making use of the public school, the teachers, and the young people; or

"Whenever they come to town, indorse 'selected' pictures for adults, the family or young people.

"Work consistently on town-wide plans to build up paid audiences in the theatres.

"Arrange with the exhibitor to have industrial, educational or Government pictures for older school children in the theatre.

"Get the newspaper to publish photoplay guides of the 'selected' lists of the National Committee for Better Films each month for the assistance of the townspeople.

"Introduce into the newspaper regularly indorsements of 'good' films a few days before they are shown in the theatre.

"Subscribe for the 'list of selected pictures' furnished by the National Committee for Better Films.

"Use 'Film Progress' for new and authoritative information of successful plans and of workers elsewhere.

"Affiliate with the National Committee.

"In all your work—COOPERATE WITH YOUR EXHIBITOR!"

This is the way to do away with censorship.

* * *

Seaside, Oregon, boasts of a motion picture theatre without a box office.

B. J. Callahan remodelled his theatre front, tore out the ticket seller's cage and installed a ticket box so that persons could drop into it whatever money they thought the picture was worth on their way out.

Mr. Callahan reports his innovation to be a successful one.

"Why did I start? Because I had a decided slump in business last fall. I was losing money by keeping open after the summer tourist season slowed down. I hated to close for the winter. I liked the people and had confidence in them.

"I am now making more money than I did with the regular admission charge. People pay for what they get. When we show a poor picture the receipts fall down. When a good picture is shown the receipts double."

* * *

The Chicago Evening American published a color page in its Saturday, April 8th, edition called "A Little Journey

Through Chicago's Motion Picture Colony." Through illustrations and texts, it tells an interesting story of the film district from which come the many pictures people of the city see each day. Reprints have been sent to local exhibitors to be put in their theatre lobbies.

* * *

Such a large crowd gathered at the Ritz-Carlton last week to view the Selznick picture, "Reported Missing," with Owen Moore, that two exhibitions of the film were made necessary. "Reported Missing" received many rounds of applause. It is a rattling comedy drama with many novel twists, excellent sub-titles—in short, it is sure-fire entertainment. And that is just what is wanted today.

* * *

Much criticism of the prologue has been printed in the past few months—principally perhaps at the instigation of those who see in the atmospheric stage number something detrimental to their own interests.

To those who believe the prologue does not belong in the motion picture theatre, invitation is extended to visit the New York Mark Strand this week, for a view of the number which Managing Director Joseph Plunkett is presenting for "Pay Day."

A set piece showing a brick wall in construction, a back drop depicting a group of factory buildings, that has been used before in a different combination of properties, the Mark Strand quartette costumed as masons—or bricklayers to be exact—the chorus song from "The Burgomaster" where they dug up Old Peter Stuyvesant—another old time quartette number, "I'm So Tired," and Mr. Plunkett has provided perhaps the most pleasing prologue to be presented on Broadway this season. Mr. Plunkett's prologue for "Pay Day" may be taken as a model by every exhibitor in the United States who has a stage ten feet deep.

* * *

One of the most remarkable stories of how an exhibitor's interest in civic affairs has been a luscious dividend for his theatre is recorded in the annals of Norwalk, O., where William Felder, manager of the Gilger theatre, holds sway. Some time ago Manager Felder took the lead in a demonstration against the messy appearance of the streets and the never ending fluttering of scraps of paper carelessly tossed on the most convenient flagstone.

As leader of the movement he was expected to demonstrate his principles in a practical way and he did by supplying huge garbage cans along the principal streets. It was a considerable investment for Felder and his theatre but it has paid a handsome bonus.

As recognition of his goodly offices, the city allowed him to use the sides of these receptacles for advertising his shows and they are the most effective advertising mediums within 15 miles of Norwalk. The city looks out for these cans now and their maintenance and the collection of waste matter thrown over them. But in recognition of his useful offices Felder is allowed to post his one sheets almost any place he pleased.

* * *

IN the cycle of years which has brought the photoplay forward as a medium of entertainment, it has already established its traditions insofar as interpretative expression is concerned—giving it a ranking quite comparable to the stage as it is seen today. The players identified with the old school of the spoken drama—players like Joseph Jefferson, who created "Rip Van Winkle" and portrayed it continuously until his death, Sol Smith Russell, John McCullough, Edwin Forrest, Edwin Booth, James A. Herne and others of note, were famous for giving expression to some role as to make it indelibly woven into their personalities.

The screen is furnishing its audiences with just such a school. This is not to say that these players are only capable of creating the character which has founded their popularity and which has merited this appreciation. It is because they interpret their individual roles with so much humanness, sincerity, feeling, depth of understanding, inspiration and enthusiasm which makes their success so conspicuous. As a result they continue to play their parts. Why put them to other tasks when they do one thing so excellently? As well ask a dressmaker to make a pair of riding breeches. She probably could do it but the design would not add to her reputation.

We have with us William S. Hart, who will continue to furnish the screen with his exceptional westerner until retirement or death calls a halt. We also present Theodore Roberts, who has built up a popularity based upon his unique studies of "dear old dad." There is Wallace Beery, whose services for villainous exploitation are always in demand. And Robert McKim. Charles Ray comes forward as the delineator of country youth and Chaplin for his distinctive figures. Mary Pickford has reached her position through a superlative skill in interpreting a living symbol of a Greuze. Her girlish study has never been excelled. The list grows, but Vera Gordon deserves to be ranked among those who are carving a niche for individuality of expression. Her portrayal of the mother has won her instant recognition as an actress supreme in her role. These are only a few. There are many others who are contributing cameo performances. And some day we intend to add their names to the gallery.

* * *

THE discriminating picturegoer who follows the screen in search of novelty and failing to find it remarks to his neighbor that there is nothing new under the sun is certain to recommend the Christie comedy, "Cold Feet," as an offering worthy of patronage. He may have remarked to himself that the photoplay has become standardized—that it follows an orthodox design, relying upon the ancient and accepted order of patterns catalogued as "Northwest Mounted," "Pollyanna," "Cinderella," "Kentucky Feud," et al. They come in endless varieties but the general scheme is discernible in the background.

Will Rogers has found amusement in breaking the conventions insofar as features are concerned. Now comes Al Christie with a comic twist of the Northwest Mounted formula. This scheme cannot be kept up indefinitely, but intruding here and there in the output it serves as an antidote. Happy is that audience that looks for a surprise and finds it. The comedy pictures are furnishing these surprises nowadays. Christie, Lloyd, Chaplin, Keaton and Cook, are concocting new ideas regularly. They are not content to follow groove. They mix up their assortment, cutting the corners of the plate when the occasion demands and putting the hop on their delivery.

Christie's fling at the Mounted is a gem of satire. His ambition to give as careful a production to this two-reeler as is found in the feature picture shows that the comedy expression has advanced by leaps and bounds. Time was when these efforts were conceived just for fillers. Now the companies are sent out on location.

"Cold Feet" generates as fine an atmosphere as will be found in the best snow feature on any library shelf. Awe-inspiring are these exteriors. Winter's white mantle covers the landscape in every direction. And it is waist deep. There is sincerity of effort behind these comedies. And it is being appreciated by audiences.

* * *

Quiet, very quiet at the M. P. T. O. of A. headquarters this week. General Manager Moeller left for Washington, D. C., on Wednesday to attend to some Convention preliminaries. Sidney Cohen scheduled to reach Washington also this week from Parkersburg, W. Va., where he has been attending state convention. "'Movie Chats' going great and demand bigger every day," reports General Manager Moeller. "Convention preparations progressing satisfactorily; will take about ten more days to complete the program of activities contemplated for the big gathering."

New Spirit of Confidence Outgrowth of T. O. C. C. Luncheon

Hays Declares for New Order; Walker Praises Industry's Head

A BIG step toward cohesive and cooperative effort on the part of every branch of the industry to bury all past differences and embark on a solid betterment program was made when, on April 12, Will H. Hays, as guest of honor at a luncheon of the Theatre Owners' Chamber of Commerce, and Senator James J. Walker mutually agreed "there are no yesterdays."

Figuratively Producer and Distributor on one side shook friendly hands with the Exhibitor on the other. Literally Hays and Walker, representing their various organizations, were instrumental in giving birth to a new feeling of confidence and a new spirit of cooperative purpose between the branches of the industry.

The meeting was opened by William Brandt, retiring president of the Theatre Owners Chamber of Commerce. In his third annual report, said Mr. Brandt, he had asked for harmony between the three main branches of the industry so as to successfully fight the enemies without the industry. When he attended the dinner given to Mr. Hays by the Motion Picture Directors' Association and after he had heard Mr. Hays announce his platform, he decided that at last the industry had a point of contact. After the dinner he saw Mr. Hays and said: "I believe in you; I believe that we can have cooperation through you."

Mr. Brandt then introduced Mr. Hays. Mr. Hays referred immediately to the mutual problems of the industry. "I am valuable," said Mr. Hays, "only when I have a cause—spelled with a capital C. I believe that I have such a cause now; I know that I have.

"It meant a great deal to me to accept this position. I had to burn my bridges behind me—and abandon my past activities and change the entire course of my life plans. A proposition was made to me by the Motion Pictures Producers and Distributors on December 8th, last. I considered the matter until January 14th—considered it very deeply. I then laid the proposition before President Harding. It may interest you to know that on this occasion the President made his first statement to the press in which he used the personal pronoun. He said in brief: 'If this arrangement works out as is contemplated I cannot refuse to let you go; it is too great an opportunity for helpful public service to be refused.'

"I thought at that time that this position had great opportunities for public good; now I know it.

"What I want to do—what we all want to do is to go deep into this great problem before us; to learn it from the very bottom; to make, from time to time, helpful and progressive suggestions all toward the main objective which was laid down in the incorporation papers of the Motion Picture Producers and Distributors Association, namely to foster the common interest of all those engaged in the motion picture industry by attaining and maintaining the highest possible moral and artistic standards of motion picture production.

"The exhibitor owns the screen; therefore, all progress toward our common end must start with the exhibitor. It is a great work; it demands the best efforts of all of us."

Mr. Hays compared the past feverish activity of this industry to a gold rush in which each man tramples upon others in his rush toward the goal. That is human nature. But today this industry is stable. The time has come when it must work out its problems across the table just as every other industry does.

"I bring everything I have to this task," said Mr. Hays. "First of all, there must be a strong exhibitor organization; that organization must always remain separate and distinct from any other organization in the business. It is the wish of my association that your organization grows stronger and stronger.

"This industry has advanced too far to remain longer in a twilight zone; there must be nothing under the table. Everything that all of us can do together is thoroughly demanded if we are to achieve the ideals we now have before us. If I were to give you a text I would take two letters in your corporate name—C C stand for Chamber of Commerce; they also stand for confidence and cooperation. We must first have confidence. Confidence between the members of each of our organizations and then confidence between the organizations themselves, one toward another. Then we must establish confidence between the entire industry and the public. In that way we can achieve cooperation not only among ourselves but with the public.

"I want to state here," said Mr. Hays, "that in advocating, as I do earnestly, the development of the educational picture I do not mean that this development shall come in any way that will be competitive with the amusement business.

"Censorship is incidental only to our work; it is not the main objective. As a matter of fact, censorship was never mentioned in the negotiations between the Producers and Distributors and myself. It is true that it is within the purview of our work but, in my opinion, it would be one of our least troubles. This country is fundamentally against censorship. Censorship will fail because we intend to and we shall remove the cause of censorship. We want public favor and we will get it when we deserve it. We want also the appreciation of the investing public so that the banks in their loans to theatres and in other legitimate channels of the industry may look upon this industry as they look upon that of steel, the railroads, etc.

"We must also go along together in a commercial way. You cannot tell any man how he should conduct his private business but because our interests are identical and mutual we can and must work out our problems sympathetically and understandingly.

"We cannot any longer bluff and stall. If we do that it is little short of a crime on our part. On the other hand, if we are in earnest we are engaged in the greatest possible service to the public today.

"We cannot dodge our responsibility and it is a huge one. There are the children of the country to consider. We must meet the challenge of the public that they have the right sort of entertainment.

"To this complete end I pledge my people."

Senator James J. Walker, who came in while Mr. Hays was speaking, was called to the Speakers' table by Mr. Hays. "Senator Walker," said Mr. Hays, "I hope you have heard what I said. I want to pledge you to this task." Continuing, Mr. Hays said: "There are no yesterdays in this industry. We must go ahead now with confidence and cooperation."

Senator Walker paid high tribute to Mr. Hays' ability as an organizer. "We of the Democratic party," said Senator Walker, "have reason to know what that ability is. The most wonderful thing," he continued, "that has happened to this industry, in my opinion, is that a leader in the Cabinet of the United States should see fit to leave his portfolio and come to us.

"The exhibitors have been chasing cooperation and they have had to fight in order to get peace. That very fighting has brought about the appointment of Mr. Hays.

"You cannot fail," said Senator Walker, addressing Mr. Hays, "because you won't let yourself fail and you won't let this project fail.

"I believe that we are now witnessing the last scene in this fight for peace between the exhibitors on one hand and the producers and distributors on the other.

(*Continued on page 2301*)

Censorship Bill Not Enacted in Mississippi

Legislature Adjourns Without Taking Action Despite Urging of Reformers

THE Mississippi Legislature adjourned last week without enacting the censorship bill which had been vigorously urged by the reformers in that state. This marks the last of the winter's crop of legislatures before which film censorship measures were pending, and the industry is breathing a sigh of relief while preparing to meet the summer campaign in those states in which the legislatures will convene during the warm months.

The contest in Mississippi was a hard one. The industry encountered a well organized campaign for legalized screen control. The censorship bill was passed by the Senate; it was reported unfavorably, however, by the educational committee of the Mississippi House of Representatives.

Senator Love, author of the measure, tried hard to get recognition from the Speaker of the House for Representative Fishel, but was unable to secure this at the closing hours of the session and the measure died on the calendar.

The campaign on behalf of the industry was conducted by a committee composed of E. V. Richards of the Saenger Amusement Company, officials of the Southern Enterprises, Inc., and the Censorship Committee of the National Association of the Motion Picture Industry, of which Gabriel L. Hess is chairman.

Other states in which censorship legislation failed of passage during the legislative sessions this year were South Carolina and Kentucky.

Censorship was thoroughly "panned" at the annual convention of the Indiana Indorsers of Photoplays at Indianapolis, April 4 and 5. A number of notables in the industry attended. The indorsers are a body of clubwomen interested in better films, who follow the policy of publishing broadcast their indorsement of good films and ignoring entirely the bad. They are credited with having been one of the chief factors in the defeat of all censorship bills at the last session of the Indiana Legislature.

Mrs. M. E. Robbins, corresponding secretary of the indorsers, said that the women in it are more convinced than ever that censorship can never be a success. The evils of censorship were the exclusive topic of one luncheon during the convention.

W. D. McGuire of New York, executive secretary of the National Board of Review, who spoke on "What Is the Matter with the Movies?" said that there are two broad evils in the situation:

1—Producers have not generally recognized that a thousand-dollar star in a ten-dollar play will not satisfy the public.

2—Too many reformers cry state censorship without realizing that forty-eight sets of censors, each with their own ideas of what is proper for the public to see, would do more harm than good by "cutting and expurgating at will in order to prove to the tax-paying public that they are earning their salaries."

G. W. Erdmann, special representative for Associated Producers, spoke on "Indorement vs. Censorship," telling the indorsers that the eyes of the film world are upon them and their idea.

Mrs. Fred L. Pettijohn of Indianapolis was elected president.

Monte Blue and Eugene O'Brien were guests of the indorsers and made speeches at some of the sessions.

Reformers Win in Springfield Closing Fight

Sunday Movies Are Being Hotly Contested in Many Different Parts of the Country

FOR the second time within the last three months, the indifference of voters and motion picture patrons of Springfield, Mo., resulted in the reformers of that city defeating a Sunday opening ordinance last week. A few weeks prior to this election, at which the fate of the ordinance was decided, more than 70 per cent of the voters of Springfield signed a petition, circulated in behalf of exhibitors, favoring Sunday shows.

But, as in a similar case three months ago, Springfield's broader minded class of citizens took it for granted that Sunday shows would be restored without their aid at the polls, while the reform faction, composed mostly of women, backed by ministers, worked night and day, circulating propaganda against Sunday opening. The vote for the Sunday opening ordinance was 3,550, while 6,396 reformers did what they believed their "sacred" duty at the polls.

Incidentally with the Springfield defeat, the first national anti-blue law conference ever held in the United States will be in St. Louis June 23, 24 and 25, the selection being prompted by the realization of the anti-blue law officials that Missouri will be the center of a bitter legislative fight this fall by both the Lord's Day Alliance and the International Reform Bureau. Missouri exhibitors are planning a tie-up with the anti-blue law organization in effort to defeat the reforms.

H. G. Brunner, mayor of the city of Mansfield, Ohio, recently replied to a letter from the president of the local Ministers' association with regard to Lenten closing of picture houses. The Ministers' Association had petitioned the mayor for such a closing, pointng out that this should be done for both moral and legal reasons. The mayor in his reply called attention to the fact that many of the petitioners enjoyed Sunday autoing, fishing and other pleasures, which reflected no more on the morals than did the movie houses.

Combatting the legal argument the mayor wrote that the operation of street cars was illegal on Sundays, as well as the sale of newspapers, cigars, ice cream and candy, and that none of these laws was enforced.

Sunday shows now prevail in Carthage, N. Y., the common council of that village having just passed an ordinance which allowed the houses to open for the first time on Sunday, April 9. There will be both afternoon and evening shows on Sunday, running from 2 to 5 and from 8 to 11 p. m.

A sensational development occurred in Denver in the trial of Ole M. Nelson, manager of the Majestic theatre, Grand Junction, and William Bell, manager of the Crystal, for alleged violation of the Colorado statutes, regulating the opening of theatres on Sunday, when Judge Miller discharged Sheriff Ducray from further service, on the ground that the court was satisfied he had showed undue bias and prejudice in the selection of jurors for the trial.

The Judge's action was taken following the submission of evidence, by the exhibitors' attorney, R. H. Walker, that Ducray was a regular attendant at the meetings of the blue-law crowd and that his jurymen were drawn exclusively from their ranks.

The blue-law fanatics in Grand Junction have openly announced their intention to spend a considerable sum of money to win their case, and have engaged expensive legal talent, including a former member of the State Supreme Court bench, to act as associate counsel to the District Attorney.

Minnesota Queries Hays; May Named "Exhibitors' Month"

M.P.T.O. Hold Business-like Convention in Minneapolis, April 10

ONE hundred and fifty members of the Minnesota Motion Picture Theatre Owners, affiliated with the M. P. T. O. of A., gathered at the Hotel Radisson, Minneapolis, Monday, April 10th, for a three days' convention. The session was made notable by the business-like efficiency with which matters were conducted and real constructive work accomplished.

The convention came to an enthusiastic close Wednesday with the re-election by acclamation of President W. A. Steffes, Vice-President; Theo. L. Hayes, Secretary; Fred Larkin, Treasurer; A. A. Caplan and the entire executive committee, with the addition of Joseph Friedman and Louis Reimer.

Of outstanding importance was the determination of the convention to inaugurate an exhibitors' month during May and authorizing President Steffes and the officers of the association to complete arrangements with Universal Film Company, Minneapolis exchange, and with Hodkinson film corporation whereby the producers mentioned will turn over a substantial percentage of their gross receipts in the Minneapolis territory to the Theatre Owner's organization, the theatre men in return pledging themselves to play as many Universal, Educational and Hodkinson pictures as possible during the month.

It was also determined to submit a questionnaire to Will H. Hays, head of the newly organized producers' and distributors' association, in an effort to obtain enlightenment as to his true position and how he proposes to function. The theatre owners in the preamble to the questions, which follow, declare that they welcome him to a place in the industry as they would anyone else who wishes to bring about an improvement in the industry, but believe that the public should be enlightened as to what his intentions are and also as to the fact that the exhibitors had nothing to do with his entry into the industry. A copy of the resolution and questionnaire will be furnished to the press of the country. The questions are:

"1—Do you represent the producer, and the exhibitor, or the producer alone?

"2—Do you intend to make an effort to bring about a curtailment of picture production?

"3—Do you intend to make an effort to eliminate extravagant competition on the part of the producers in the bidding for stars and the curtailment of waste that reflect greater rentals for exhibitors?

"4—Why have you so long deferred a public statement setting forth your position as related to the exhibitor?

"5—Do you represent all recognized producers? If not, what percentage and what companies do you represent?

"6—Do you propose to function for the producers as a whole or for a selected few?

"7—What constructive measure have you in mind to stabilize production, distribution and the industry?

"8—Have you the authority to relieve motion picture theatre owners from showing alleged objectionable pictures for which they have innocently contracted?

"9—Do you intend to cooperate with the national exhibitors' organization—the Motion Picture Theatre Owners of America—in a united movement to improve conditions and bring about advancement of the industry?"

A telegram from Mr. Hays was received on the last day of the convention offering his best wishes and expressing the hope for complete confidence and fullest cooperation between all branches of the industry.

The encroachment of churches, schools and lodges on the field occupied by motion picture theatres had so alarmed Minnesota exhibitors that it was felt immediate and drastic steps must be taken to combat this menace if many theatres are to be saved. At request of the convention the Minneapolis exchange managers came on the floor in a body and after a full discussion were requested to refuse pictures to all but licensed picture theatres. One after another the exchange managers expressed themselves as personally favoring such policy. They, however, explained that it would be necessary to secure the approval of their home officers before taking final action. They are to report to the executive officers of the association as soon as possible.

President Steffes in his annual address attacked the present inequitable arrangement in the industry and pointing out the serious straits in which many theatres now are placed declared that the question of reduced film rentals is the most serious with which it is confronted. He predicted attempts to still further raise the price on pictures after July 1st and called on the exhibitors for aggressive action to prevent this. He made a savage attack on the recent appointment of R. C. Seery, of Chicago, as district manager of First National and brought the statement from Mr. Rubin, of Rubin and Finkelstein, that high handed methods would not be tolerated from Mr. Seery and that his appointment would not last if he did not give exhibitors fair treatment.

Following the final adjournment on Wednesday evening, after a session lasting from 11 A. M. to 7 P. M. without an intermission, an amateur show in which many exchange men and others connected with the industry participated, was staged at the Lyric theatre, proceeds being for the benefit of the organization.

All sessions were marked by a full and free discussion of various problems and much valuable information was gained by those at the meeting from this interchange of thought.

Immediately following adjournment, President Steffes left for Washington, where he is scheduled to confer with officers of the national organization on Friday morning.

Industry's Factions in Harmonious Spirit

(*Continued from page 2299*)

"The exhibitor wants to cooperate. I know him well throughout this country and he is a man of intelligence, courage and determination. He wanted cooperation when business was good and he particularly wants it today. Before this he has had no Board of Appeal, no court to go to. He feels now that in Mr. Hays he has the right man in the right place for this purpose.

"The exhibitor expects a lot from you, Mr. Hays; he also knows that he must come to you with clean hands. He isn't going to think of the past, he is going to cooperate for the future.

"Censorship can be licked," said Senator Walker, "because it isn't honest. Those who wanted censorship in New York State have now got it. Having it in their hands and having full power why do they now find it necessary to keep children away from the theatres—why particularly, in the teeming East Side of New York where the theatre is most needed."

Marcus Loew made a ringing appeal for unity. To the exhibitors he said:

"Make Jimmy Walker in the exhibiting field what General Hays has been made in producing-distributing field. Each one of you should see, in Washington, that Walker does not leave you. See that he gets compensation for his services. I know he has not been paid by the national organization what he should have received.

"For God's sake, don't let Jimmy Walker leave you."

Cornelius N. Bliss made a brief address and the meeting was closed by President Landau of the Theatre Owners Chamber of Commerce.

British Leaders All Welcome First National

Ralph Pugh Outlines New Organization Policies at London Inaugural Dinner

WITH the leaders of the British motion picture world as its guests, Associated First National Pictures, Ltd., gave an inaugural dinner in London at Prince's restaurant, Piccadilly, last month, at which the aims and policies of the new organization were outlined to the assemblage by Ralph Pugh, presiding officer of the dinner, and managing director of the company.

Such prominent film men graced the board as Sir William Jury, Colonel H. A. Browne, Colonel A. C. Bromhead of Gaumont's, Walter Wanger, J. Stuart Blackton, George Pearson, George Smith of Goldwyn, Ltd., Brooke Wilkinson of the British Board of Censors. The guests of honor were Sir William Jury, Sir Harry Brittain, M. P., Sir Charles Higham, M. P,. and Sir William Waterlow.

Other guests included G. Ball, H. J. Boam, Frank Hill, H. Hibbert, T. France, E. C. Peall, Castleton Knight, R. A. Thompson Mark Wolfe, J. Sheffield, C. Barton, W. S. Scott, T. A. Welsh, F. R. Goodwin, C. Topham, George Smith, A. Tilney J. Dart, F. Norman-Wright, R. Davis, J. R. Stephens, H. Pontefract, P. A. Walton, Col. H. A. Browne, C. A. Cohen, P. Phillipson, L. Denham, Barron Hargreaves, T. Herbert Kaye, E. W. Fredman, J. Reis, D. E. Roberts, R. C. Fielder, Charles Everett, S. F. Ditcham, R. C. Bromhead, Henry De Solla, J. W. Perry, W. Blake, Frank Smith, Low Warren, C. A. Kelley, E. E. Blake, of the Eastman Company, Capt. Davis, W. Thompson, A. J. Gale, A. S. Croughton.

Cable messages of goodwill were received during the evening from Norma and Constance Talmadge, Marshall Neilan, J. Schenck, Katherine MacDonald, B. P. Schulberg, and Louis B. Mayer.

Chairman Ralph Pugh, in his opening remarks, said: "We have invited members of every section of the industry because we realize that the support of everyone is not only desirable but necessary and although time is pressing I ask you to bear with me for two or three minutes while I explain to you the functions of the Associated First National Pictures of America.

"It is a combination of a number of exhibitors and an organization through which they produce their own pictures and distribute them to themselves. This organization has grown in the space of four years from 25 members to 3,500 on the recommendation of one exhibitor to another. Whether such an organization is possible in this country is a matter for time to prove. I personally am of strong belief that ultimately such a organization will exist in the United Kingdom.

"There are two characteristics which the First National Circuit of America have to their credit. They do not profess to be able to take all their requirements from their own organization, but leave themselves free to augment them from whatever source they can. The producers are also free to dispose of their pictures elsewhere if they cannot come to terms with the Exhibitors' Circuit.

"The reasons why Associated First National are able to promise that they will carry on, in conjunction with fellow members of the industry, work recently commenced, with the object of improving trade conditions, are these: We declare firstly that all pictures will bear the Censor's certificate at trade shows. Secondly, we do not propose to take a single booking until the picture has been trade shown. Thirdly, we believe in booking every picture on its merits. This is a policy which follows that already approved of by every section of the trade."

Theatre Owners to Ban "Leech" Pictures

ONE of the most important subjects taken up for consideration at the meeting of the Theatre Owners Chamber of Commerce last Tuesday, was a communication from Thomas H. Ince, asking the co-operation of that organization to eliminate the unfair competition of "leech" pictures.

Mr. Ince's communication resulted in a resolution being unanimously passed, which provides for a very drastic regulation, appointing a committee of three, whose purpose it shall be to receive complaints against "leech" pictures that are resurrected because of the popularity of a new production of a similar title.

Upon receiving complaints, this committee will immediately make proper investigation and having found the complaint justified, will issue a sweeping order to prohibit the seven hundred theatre members of the Theatre Owners Chamber of Commerce, from showing the picture in question.

West Virginia Theatre Owners Convention Pledges Support to Hays

MOTION picture theatre owners of the State of West Virginia at a meeting held Wednesday at Parkersburg went on record in a resoultion endorsing Will H. Hays, and offering their co-operation to him, as well as expressing the hope that this union of forces would be effective in setting aside many of the abuses now within the industry.

The meeting was an unusally interesting one, with addresses being made by Sidney S. Cohen, national president of the Motion Picture Theatre Owners of America; M. J. O'Toole, chairman of the Public Service Committee, and others.

Fayette Smoot of Parkersburg presided at the session and made an interesting report of the work of the last year. He urged all those present to attend the Washington convention next month. He also reviewed the successful efforts of the West Virginia Theatre Owners in preventing the enactment of a censorship measure in West Virginia.

National President Cohen urged the need for co-operation of all branches of the industry in an effort to meet the moves of those who persist in attacking the business. He also called special attention to the coming Washington convention and said that moves would be made there which would materially advance the theatre owners and elevate and dignify all divisions of the industry.

O'Toole's address dealt with legislative affairs and public service. He told of the work being done along these lines in the national Congress and the different States.

E. H. Tipton of Charleston was elected state president, and J. P. McGrew, executive secretary.

Publishers Issue Hays Dinner Invitations

Invitations have been sent out for the dinner to be tendered Will H. Hays by the publishers of the United States in the grand ball room of the Commodore Hotel, New York City, Wednesday evening, April 26.

The committee on invitations follows:

W. P. Ahnelt, Pictorial Review; E. H. Baker, Cleveland Plain Dealer; Herbert L. Bridgman, Brooklyn Standard Union; Arthur Brisbane, New York American; John Stewart Bryan, Richmond News-Leader; Edward H. Butler, Buffalo News; R. J. Cuddihy, Literary Digest; Cyrus H. K. Curtis, Curtis Publishing Company; M. H. deYoung, San Francisco Chronicle; Charles Dana Gibson, Life; Martin H. Glynn, Albany Times-Union; W. W. Hawkins, President, United Press; E. C. Johnston, American Exporter; William A. Johnston, Motion Picture News; Victor F. Lawson, Chicago Daily News; Frederick Roy Martin, General Manager Associated Press; S. S. McClure, McClure's Magazine; R. R. McCormick, Chicago Tribune; E. T. Meredith, Successful Farming; D. D. Moore, New Orleans Times-Picayune; Joseph A. Moore, International Magazine Company; Frank A. Munsey, New York Herald; Henry W. Newhall, Modern Priscilla; Frank B. Noyes, President Associated Press; Andrew C. Pearson, Dry Goods Economist; William C. Reick, New York Journal of Commerce; Melville E. Stone, Secretary Associated Press; H. M. Swetland, United Publishers Corporation; Charles H. Taylor, Boston Globe; H. J. Whigham, Metropolitan Magazine; George W. Wilder, Butterick Publishing Company; Louis Wiley, New York Times.

Miss Parker Opens Office

Miss Bert Parker has established offices in the State Building, New York City, where she will continue to buy for the foreign market. Miss Parker is well known in the motion picture industry.

Cohen Predicts Harmony; Condemns National Advertising

M.P.T.O.A. Leader Tells Advertisers Press Books Aid Big Fellow Only

MIRRORING the general get-together drift of the various branches of the industry, Sydney S. Cohen's address before the A. M. P. A. on April 6 has assumed added significance in that the national president of the M. P. T. O. A. predicted the co-operative, business like attitude on the part of the various factions of the business which became a fact a few days later when Will H. Hays and Senator James J. Walker made their causes one toward a common goal of harmony.

Stating that it was time all branches of the industry began working together, and that soon all would be sitting at the same table threshing out differences and working toward the same ends, Mr. Cohen, properly considered the official mouthpiece of the state and national M. P. T. O. organizations, indicated that much of the acknowledged misunderstandings between producer and exhibitor were in a fair way to be wiped out. His hearers took his words to mean that the M. P. T. O. A. stands ready to cooperate with Will Hays and the Motion Picture Producers and Distributors of America.

In the course of his address Mr. Cohen spoke on matters in which the A. M. P. A. is directly interested. In a friendly way he advised his hearers that there was room for improvement in their advertising methods. Mr. Cohen criticised the gaudy press book and expressed the belief that most press books did not fulfil their legitimate mission. He told the A. M. P. A. that what the exhibitor wants is exploitation aids minus adjectives and bunk, and that anything that did not give the exhibitor this sort of help was a waste of money. Going further on the subject of press books, Mr. Cohen stated that in his opinion they were too largely compiled for the use of the first run exhibitor who really was less in need of assistance than his brother of the smaller towns, since most big theatres have their own publicity departments and all the facilities with which to work in properly presenting their attractions to the public.

He was especially outspoken in criticism of the growing practice of producers to go in for national advertising, advancing the belief that none of the national mediums were of real value to the exhibitor in selling any particular picture to the public and explained his reasons for such deductions. The only thing which Mr. Cohen would concede to national advertising was the probability that it sold trade marks to the exhibitor to a more or less degree.

Instead of spending money on national advertising, he recommended that the producers cooperate with the newspapers and the exhibitors on local displays. He also advised that exhibitors cooperate and as an example of the excellent results to be obtained by such action cited the experience of a number of Bronx, New York, theatres, where Mr. Cohen has several houses, in connection with the day and date showings of "Ten Nights in a Barroom."

Since this stunt had been put over, which had been without producer aid, Mr. Cohen stated, that a number of companies had offered to go in with the Bronx exhibitors on similar campaigns. He thought this idea would soon be a general policy.

The trade papers came in for some attention from Mr. Cohen. After complimenting the press for their editorial policies, he then stated that in his opinion some of the papers had in the past devoted too much time and space to the politics of the industry and too little to their true function, that of giving information and service to the trade.

Waste and extravagance in the industry was condemned by the exhibitor leader in no uncertain terms. "The entire industry is lopsided," said Mr. Cohen. "It is geared too high; there is too much waste; too much extravagance."

His address consumed the better part of an hour and covered a number of angles of particular interest to his audience. He called the A. M. P. A. the brains of the industry and expressed the opinion that their remuneration, however much it was, was too little.

His reference to some of the producers, however, was not so complimentary. As an example of what he termed "bunk" in connection with the selling of pictures he cited the practice of sending extravagant telegrams to exhibitors in the hope of impressing someone of the superlative value of a feature.

Broadway runs come in for a panning at Mr. Cohen's hands. He stated that pictures showing a lockout from any theatre on Broadway, "didn't mean anything."

After the completion of his talk, the assembled A. M. P. A.'s and their guest informally discussed advertising and the particular parts of Mr. Cohen's address that had had direct reference to their daily work, at some length.

It was generally agreed that the day had been a most profitable one for the whole industry.

Serious Tariff Menace Likely Avoided

THE decision by the Senate Finance Committee to make no change in the existing rate of duty on finished foreign motion pictures removes a danger which would have been disastrous to the motion picture industry in this country.

News from Washington that the present duty on foreign pictures will remain has been enthusiastically received by the producers and distributors, who have cooperated with Chairman Saul E. Rogers of the special Taxation Committee of the National Association of the Motion Picture Industry in opposing the 30 per cent. ad varolem duty originally provided for in the Fordney Bill, which passed the House of Representatives, but has been now turned down by the Senate Finance Committee.

There is little doubt in Washington that the action of the Senate Finance Committee will be affirmed by the Senate and by the Finance Committee, composed of representatives of both the Senate and the House.

Canadian Distributors in Amalgamation

Announcement was made at Montreal, Quebec, on April 8, that Specialty Film Import, Limited, is to be amalgamated with Regal Films, Limited, Toronto, the large Canadian film distributing organization. The latter has submitted a contract agreement to take over the Specialty company, it is stated, the deal involving a sum in the neighborhood of $200,000. It is also intimated that other film exchanges in Canada are to be absorbed by Regal Films, Limited.

Von Stroheim Preparing New Production

After a surcease of several months from the preparation and development of "Foolish Wives," Erich von Stroheim has determined upon a new story of his own and is rapidly putting it into form at Universal City.

This composition has been the crystallization of several months of thought and planning, and so far he is unwilling to give out anything in regard to the character or nature of the story. He will start shooting within a month.

Morris Honored Upon Sailing

Sam E. Morris, who as recently announced becomes president of Select Pictures, Inc., with headquarters in England, was tendered a dinner April 8 by New York friends before his departure for abroad with his wife and son. There were about 75 present, including officials of Selznick. Morris was presented with a gold pen knife.

Wire Briefs from Coast

HIRAM ABRAMS, Denis O'Brien; H. T. Banzhoff, D. W. Griffith's attorney; Charles Chaplin, Douglas Fairbanks, Mary and Charlotte Pickford, the Board of Directors of United Artists, are holding their annual meeting this week. The present officers of the organization are expected to be re-elected.

Business conferences principally respecting the Oriental sales plan will take up most of the time at the sessions.

Sol Lesser and his associates have concluded negotiations for Elinor Glyn to write a story of life in Hollywood, under the title "The Eyes of Truth." Monte Katterjohn will write the screen play for the same production within a month, for release as a special.

Charley Christie is leaving for New York this week to complete arrangements for Al Christie's European trip of eight weeks. The latter will sail May 13. Al will be accompanied by Harry Edwards, production manager, and Frank R. Conklin of the scenario staff.

The Screen Writers' Guild has elected the following officers for the ensuing year: President, Frank E. Woods; vice-president, Marion Fairfax; secretary, Lucien Hubbard; treasurer, Elmer Harris. Executive Board: Thompson Buchanan, Waldemar Young, Eugene Presbrey, Jeanie MacPherson, Mary O'Connor, Al Cohn and Milton Schwartz. Council: William C. De Mille, Charles Chaplin, Rupert Hughes, June Mathis, Peter B. Kyne, Jeanie MacPherson, Mary Pickford, Douglas Fairbanks, Perley Poore, Sheehan Buelah, Marie Dix and Bert Levino.

N. Y. Educational Film Bill Signing Due Soon

The New York State Motion Picture Censorship Commission's bill, commonly referred to at the State Capitol as the Lusk-Clayton bill, is still in the hands of Governor Miller, but will probably be signed this week.

The bill is intended to assist the commission in determining what constitutes an educational film and the attitude which the commission will take in reference to the fee charged for licensing. The Governor has until April 17 to act on all thirty-day measures.

Smaller N. Y. Houses Start Reduced Prices

Some of the motion picture theatres in New York state are starting to reduce admission prices, believing that they will be the gainers in the long run.

Fred P. Elliott, owner of the Clinton Square Theatre in Albany, N. Y., has started the ball rolling in his city with 20-cent top prices for the evening shows, a reduction of seven cents per person.

In Watertown, N. Y., the Olympic Theatre, one of the "Nate" Robbins group, playing all big features, will reduce prices from 33 cents to 22 cents on April 17.

Neilan Plans a Vacation Before Resuming

Much speculation and many rumors have been printed concerning Marshall Neilan's future activities, now that he is working on "Her Man," his last production under his present contract with Associated First National Pictures.

In a statement issued to the trade papers, Neilan said: "Upon completion of 'Her Man,' I plan to take a vacation. I may make a trip to Europe, but not to produce, as has been reported. It has been my desire to go abroad for years, and if I can find the time to do this before starting on future productions I shall do so.

"With 'Fools First' finished and 'Her Man' nearing completion, we are well ahead of our producing schedule, so that it will be possible to take my first vacation since the inauguration of my producing company and the picturization of 'The River's End,' my initial independent production."

Eight New Companies Launched in N. Y.

Eight motion picture companies incorporated in New York state during the past week, according to the papers filed in the Secretary of State's office. These companies reveal a total capitalization of $93,000. With one exception, all of them will locate in the metropolis. The new concerns include the following.

Frederick Producing Co., Inc., $10,000, Albert H. Woods, Martin Herman and M. A. Kohn, New York; Douglas Motion Picture Corporation, $60,000, M. D. Kendall, Guy D. Russell, Mable Strauss Jones, New York; Prairie Pictures, Inc., $7,000, N. M. Birk, New York; L. L. Mayer, L. K. Mayer, Brooklyn; Dependable Pictures Corporation, $5,000, Morris and Norman E. Kohn, Joseph Brandt, New York; Atlantic Enterprises, $500, T. Earl Larsen, H. G. Kosch and Max Cohen, New York; Sunset Theatrical Enterprises, Inc., $5,000, C. E. Isaacs, Alfred Worshop and William N. Hechheimer, New York; Brooks Productions, $5,000, Walter Brooks, A. F. Scibilia, George A. McCormick, New York; Affiliated Theatres of Olean, $500, Charles X. Bordonaro, Donald M. Dusenbury, Olean; Nikitas Dipson, Batavia.

Churches Losing Ground in Film Showings

Springfield, Ill., motion picture exhibitors are slowly winning in their fight against the showing of free motion pictures in the churches of the city. The churches are having a difficult time in getting suitable photoplays, and it looks as though they will be compelled to abandon their showings.

Burns Wins Promotion in Power Company

Edward Earl, president of the Nicholas Power Company, announces that at the annual meeting of the stockholders of the Nicholas Power Company, held April 4, S. R. Burns was elected a director of the company, and at a subsequent meeting held the same day he was elected secretary. Burns has been with the company seven years.

New Distributing Unit Open in Canada

ANNOUNCEMENT is made by Walter E. Greene and F. B. Warren of the formation and immediate operation of a powerful five-office distributing company in the Dominion of Canada under the name of the Canadian Releasing Corporation, Limited, headed by J. P. O'Loghlin, formerly general manager of Regal Films, Ltd., and more recently vice president and director of the Specialty Film Import, Ltd. (the Canadian Pathe).

International Film Service Co.'s production, "Sisters," has been selected as the first production for release in Canada.

Evidence of the activity of the American Releasing Corporation in extending its sales organization beyond the borders of North America is found in the announcement of World-Wide Pictures as the marketing medium and company brand name or trade-mark for the unification of all of the productions released by American in this country when they are introduced into all other countries except the Dominion of Canada—where Canadian Releasing Corporation has been organized by J. P. O'Loghlin and associates.

Arbuckle Acquitted on Third Trial

After but a few minutes' deliberation, the jury trying Roscoe (Fatty) Arbuckle on a charge of manslaughter growing out of the death of Virginia Rappe, actress, in the comedian's apartment in the St. Francis Hotel, San Francisco, returned a verdict of "not guilty" on Wednesday, April 12.

No ballot was necessary, it is understood, the eight men and four women comprising the jury rendering their decision after retiring to the jury room, by a rising vote.

The comedian, according to newspaper reports, was almost overcome with joy. After thanking the jurors, he retired to his residence and with his wife, known to the screen as Minta Durfee, his counsel and a few close friends, dined and planned his future moves.

Newspaper reports quote Arbuckle as stating he would probably direct some pictures before again returning to the screen as a star. He is expected to return to Los Angeles within a few days.

J. C. Cutting Is Appointed Editor of Selznick News

David O. Selznick, vice-president of Selznick Pictures Corporation, has appointed J. C. Cutting to succeed Lewis Allen Browne as editor of Selznick News. Mr. Cutting will also assume some of the duties Tamar Lane fulfilled in the Selznick publicity department, as Mr. Lane has gone to Hollywood in the capacity of studio publicist for Myron Selznick.

Mr. Cutting received his early newspaper training in Boston and also on the New York Herald. Later he became associated with the Press Publishing Company—the New York World.

Huge Amalgamation on West Coast Joins R-C and United Facilities

Transaction the Largest of Kind in History of Motion Pictures

THE most tremendous transaction of its kind in the history of the motion picture industry was concluded in Hollywood Tuesday after a week of negotiation, when the R-C Pictures Corporation added to its already vast scenic ramifications the entire material production resources of the adjoining property, the United Studios, Inc.

This deal gives to the R-C organization access to the grounds of the United Studio for the staging of its future productions and opens to it every facility of that great plant which has a direct bearing on the staging of a picture play. It represents an amalgamation of resources which is conservatively placed at $12,000,000.

By this pooling of ground space and resources the domain of the R-C stronghold is extended to a total of fifty-six acres, or twenty-two average city blocks, and its assets in stock sets and units, in furniture and other so-called "props," of life on the screen, and in costumes are multiplied at least tenfold.

P. A. Powers, the new controlling factor in the affairs of the Robertson-Cole organization, now known as the R-C Pictures Corporation, engineered the deal after daily conferences for the past week with M. C. Levee, president of the United Studios. ...

Work will commence in the course of the week on a big portal to connect the two plants, which in combination have frontage of 1,000 feet on Gower Street and 1,560 on Melrose Avenue.

"No more compact and complete motion picture studio than ours is to be found anywhere," said Mr. Powers, in commenting on the deal, "yet I foresee such considerable increase in our activities in the immediate future that expansion and amplification of our plant and its resources cannot be avoided. We will now be able to accommodate twenty and more producing units where in the past a half dozen companies would have strained our facilities."

The United Studios until recently known as Brunton's, have a ground space of forty acres and are reputed to possess the most extensive working equipment in the industry. R-C's acreage runs to slightly over sixteen. It is the most recent studio to be erected in the world's film capital and is called a model of convenience and beauty. Both plants are famous for their floriculture as well.

An idea of the magnitude of the deal is gained when figures representing the new assets just acquired by R-C are marshalled for inspection. Stock sets and units running into the hundreds are placed at the disposal of the Powers institution. This, as to modern American interiors and exteriors, includes everything for a screen visualization of church, club, court, hotel, homes, hovels, schools, office, etc. Then there are foreign sets, including streets of cosmopolitan centers which carry one to Paris, Geneva, Sebastapol, Tokio, Honolulu and Shanghai, and rustic scenes that include a Russian village such as one might find on the Volga or dotting the steppes as they sweep toward the Ural mountains.

In the array of set pieces one finds all ramifications of architecture, including chateau, cottages, mansions, palaces, fortifications, etc.

Then there are storerooms bewildering in their multiplicity of units, such as stained glass windows, pilasters, columns, fireplaces, niches, doors, windows and window seats, representing for the most part the output of the mills and finishing shops on the grounds. An estimate places these units at 350.

Of furniture, there are innumerable character pieces of every period. Tables of every description alone are sufficient to fill a floor in a big furniture house. Nine hundred chairs of every type, including such patterns as Italian, Renaissance, Louis XIV, Jacobean, Louis Quinze, Hepplewhite, Sheraton, Pompeiian, Span' Umbrian, English and Gothic, are made available for R-C productions.

Possibilities in interior embellishment are enhanced through access to the United's drapery department, which inventories $50,000 alone in valences, lambrequins, curtains, portieres and the like.

This phase of stagecraft will find further latitude in resort to the famous United collection of oriental rugs, and the accessibility of $25,000 in lighting fixtures, including every means of illumination.

The big staff shop on the United lot, with its artists and sculptors, where statues, busts, friezes, pillars and other work counterfeiting concrete and stone is modelled in plaster, is another ramification of the enlarged prop department.

Formal and informal gardens, long the pride of the big sister studio of R-C, with their garden seats, rustic and marble benches, fountains and ponds and arboreal retreats, will provide R-C productions with a greater variety of romantic backgrounds, while the big smithy on that lot will double the present R-C capacity for iron work so essential in the erection of big sets.

The immense Brunton water tank, which is in the shape of a T and has a capacity of 680,000 gallons, is included in the deal.

Aquamarine photography is another of the many-sided uses to which this artificial lake can be put, and by mechanical manipulation a transition from duck pond to ocean waves is possible on short notice.

The United storm, rain, lightning and wind making equipment also will reinforce the R-C apparatus of that description.

Another rich vein tapped by R-C in its acquisition of effects is a wardrobe sufficient to clothe a thousand people at one time.

A bizarre nucleus of this collection of costumes, declared easily to be the most comprehensive owned by a studio, is R-C's famous "Kismet" collection, which includes the sartorial equipment of the original stage production with Otis Skinner, after which the ampler screen wardrobe was modelled. There are baskets brimming with turbans, hampers of real Turkish slippers with the scimiterlike points; sashes, Arabian swords, batik silk tunics, harem skirts and pantaloons, a chest full of strings of oriental beads and other ornamentation—1,800 pieces in all, which are sufficient to clothe 350 people and represent an investment of $18,000.

Further enriching this atelier of far-flung modes is the special cabinet of Pauline Frederick's wardrobe, which remains as a heritage to the R-C organization with the return of that star to the speaking stage.

Saultstemarie Company Asks News Support

THE following telegram to Motion Picture News from F. J. Buchanan, secretary - treasurer of Saultstemarie Films, Ltd., of Sault Ste Marie, Ontario, is self-explanatory:

"Saultstemarie Films, Ltd., by unanimous vote, requests Motion Picture News to officially represent them to the trade. This company intends producing pictures with a purpose; stories of struggle and triumph. The first production, 'The Rapids,' is a vital endeavor of a practical dreamer brought to a triumphant conclusion, and tempered by love of a splendid type of womanhood.

"The damaging effect Rudyard Kipling's poem, 'Our Lady of the Snows,' which gave to the world a false impression of Canada's verdant beauty, will be overcome by such Summer-time productions, as 'The Rapids' and others of like nature to follow.

"May we be sure of your splendid cooperation in the mingling of truth with dramatic entertainment in order that no false motives may go before the picture fans of the world."

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

Louis Jacobs, formerly with New York's Universal exchange, and more recently manager of Universal's Vancouver exchange, has been rewarded for his excellent work by his appointment as one of the staff of "Foolish Wives" special sales force and has been spending several days with Ralph Proctor preparing himself for work on this big picture in the St. Louis district. Mr. Proctor reports that "Foolish Wives" will open at the Pantheon, Senate and Tivoli for a week's run on April 16th and will be seen the following week in thirty Chicago theatres and the week after that in thirty-four. This feature has now been booked into practically all key cities in the territory, and indications are that its booking record will be phenomenal.

Charles L. Glett has arrived at the offices of W. W. Hodkinson in Chicago to take over his duties as special representative of Kempson Pictures Corporation in Illinois, Indiana and Wisconsin. Reissues of many of the popular successes of Alice Brady, Clara Kimball Young, Norma and Constance Talmadge, Elaine Hammerstein, and Robert Warwick will be distributed by the Kempson organization. Mr. Glett states that all prints will be new, and a complete line of paper and lobby material will also be furnished. The Hodkinson exchange will handle the physical distribution of these releases for Kempson Pictures.

Wid Gunning was a Chicago visitor last week, making his headquarters at Wid Gunning, Inc., Exchange.

The recent refusal of Police Chief Fitzmorris to grant a permit for the exhibition of "Dregs of the City," a picture depicting the pitfalls which await a young girl in Chicago, and featuring Police Woman Alice Clement, has been upheld by the Appellate Court. A. L. Gottlieb, owner of the picture, had instituted court action, following the ruling of the police chief, in the Circuit Court, which ruled that the picture might be shown. The case then went to the Appellate Court where the decision reversed the ruling of the lower court.

Howard G. Phinney, for several years a commercial salesman, is a new recruit to the motion picture business, having joined Universal's Chicago exchange sales staff.

The Empress at Decatur, Illinois, has inaugurated a motion picture policy and will offer its program at pre-war prices; children ten cents and adults eighteen cents. This house, which is operated by Hyman and Levy, had been run as a vaudeville theatre for many years. Paramount and First National features will be among those shown.

Herman Stern, Universal's district manager, with headquarters in Chicago, is on a trip to Kansas City and St. Louis exchanges. George Levine, Universal's Milwaukee manager, spent a couple of days in conference with Manager Stern before the latter left Chicago.

Manager Clyde Eckhardt, of Fox Film Corporation, has returned after a flying trip to New York and this week left for Minneapolis where he will visit Manager Tarbell of that exchange, and hold a sales conference with the staff.

It is reported that Elgin, Illinois, is to have another motion picture house, A. C. Muntz and Charles L. Garrison having purchased a site on which a two thousand seat house will be erected.

Maurice Hellman, who recently took over the former Reelcraft Exchanges in Chicago, Milwaukee and Wisconsin, as announced in these columns, states that there is no connection between the present company and the former Reelcraft Pictures Corporation. The holding company for the new Reelcraft Distribution Corporation is H. & S. Pictures, Inc., and Samuel Spitzer, treasurer, and J. Spitzer, secretary, are associated with Mr. Hellman, who is president and general manager in the H. & S. Company. J. C. Parish will have charge of the Reelcraft branch, located at 109 West Maryland, Indianapolis, and L. A. Anger will be Milwaukee manager with headquarters in the Toy Building. Henry Ellman and J. Cohen are members of Manager Hellman's Chicago sales staff. It is probable that within the next few months Mr. Hellman will open up four other exchanges in the territaory between Chicago and Pittsburgh.

District Manager R. C. Seery, of First National, is spending several days in Minneapolis, where he went on company business.

Louis Laemmle, who has been confined to his home for the last three weeks with a severe attack of neuritis, has been reported as very much better and it is hoped he will be able to be back at the office this week.

J. F. Lyons, laboratory technical expert for First National, is spending a fortnight at the Rothacker Chicago laboratory. He expects to go to the coast within the next few weeks. Lyons is an old timer in the film field; twelve years ago he went to work for Miles Brothers on 14th Street, New York. Then he was with the Motion Picture Distributing and Sales Company. He has been a First National man two years.

More than twenty thousand entrants submitted scenarios in the Chicago Daily News-Goldwyn Scenario Contest, which has been won by Winifred Kimball, of Apalachicola, Florida. The prize was ten thousand dollars and the title of the scenario "Broken Chains." Ten other writers won prizes of one thousand dollars each and twenty were awarded third prizes of five hundred dollars each. The winning scenario has been sent to Culver City, where the Goldwyn staff will prepare it for directors.

Dan Barton of the Bartola Musical Instrument Company and O. F. Spahr, general manager of the Enterprise Optical Manufacturing Company, manufacturers of the Motiograph projectors, were among the Chicagoans attending the Minnesota Motion Picture Theatre Owners Convention at Minneapolis this week.

J. Charles David, 2nd, advertising and publicity director of Arrow is in Chicago in connection with the exploitation of "Ten Nights in a Bar Room," which will have its premier showing here at Barbee's Loop theatre, opening Easter Sunday. This feature will open on the same day at the Alhambra in Toledo where John Lowell, the star, will make a personal appearance. Mr. David expects to remain in Chicago for two or three weeks to supervise the exploitation of the production in central west key centers.

Brunhild & Young Enterprises have removed to new quarters, and are now occupying offices on the second floor of 752 S. Wabash avenue. Julius Lamm, managing director, is in charge of these headquarters.

Dave Dubin is covering the principal towns throughout the state for Educational. He has been working in the city for some time past.

Manager Plough, of Robertson-Cole, has put Benny Edelman on his sales staff. Benny, who resigned from the local Goldwyn exchange to accept the new position will cover the key cities of the state for the R-C organization.

Lester Sturm, of the Fox organization, has been temporarily transferred to the Milwaukee office.

Manager Clyde Eckhardt, of Fox Film Corporation, has returned from Minneapolis, where he put on a sales drive. He brings word that our old friend, E. F. Tarbell, who is now manager of Fox's Minneapolis office, is recovering from a severe automobile accident, which kept him confined to his home for three weeks. Skidding of his automobile on a wet street was the cause of the accident, which almost proved fatal.

Joe Rhode, of Kenosha, president of the Wisconsin Motion Picture Theatre Owners, was a Chicago visitor this week. He reports his organization is very much interested in the theatre owners national convention, and that he will head a large delegation from Wisconsin, which will attend the Washington meeting.

The first print of Russell Productions, Inc., new feature, "Boomerang Justice," reached Chicago last week and was run off for W. D. Russell at the Rothacker Laboratory projection room. Mr. Russell, and one or two others who had the opportunity of seeing it, are more than pleased with this feature, which they declare is even a better picture than Russel's Production "Shadows of Conscience," which has proved a real box office success. Russell has assembled a splendid cast for "Boomerang Justice," which includes George Larkin, Virginia Warwick, Fritzi Ridgeway, Karl Silvera, Earl Metcalf, Al Ferguson and others equally well known.
niversary of the opening of Barbee's Loop theatre and Manager Barbee has booked "Smilin'

Next week will be the second an- Through," starring Norma Talmadge as the feature for this gala week, Miss Talmadge having been the first star to appear on the screen at Barbee's in "She Loves and She Lies," with which the house opened.

Carl Laemmle, president of Universal, arrived in Chicago last Saturday from the coast where he has been visiting Universal City and remained until Tuesday before continuing his journey to New York.

Clyde Elliot Enterprises has moved its offices to 808 South Wabash avenue, having taken space with the American Releasing Corporation.

Sales Manager Larsen of Russels Productions is making an extensive trip throughout eastern and south eastern territory in the interest of his concern's output. It is understood that the Russels will have some important new feature pictures ready for release at an early date.

In the Film Centers

Activities of Exchange Managers, Exhibitors, Salesmen and Others

Buffalo

THE big news of the week along Film Row was the resignation of A. W. Moses as manager of the R-C Pictures corporation exchange and the coming to Buffalo of Earl Kramer, formerly with Select at Albany, as his successor. Mr. Moses, however, did not remain long inactive, for at the end of the week M. A. Chase, district manager for Universal engaged his services. He will be sales representative in the Albany district for the present.

O. T. Schroeppel, one of the veterans of the local film business, who has been out of the industry for several weeks, has returned to Film Row as head of the booking department at the Fox exchange. Otto is well known to exhibitors in western New York. He was formerly with Universal, Vitagraph and Realart. He has been connected with General Theatres Corporation as manager of one of their theatres. Film men will be glad to hear that he is back in harness again. Branch Manager Charlie Johnston considers himself lucky to get Mr. Schroeppel and declares that it is another step toward making the office force 100 per cent efficient. The Fox exchange, by the way, is going to put up a new building opposite the Film Building in north Pearl Street. It will be a two-story structure. General offices, inspection and shipping departments will be on the ground floor while the office of District Manager Clayton P. Sheehan and the poster department will be on the second floor. It is expected to enter the new exchange about September 1.

Buffalo exchange men will be interested to know that Henry E. Wilkinson, formerly Buffalo Realart manager, is now special representative for Century Comedies. Henry, since leaving Buffalo, has been with Arthur S. Kane.

Sydney Samson has closed 35 subsequent runs on "School Days" in the city of Buffalo. The Regent and Piccadilly in Rochester have booked the production and are putting on big exploitation campaigns in connection with the feature. Work has started on the new Grand & Warner film exchange in Franklin Street, near the Warner Building. United Artists will share space with Grand & Warner. Mr. Samson announces that the new Amendola theatre in Niagara Falls will show all the Grand & Warner short subjects. Harris Lumberg is booking for this new house, which opens Saturday, April 15. Fred M. Zimmerman recently presented "School Days," at his Avondale theatre in North Tonawanda with a fine prologue and exploitation campaign.

Pen Sketches

A. R. Nininger

PRESIDENT ARTHUR S. KANE has just announced the appointment of A. R. Nininger to have charge of Associated Exhibitors important branch offices in Atlanta, Ga. Mr. Nininger is equipped for the duties of his new post by twenty-two years' successful experience in theatrical and motion picture work. The first ten years, beginning in 1900, were devoted to service for various dramatic and opera companies.

In 1910 Mr. Nininger entered the picture industry, and for a time operated theatres for Campbell & Winch with headquarters in El Paso, Tex. Later he went to San Antonio, where he opened the Wigwam theatre for the same firm. In 1912 Mr. Nininger went to Georgia and for two years operated theatres in that state.

Mr. Nininger's work in the distributing end of the business began in 1914, when he became a salesman for Pathe Exchange, Inc. After two and a half years with that company, he served successfully two years with Vitagraph, and one season with Fox, joining then the Consolidated Film Company in the handling of Universal Pictures. He remained with that firm until his appointment to the Atlanta office of Associated Exhibitors.

* * *

A. G. STOLTE, acting manager of the Des Moines theatre, Des Moines, Iowa, is one of the nine men selected by First National as winners of the biggest business during First National week. During the two weeks that he is being entertained by First National in California, in either June or August, and by the studios which make First National pictures, Mr. Stolte will be known as a "dollar a week" man, receiving that salary at the Des Moines office.

Mr. Stolte had twelve stunts on for First National week, one, a puzzle prize in which First National stars were cut up and pasted together again, run in cooperation with the Des Moines Evening Tribune. He was selected as the head man in his class of those managing theatres of 1,000 to 2,500 seating capacity.

A letter of greeting has been received from the Mayor of Los Angeles:

"Kindly receive these expressions of the pleasure of our city over the news of your proposed visit. The proverbial western hospitality is assured you on your arrival in Los Angeles."

Mr. Stolte plans to visit his mother in Seattle, Washington, while he is in the west.

George Williams, office manager at Niagara Pictures corporation, is planning a big screening party on "Mr. Pim Passes By," the next release of Second National Pictures, which his company is distributing in western New York. Ernest Fisher has returned from a very successful two weeks' trip to the Adirondack and southern Tier country.

Henry W. Kahn, Metro manager, honored the exhibitors of Syracuse and Rochester with his presence last week and the exhibitors in turn honored Henry with some fat contracts.

E. J. Hayes, First National manager, who is staging a "Clean Up" campaign, reports that the opening week of the drive tacked up the largest business in the history of the office.

A. V. Mack, Pathe pilot, announces that he will open the publicity drive on "Go Get 'Em Hutch," with a kite flying contest which will be open to all boys 15 years of age and under. Jim Bailey has booked this serial for first run at Keith's theatre. As proof that the serial is coming into its own, Mr. Mack announces that all records on this type of picture were smashed when 60 contracts on serials were closed last week. Al Teschmacher, booker, and Jack Thomson, Association Exhibitors' representative, have both purchased homes in Buffalo. Business must be approaching normalcy. J. E. Storey, general representative for Pathe has been in Buffalo conferring with Mr. Mack about equipment for the new local office at 505-509 Pearl Street. Mr. Storey left Buffalo for Detroit. Basil Brady is now talking about a new "short subject." It's a baby girl and weighs ten pounds. Mr. Mack is planning to give a radio address on motion pictures from the broadcasting station in the McCarthy Bros. & Ford store. This should be good! Viola Peck, booking clerk, "the Tettrazini of Film Row," sang at Lowe's State last Sunday and was given an ovation.

W. L. Merrill has been succeeded at the local Wid Gunning office by Paul Barron, formerly manager of the Midland theatre, Syracuse. Mr. Barron is well known in Buffalo, having been connected with Select and other exchanges. Mr. Merrill has returned to New York.

Gerald M. Farley has succeeded Joe Daly as office manager at the Hodkinson exchange. Mr. Farley has been a member of the sales staff. Sales Manager Tom Brady and his pal Archie Moses motored to Rochester one day last week.

Harold Hughes has resigned as a member of the Goldwyn sales staff. This office has signed up a large number of its attractions at Shea's Hippodrome. Otto Siegel is working night and day "cleaning up" in the city.

Manager Anthony of Vitagraph was in Auburn last week. No he was not in prison. Just went down to meet exhibitors in the town and sign up "The Sheik's Wife."

First National Exchanges

WILLIAM J. HEENAN, manager of the Philadelphia First National exchange, was the guest of honor of the Philadelphia Exchangemen's Association at a dinner on the evening of March 17th at the Arcadia Cafe. It was one of the most exclusive affairs of

the organization and every member except one was present. The absentee sent regrets from a sick bed.

Mr. Heenan was presented with a solid gold fountain pen by his fellow managers as a token of their regard.

E. R. Coffin, director of publicity of the Omaha First National exchange, effected an extraordinary tie-up with the First National Bank of Omaha in putting over First National Week. He obtained the consent of officials of the bank to put advertising matter for "Polly of the Follies" and "Penrod" in the windows of the institution, which is situated at the principal corner of the downtown section. Hand-painted easels called the attention of the public to the attractions, stating "whether in banking or amusement, First National means something."

Manager Alperson has appointed L. J. Winn his assistant manager. Winn is a very able young man and well known throughout the territory.

J. S. Ambrose and Harry H. Weinberg are recent recruits to the sales force and are making their maiden trips for First National.

Clarence E. Pippin, recently put in charge of the new Philadelphia exploitation department, is recovering from a siege of illness which attacked him as he was in the throes of a campaign in lower Delaware. It was necessary for him to go to a hospital for a slight operation.

M. E. Cory, who carries the First National banner in the Northern California territory, is credited with a remarkable achievement in booking the Victor theatre, Oak Park, Cal., for a solid month. The house, which observed its seventh anniversary in March, makes five changes a week, but it offered First National attractions every day during the month.

Atlanta

CORRINE GRIFFITH paid a visit to Atlanta last Wednesday, and no one would have been the wiser had not a certain young reporter been thoroughly on his job and recognized the Charming Corrine. She was on her way to Charleston, S. C., to film exteriors on a forthcoming production and stopped off in Atlanta to change trains—and also to renew acquaintance with the city as she had previously lived here for a year.

Manager Geo. E. Schmidt, of the Strand, is back on the job after an illness of several weeks.

T. Latt Brown, formerly of Asheville, N. C., spent several days in Atlanta last week on his way to New Orleans, where he is to take over the office management of Hodkinson.

Charles Schwerin, of Arrow Film Corp. of New York, was in Atlanta a few days last week.

W. R. Fergusson has returned to the New York offices of Goldwyn, after a highly successful trip through Georgia and Florida putting over exceptionally good exploitation stunts on "Theodora."

Eltabran Film Company is moving into better and larger quarters in the Hirsch Building.

Abe Warner, one of the famous Warner Brothers, is in Atlanta for a few days, en route to the coast, where he will supervise productions now in progress.

Frank Miller, of Augusta, Phil Gersdorf of Macon, and Fred Kent of Asheville, spent a few days in Aalanta this week visiting exchanges.

Dan Roberts, formerly manager of the Springer Opera House, Columbus, Ga., has been given charge of the Grand, Columbus, and E. C. Kingman, formerly of Gaffney, S. C., goes to the Rialto, with supervision of theatres for Columbus.

Hugh Cardoza, veteran newspaperman and showman, has been appointed by Associated First National as exploitation representative in this territory.

Emory Rylander, manager of the Rylander Theatre, Americus, Georgia, is having a radio receiving outfit installed in his theatre. The set will be equipped with a magna vox attachment of sufficient strength as to make radio messages received audible throughout the auditorium, which is the largest in Americus.

Baltimore

ALMORE & HOMAND, INC., have moved into their new 4-story home at 240 Fallsway, which was constructed by George Repp. Negotiations are in progress to lease the entire second story to the Maryland Board of Review. Other tenants to date are Universal, Pathe and Merit exchanges.

Outstanding points in equipment of the new structure are two fireproof vaults with racks of 1,000-reel capacity each.

Local 181, Motion Picture Projectionists' Union, has circularized the Eastern section homes as the result of the Cluster and Novelty Theatre employing non-union projectionists. The circulars called patrons' attention to five theatres within a 10-block area embracing the Cluster and Novelty as employing members of the local. John Winn, who was with the Cluster for many years, and William Whitmore, who worked at the Novelty, were the men whose services were dispensed with.

After battling in vain for years to be a success in the theatrical world the Playhouse, formerly the Colonial and Blancy's, has been sold for $63,500 and is to be converted into a business place.

J. E. Fowler, formerly of the Reed Building, 11 South Gay Street, has packed up all the belongings of the Washington Exchange Managers' Association and taken new and attractive quarters in the Haefele Building, 228 North Gay Street. Miss Minnie Elton, office assistant, was glimpsed the other day buying fixtures, while Eli Goldstein, who wields an expert hammer on anything from "Over the Hill" to one-reel westerners, was making the corridors ring.

Formerly of the Federal Film Service of Washington, Joseph B. Walsh has associated himself as manager and salesman with Dr. Layman R. Porter in the conduct of the Co-Operative Film Exchange of the Haefele Building. "Joe's" good nature is not at all unusual; it simply is a characteristic of a fat man.

Speaking of nifty tricks, Edwin J. Wyatt, 340 North Charles Street, representing Graphoscope, pulled a real one. He was screening "The Soul of Man," handled in this territory by the National Film Corporation, in the presence of Maurice Lesnar, president of the National, and Joseph Blechman at Blechman's Picture Garden when reel No. 4 caught fire. Closing his portmanteau, Wyatt carried the flaming 1,000 feet of reel to an alleyway, where it burned itself out, without one of the 300 spectators in the theatre even suspecting the danger. Wyatt's hand was slightly burned, and the loss was $40 for the reel and dealer's cost of the machine.

The annual election of officers of the Musical Union resulted as follows: Shepard S. Pearson, president; William Freitag, vice-president; Edgar W. Hunt, recording secretary; Marh A. Welch, financial secretary, and Paul I. Grossi, treasurer. The executive committee was named as comprising Oscar Apple, Charles Brunner, Sr., Fred A. Kummell, Joseph W. Lasky, Daniel Michel, Emile S. Odend'hal and William Stuckey. financial committee members are Arthur M. Anderson, Lazarus H. Fisher and Nelson C. Kratz. Convention delegates named are Mr. Pearson, Henry Maers and Paul I. Grossi.

Albany

THE Pioneer Film Corporation closed its branch office. The company opened offices last June, E. F. Johnson having been in charge since January.

The Educational Film Company announced that it had leased new offices on Broadway in that city and would move from its present quarters on May 1. J. H. Morgan is manager of the Albany branch.

Earl Cramer has been succeeded by D. R. Blythe as manager of the Select Film Company's branch, Mr. Cramer having accepted a position with the Robertson Cole office in Buffalo. Previous to coming to Albany Mr. Blythe had been employed by the American Releasing Corporation in Pittsburgh and also by Realart.

Frank V. Bruner of New York has succeeded James Loughborough as manager of Pathe's branch. Mr. Bruner has been with Pathe for about four years, serving in a number of ways, having at one time been manager of the company's house organ, and up to recently as manager of the employes' stock department.

Kansas City

THE latest addition to the sales force of the Crescent-Federated Kansas City office is C. A. Maddox, former assistant manager of the Kansas City Vitagraph office and manager of the Vitagraph office at Oklahoma City. He will cover the Western Missouri territory for Crescent-Federated. Mr. Maddox always has been known as a "student" of the square deal theory.

Here's an exhibitor that deserves the croix de guerre.

With Burlington, Kas., stricken from disasters of a great flood last week, J. J. Newcomb did not discontinue to operate his Newks theatre, but hastily effected a tie-up with the local newspaper and arranged for beneficial performances for distracted citizens. The newspaper furnished the advertising, Mr. Newcomb the show.

It would be a difficult task to convince Burlington citizens that horns sprout from the "dome" of an exhibitor.

Under the supervision of "Curley" Calvert, manager of the Universal Kansas City office, a baseball club, composed of persons in all departments of the film industry in Kansas City, will be organized. Not even a restriction on sex has been made, a special invitation having been extended to all stenographers — especially good looking ones.

Samuel Harding, owner of the Liberty and Doric theatres, Kansas City, has "initiated" what seems to be a plausible policy for maintaining theatre operation on a profitable basis during the hot months of summer. Mr. Harding has "Robinson Crusoe," a Universal serial, for his Doric theatre, which will be the first serial ever shown in that house.

Among the changes in ownership and management of theatres in the Kansas City territory during the last week are: Perkins theatre, Holton, Kas., sold by J. W. Wendell to G. H. Koch; Star theatre, Phillipsburg, Kas., sold by R. V. Kingery to S. H. Blair; Palace theatre, Springfield, Mo., sold by H. L. Horn to J. G. Hodges.

George Love, owner of Love's theatre, one of the better class of negro motion picture theatres in Kansas City, committed suicide last week. No reason for the act could be advanced by relatives of Mr. Love, his financial condition having been said to be good, while he always had enjoyed good health.

Frank L. Newman, owner of the Newman theatre, Kansas City, has just completed two weeks of the most lively business in the past several months. A chorus of thirty, composed of local talent, in conjunction with "Polly of the Follies," drew capacity crowds week before last, while the personal appearance of Wesley Barry, who received a landslide of publicity, along with "The World's Champion," packed them in for another record week last week.

Exhibitors' Service Bureau—Pages 2309-2317

These "Old Oaken Bucket" lobby decorations are by F. J. Miller, manager of the Rialto theatre, Augusta, Ga.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.

Harold B. Franklin, Shea's Hippodrome, Buffalo.

George J. Schade, Schade theatre, Sandusky.

H. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landan, Alhambra theatre, Milwaukee.

Jack Kuhn, Loew theatres, Cleveland.

S. Barret McCormick, Managing Director, Allen theatre, Cleveland.

E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

G. E. Brown, Managing Director, Loew's Palace theatre, Memphis, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

R. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Eugene H. Roth, California theatre, San Francisco.

Warner Brothers and Their Advertising on "Your Best Friend"

In the advertising section of this week's issue will be found two pages devoted to Warner Brothers latest feature, "Your Best Friend."

The reader will note that this advertising is not a mere announcement that a picture of this title is available but on the contrary relates in a comprehensive way the views of the Warner Brothers' advertising department as to how the feature should be put over and what accessories have been prepared for your use in bringing about this result.

Advertising of this sort is something that Motion Picture News has been advocating for a considerable period. It has become imperative that the producer and the exhibitor work in closer harmony and nothing will bring about such a relationship more completely than an honest attempt on the part of the producer to assist his customers in making money.

Warner Brothers' space in this week's issue is a big step in the right direction and may be taken as an indication that soon the advertising pages of the Motion Picture trade paper will be of equal value to the exhibitor as the editorial columns. All of which is something that is actually accomplished in other trade fields.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Herbert J. Thatcher, Strand theatre, Salina, Kan.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

L. W. Barclay, Managing Director, Nemo theatre, Johnstown, Pa.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

J. L. Johnston, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

C. C. Perry, Manager, Astor, Strand and Liberty theatres, St. Paul, Minn.

Nelson R. Bell, Publicity Director, Crandall's theatres, Washington, D. C.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Samuel Sivitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.

Phil Gersdorf, Supervisor, Southern Enterprises theatres, Macon, Ga.

Ballyhoo on "Determination" used by L. W. Barclay, manager of the Nemo theatre, Johnstown, Pa.

Wright's "Saturday Night" Campaign Is Right

One of the most elaborate exploitation programs yet put over in the city of Seattle was successfully engineered by Manager H. B. Wright of the Strand Theatre, and members of the Paramount branch staff, a few weeks ago for a two weeks' run of "Saturday Night."

The picture was advertised several weeks ahead in newspapers and on the billboards. A five-minute trailer was run at the Strand the previous week, with the auto wreck scene as a climax.

When the run began, Manager Wright tied up with the Seattle laundries and for two weeks the town was flooded with "Saturday Night." Each laundry in the city enclosed in each package they delivered during the entire two weeks a slip saying "Send it to the Laundry. See Saturday Night." Thousands of slips were distributed directly into homes in this way.

During the first week of the run, a big downtown parade was put across. All laundries declared a half holiday, and every laundry delivery wagon was in line, decorated and bearing a sign advertising "Saturday Night." The Strand Theatre and Paramount office both had several elaborately decorated floats in line. The parade was headed by the Acting Mayor and Chief of Police of Seattle, the first time the city officially took a part in such a parade. Laundry wagons kept the signs on all during the run of the picture.

Hardware stores, drug stores and other downtown business firms had specially decorated window display tie-ups.

Trademark Tie-up Cooley's Stunt for "Her Husband's Trademark"

C. D. COOLEY, General Manager of the Consolidated Amusement Co., of Tampa, Fla., put over a full-page tie up with local merchants for the showing of "Her Husband's Trademark," at his Victory Theatre.

The title of the picture furnished the inspiration, and he worked out the page to draw attention to the "Trademark" feature in each ad. First he called attention to the fact that "Her Husband's Trademark" was a good picture, because it bore the "Trademark" of a firm who stood for merit and worth. Then in each ad. the attention was called to the reader of the value of the trademark of the advertiser.

In the center of the page was a large ad. on the picture, using one of the big cuts furnished by the producers. It made a very striking page and was used in both of the daily papers.

More "Just Around the Corner" Double Trucks

"Just Around the Corner" is another title that was born for double-trucks.

Manager and Assistant Manager respectively, Julius K. Johnson and August Herman, of the Rialto theatre, Omaha, Nebr., landed fifteen merchants for the two-page flash in The Omaha Bee.

During the engagement the managers secured the services of Mme. Sturkow-Ryder, one of the most noted pianists in the country, and she borrowed an Apollo piano from one of the leading music stores. The latter was so pleased they took a half-page ad to tell Omaha that it was one of their pianos Mme. Ryder was playing during the run of "Just Around the Corner."

Lobby display arranged by F. M. Hamberger for the showing of "The Flower of the North" at the Circle theatre, Portland, Ore.

Exhaustive "Penrod" Campaign Put Over at Milwaukee

The exploitation campaign on "Penrod" at the Strand theatre, Milwaukee, was such that few people of the city remained unaware of the engagement or the personal appearance of Wesley Barry, in connection with the showing.

One paper published the star's letter accepting the invitation to come to Milwaukee. Another featured the welcome arranged for him.

A large department store advertised a special sale of "Penrod" books and organized an Esphenhains Boys' Club. Every child purchasing a book became a member automatically and was allowed a ten per cent. discount on further purchases at the store. A cut of Freckles Barry and his pals in "Penrod" was used with the advertisement.

Another paper, that had been running a contest on orange recipes, took advantage of Freckles presence to make him the judge of the contest and ran stories from day to day announcing just when he would pick the winners. All the newspapers combined in putting over Manager Weisfeldt's idea of staging a prologue in which Freckles would enact, on the stage, the same scenes that he had made in the picture. The boys' circus was chosen, because of its possibilties and the fact that it would require a lot of extras—a corking chance for exploitation. The papers all played up the fact that Freckles Barry needed boys to act with him. Manager Weisfeldt co-operated with the stores that featured the announcement in their display advertising by making their emporium centers for the selection of these buckskin aspirants.

Lobby decorations on "Peacock Alley" used by the Trianon th eatre, New Orleans, one of the Saenger Amusement Co. string

This attractive lobby display for "Come On Over" was originated by Loew's State theatre, Sale Lake City.

Western Union Gives Gleichman Boost on "Fool's Paradise"

Theodore Kosloff, Dorothy Dalton and Mildred Harris sent such big telegrams to Detroit that Western Union stuck them in the window.

Each telegram was about six feet high and three and a half feet long and carried a message from the stars apropos the showing of "Fool's Paradise" at Phil Gleichman's Broadway-Strand theatre. There was also a kind line in each message about the value of Western Union service.

These messages were hand-drawn on beaverboard resembling a Western Union blank.

Showing how Charles R. Ryan, manager of the Garfield theatre, Chicago, exploited his showing of "A Ride on a Runaway Train."

Attractive "Come On Over" Lobby at Salt Lake City

LOEW'S State theatre, Salt Lake City, built a very attractive lobby display for "Come On Over" when this picture played a recent engagement the centre of the lobby on a line with at the State.

In front of the box office standing in the sidewalk was a large cut-out, as shown in the accompanying cut.

Standing on top of the box office was a three-foot Statue of Liberty enlightening the world. Two arches were constructed, one end of each resting on the box office and the other on the side arch of the entrance. One arch bore the words "Come on" and the other one "Over," the title of the picture. These two arches were plentifully decorated with shamrocks. Small Irish flags were strung on a wire clear across the entrance. Shamrocks were painted on the glass doors leading into the auditomium and the lobby contained specially built and decorated frames.

Fool's Paradise Builds for "Bride's Play"

Manager Bill Duncan of the Plaza Theatre, Sioux Falls, Iowa, pulled a ten-strike when he converted his audience for "The Bride's Play" into a jury of 1,000 for "Fool's Paradise."

He announced in a newspaper ad that persons who saw the last performance of "The Bride's Play" could remain in their seats and "Fool's Paradise," which was to begin its run the following Sunday, would be shown.

The jury thus impanelled was asked to review "Fool's Paradise." This stunt put over both pictures with a bang. It not only brought up the final showing of the first picture but started the new bill off with a lot of publicity. The thousand, a capacity of the house, were sure to talk a lot about the free performance.

Lyric of Cincinnati Ties Up With Dog Show

An effective tie-up of "Thunderclap" with the annual dog show was executed by the management of the Lyric theatre, Cincinnati, at very small expense.

A cut-out of an Irish setter measuring about six inches from nose to tail-tip was the feature upon which the bit of publicity was based. The dog was printed in brown on one side and a bright red on the other. The brown side bore this: "Wm. Fox presents 'Thunderclap' at the Lyric theatre, March 5. It's a doggone show." The reverse side announced, "Dog Show. Music Hall."

Ten thousand of these attractive cut-outs were distributed about the city and at the exhibition rooms of the show.

Explaining by cut the prologue which E. R. Rogers, managing director of the Tivoli theatre, Chattanooga, Tenn., originated for "Hail the Woman" and presented under the title of "Dance of the Hours."

These illustrations explain the accompanying story relative to the prologue number for "Polly of the Follies," presented by Frank L. Newman, managing director of the Newman theatre, Kansas City.

Clever Line and a False Front Idea from Canada

The Orpheus Theatre, Halifax, Nova Scotia, has indulged in a British line of humor that has possibilities for American use.

In exploiting pictures recently the lobby to the theatre was boarded up with the entrance divided. Over the top of the wall board ran this text:

For pleasure you'll say it's the peek o' the week.

On each of the four uprights was the day of the week which comprised the four-day run of the picture.

Many Creston Ladies Enter "Wonderful Thing" Contest

A contest on "The Wonderful Thing" was a wonderful thing for Manager Metzger and the Strand theatre, Creston, Ia.

Ladies who entered this newspaper contest were promised a prize of ten tickets, which was the total cost for interesting 200 women who wrote letters on the most wonderful thing in their life.

The campaign lined up a number of window displays, ranging from phonographs and bread to electrical appliances, each one being advertised as the most wonderful thing in its line.

Lobby display and ballyhoo used by the Euclid theatre, Cleveland, as exploitation on "The Mistress of the World"

Newman Theatre Stages Elaborate Prologue Number

NEWMAN'S Theatre, Kansas City, Mo., entertained Polly and the Follies—all of them—during the run of "Polly of the Follies." Not only did the theatre entertain the frolicsome crowd, but a special Pullman labelled "Newman's" brought them right upon the stage four times a day in one of the most tuneful prologues ever seen at the Kansas City house.

Of course after the train had reached its station the girls alighted and after the train had traveled on, they did their singing and dancing act for the benefit of the audience.

In addition to being one of the most elaborate acts ever put on at Newman's it pleased by its element of surprise and ingenuity.

Miller Rings Bell with "Mistress of World" Lobby

"The Mistress of the World," when it played a two-day engagement at the Rialto theatre, Augusta, Ga., proved once again that it is not the expense of the exploitation that counts, but the real ingenuity of the plan. Manager Frank Miller rang the bell again with his lobby on this much heralded picture.

The facade of the Rialto is white, and against this the screaming crimson back-ground of a white lettered twenty-four sheet fairly shrieked for attention. Beneath, the main lobby held the attention, once caught.

Long strips of oil-cloth, shining white, had been lettered with Chinese signs, extolling the virtues of the picture, in Chinese fashion. Strips of these alternated with framed panels of exquisitely embroidered silk borrowed from a Chinese shop in the neighborhood, and with a few long frames of stills from the picture. The walls of the lobby were completely hidden in this manner.

The box-office was half concealed behind wider strips of oil-cloth, lettered, and two festoons of beautiful silk Chinese lanterns, electrically lighted, formed the only illumination of the lobby by night. A lobby frame, in imitation of the well-known lacquered screens which are so much a part of Chinese life, held some effective stills from the picture, and these were backed by a bit of red and white striped awning, making the whole stand out more effectively.

Then, too, the Hearst *Sunday American* of Atlanta carried a full-page ad in their magazine section of this picture, and Mr. Miller made excellent use of this.

Red Lined Extra Used by Capitol of Youngstown

The overlined extra newspaper as exploitation for a picture was used successfully in connection with the showing of "Over the Hill," playing recently at the Capitol Theatre, Youngstown, O.

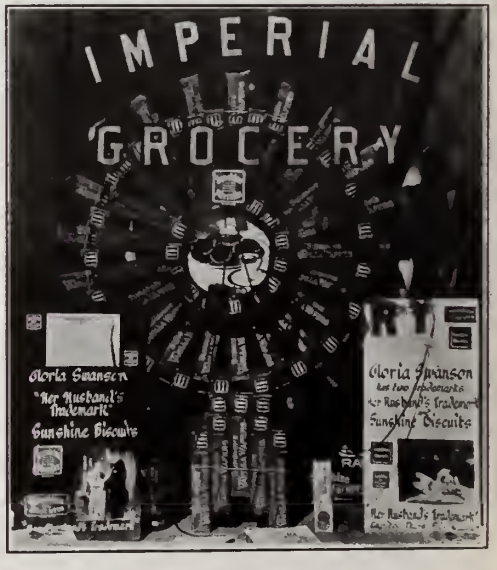
The stunt was put over by the Cleveland Fox exchange. The Capitol is a new theatre and the overlined extra was a new stunt in Youngstown, so the campaign went over big.

Fine Lobby Front on "Forever" Used by Cooley

A lobby display that reflected the atmosphere of the picture was devised by Manager C. D. Cooley of the Strand theatre, Tampa, Fla., for "Forever" or "Peter Ibbetson."

Lattice work encased the entire front of the theatre. This lattice work was covered with wild roses, brilliant in hue, with large baskets of roses hanging in the arch opening. Behind the lattice work were concealed flood lights of a soft pink color. On the two arch openings on either side of the box office, were cut out heads of the stars. The entire effect was one of Springtime and coincided with the peach blossom scenes in the picture.

Inside the theatre the bracket lights were of a soft pink hue, with vases placed on them, in which were orange blossoms; thus the atmosphere of the theatre was in keeping with the love scenes in the story running through the entire picture.



Window display, one of 37, used by the Capitol theatre, Great Falls, Mont., on "Her Husband's Trademark"

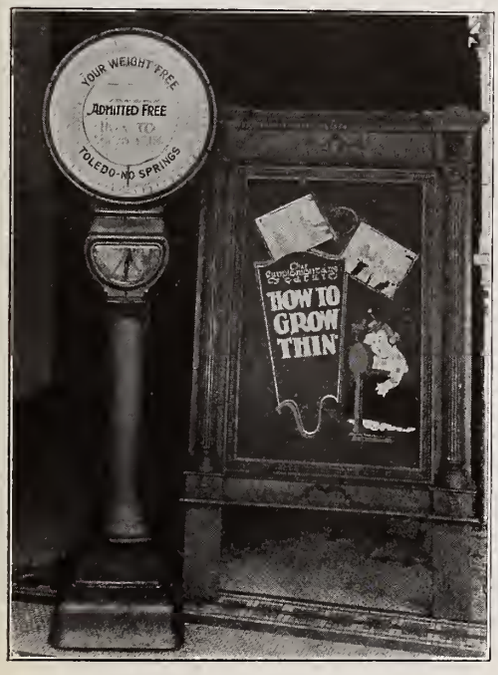
This lobby display on "The Queen of Sheba" is the work of Manager Lewis Rooner of the Lyric theatre, Camden, N. J.

Rialto, Columbus, Ga. Exploits "Way Down East"

For the engagement of "Way Down East" at the Rialto theatre, Columbus, Ga., Managers Watson and Johnson personally originated and constructed a lobby display of wonderful pulling power.

Blue lights were used in the shadow box to correspond with the snow scene, and the entire box was illuminated with small frosted lights. Above this shadow box was mounted on a wooden frame a twenty-four sheet of the ice-scene from the picture.

Besides this exploitation a ballyhoo stunt was used to very good advantage. The managers secured a huge tractor from a local auto dealer, dressed it up to represent a farm scene with the different characters in the picture on it. This was done to represent the other side of the picture as the lobby was the snow and ice scene.



Exploitation stunt for "How to Grow Thin," Educational's one-reel novelty, put over by the Strand theatre, Milwaukee.

Arcade Theatre Uses Atmospheric Lobby on "Forever"

AS EXPLOITATION for "Forever" playing recently at the Arcade theatre, Jacksonville, Fla., Manager Albert Hill built an attractive lobby display.

There were drops on either side of the lobby painted to represent an old fashioned wall and in the background was a painted house. In front of the lobby Mr. Hill built an archway of the same material, this being the entrance to the garden.

Over both entrances lattice work arbors with running vines completed the middle section. In the center of the lobby was a summer house with vines around it. Apple blossoms were everywhere giving the atmosphere of spring.

Published Newspaper as "Saturday Night" Exploitation

The Rivoli Theatre, La Crosse, Wis., recently published a newspaper called The Saturday Night, same being exploitation for his showing of "Saturday Night." The sheet was four pages in size and was made up like a regular daily, featuring the double wedding of a chauffeur and an heiress and a wash-woman and an heir as the feature story—the point of the scenario.

This paper was inserted in the La Crosse Tribune free of charge and insured a 10,000 circulation. The whole stunt cost $100, which was paid for by fourteen merchants in town who took a double-truck in the inside pages of The Saturday Night. It cost each merchant a little more than $7.15 each.

Anticipating a rush on his box office from this stunt, Mr. Duncan began to speculate on something new in the way of presentation. He hit on a fashion show and tied up some of his fourteen colleagues in the double-truck. He saved them the expense of models by procuring six society girls to display the gowns. This meant added publicity and talk.

Brooklyn Mark Strand Stages Annual Music Festival

The annual spring music and dance festival of the Brooklyn Mark Strand Theatre was observed last week, a Neapolitan music and dance presentation being the outstanding feature with its mixed quartette, operatic singers and dancers.

Night on the Bay of Naples with sunset lights at first and the night lights of the city later made a pretty motif for the scenic set which had a marine tone. The principals were in Neapolitan festive dress. The number opened with the mixed quartette singing, "Funiculi, Funicula," which was followed by Frederick Jagel, tenor, singing, "O Sole Mio." Mme. Talma and Michael Nicholoff, well-known solo dancers, then portrayed "Tarentella." Florence Mulholland, contralto, sang "Addio Napoli," with the mixed quartette and dancers appearing in the concluding number, which was "Santa Lucia."

The Neapolitan number was part of a series of musical presentations arranged by Managing Director Edward L. Hyman and called, "Pages from Musical History."

This attractive lobby front on "Hail the Woman" was designed by the Metropolitan, Atlanta, Ga.

This lobby display for "A Sailor Made Man" is by C. M. Watson, manager of the Grand theatre, Columbus, Ga.

Johnson Puts on "Song of Life" Prologue

Taking his cue from no less a person than William Shakespeare, Manager Johnson of the Luna theatre, Lafayette, Ind., put over a unique prologue when he played "The Song of Life."

The stage was arranged so that two dark curtains hid the screen from the audience. From between the portals there emerged a young woman garbed in spotless white robes, carrying a pair of scales. One side of the scales bore a pair of beautifully dressed dolls in dancing posture. The other side showed an overbalancing set of small dishes, embodying the theme of the picture in the contrast between luxury and drudgery.

Following the custom of Shakespearean plays the character in the stage name of "Chorus" spoke to the audience saying:

"To some wives life is just a 'drama of dishes.' They grow old, bent and gray by eternal washing. Their salon is the kitchen, their perpetual pursuit the dishpan. While favored and gifted butterflies flitter through life feasting upon ambrosia and dancing to the accompaniment of the Pipes of Pan, these drudging moths with clipped wings hear only one song. It is their 'Song of Life,' the rattle and clash of dishes.

"It is with such a woman that our present story is concerned. The theme is the tragedy of her discontent. The climax is the redemption and triumph of motherhood."

With the final words the organ, which had been playing softly, burst into full volume as the curtains parted and the screen flashed the opening scenes of "The Song of Life."

Snipers Work for Fame Only

MANAGER BILL DUNCAN of the Plaza theatre, Sioux City, Ia., talked three of the prettiest society girls in town to put up his "Fool's Paradise" stands. They hopped into the bill posters truck, and did the job in four places.

Mr. Duncan dropped a casual hint to the newspapers which sent photographers out to the locations. All the papers ran the photographs showing full details of the Paramount 24-sheet.

Novelty "Sailor Made Man" Lobby Used by Grimes

AT an outlay of $12.75 Manager C. B. Grimes of the Belvedere theatre, Tuscaloosa, Ala., built a most attractive lobby display for "A Sailor Made Man."

A special folding display board was arranged in the lobby and atop of this was displayed a miniature steel battleship, which was borrowed at a cost of three passes, and adjusted on a blue paper ocean. A spark apparatus had the effect of a ship wireless.

Burns' "Come On Over" Display Makes Big Hit

FRANK H. BURNS, manager of exploitation for the Orlando Enterprises, Orlando, Fla., put over some excellent stuff on the recent showing of "Come On Over." Cut-outs of Colleen Moore were made and around this group of cut-outs a lattice work was built. This was later painted white.

The whole lobby was then draped in green, with plenty of decorations in the shape of green shamrocks. A large number of the home-made shamrocks were also stuck to the various mirrors in the theatre.

The whole made a very attractive display that brought the Irish atmosphere of the picture in excellent shape.

Coffin Puts "Smilin' Through" Over by Radio

The popularity of the radio phone in Omaha was a psychological time for splendid exploitation on "Smilin' Through" last week at the Strand theatre in that city.

With newspapers devoting increased space to the radio in general, and particular feature stories appearing in the press on the market reports being spread broadcast through the middle west from a radio phone in the Omaha Grain Exchange Building, E. R. Coffin, exploitation representative for First National in that city, and Harry Watts, manager of the Strand theatre, hit upon a novel plan of proclaiming the attraction of "Smilin' Through" to the radio fans within listening distance.

Mr. Coffin talked his message on "Smilin' Through" via the Grain Exchange radio phone. Newspapers ran feature stories on the stunt, together with interviews from various radio fans who listened in on Coffin's propaganda speech.

Explaining by cut the exploitation stunts which H. B. Clark, manager of the Majestic theatre, Memphis, Tenn., used when "Three Live Ghosts" played his theatre

Here is a window display on "Penrod" which Byron F. Moore, manager of the Capitol theatre, Clinton, Ind., arranged as exploitation for the showing of this picture

Patterson's Want Ad Stunt Garners Much Publicity

Because he inserted a teaser want ad in the daily papers offering $50 reward for the recovery of a lost German police dog, Manager W. C. Patterson of the Metropolitan Theatre, Atlanta, Ga., reaped an enviable harvest of publicity for his showing of "The Silent Call."

With the idea of simply creating newspaper interest and furnishing the excuse for a legitimate story in the news columns—which he got—Patterson started his idea. He had no inkling that more than two dozen Atlantans would write offering clues as to how the dog could be found. Some even wrote in announcing the discovery and removal of a dead police dog and expressing the hope that it did not belong to the advertiser.

The hardest hit person was Captain William Kaliska who was certain he knew the whereabouts of the dog and had already figured out the uses to which he would put the reward. When he learned the truth of the matter he protested. The newspapers got hold of the matter and played it up humorously. Result: Additional publicity for "The Silent Call."

Stage setting on "My Boy" prologue presented by the Branford theatre, Newark

Branford, Newark, Originates Fine "The Barnstormer" Prologue

AN appropriate prologue for "The Barnstormer" was one of the features of the recent engagement of this picture at the Branford theatre, Newark, N. J.

The scene opened in front of a back drop showing the outside of a small town theatre. Two young ladies, obviously stranded by the unannounced departure of the show's manager, constitute themselves into a committee of ways and means, the means for the ways of getting back home being apparently hopeless.

A messenger boy hurries down the aisle of the house, refusing to be stopped by the usher. He has a message for the young ladies, he shouts. It develops that it is an offer to do an act at the Branford. While the girls retire behind stage the messenger boy sings a solo. At the conclusion of the song the drop is raised, revealing a stage set in translucent colors. The girls come out in Spanish costumes and the brief prologue finishes with a duet and dance.

As enacted at the Branford theatre this number won striking favor with the audience for its impromptu atmosphere and the ready harmony with the theme of the feature picture.

"Hail the Woman" Mis-spelled Word Stunt Used with Success

In addition to arranging a double truck newspaper tie-up with the products of local dealers, the Princess theatre, Eagle Grove, Ia., used the mis-spelled word stunt to arouse interest for its showing of "Hail the Woman."

Two pages of co-operative advertising is a big thing for a city like Eagle Grove, Ia., but when the Princess followed it up by offering ten prizes of two tickets each for the correct list of mis-spelled words in the two pages, the citizens just swallowed it up.

Local Masons Aid in Putting Over "Molly O"

Geo. W. Bailey, manager of the Victoria theatre, and D. M. Bain, exploitation and advertising manager for the Howard-Wells Amusement Company, Wilmington, N. C., put "Molly-O" over to good business recently, using hook-ups as the greater part of their exploitation. Mr. Bailey arranged with the Sepa Grotto of the local Masonic order for a benefit. They arranged for approximately 100 windows in which "Molly-O" advertising was displayed, stating that tickets were for sale inside. He also displayed about 100 large "Molly-O" hearts in his lobby, suspended from the ceiling by light cord. Mr. Bain arranged for window displays and tie-ups with "Molly-O" candy, silks, hats, shoes and other national "Molly-O" products.

Lobby decorations for "Moran of the Lady Letty" by the Palace theatre, McAlester, Okla.

MAE MURRAY
THURS. FRI. SAT. & SUN. MARCH 16-17 18-19
REGUN
presents
CECIL B. DeMILLE'S
production
"SATURDAY NIGHT"
with a Brilliant Cast including
Beatrice Joy, Conrad Nagel, Edith Roberts
Jack Mower, Theodore Roberts, John Davidson
Story by Jeanie MacPherson
One woman - his wife. The other - the wife of his friend. How when one must be left - which did he really love? The girl had dared him and fate stepped in! Then the millionaire society and club man weds his washerwoman's daughter!
Don't Take a Bath until "Saturday Night"
REGUN THEATRE
CECIL B. DeMILLE'S MASTERPIECE
SATURDAY NIGHT

Lobby decorations on "Saturday Night" used by Manager Charles Steiner of the Regun theatre, New York City

Excellent "Foolish Wives" Campaign

Newark Star-Eagle and Local Merchants Help Goodwin Theatre Put Over Picture

ONE of the most thorough and attention-getting advertising tie-ups ever made for a picture recently was put over in co-operation with the Newark Star-Eagle during the run of "Foolish Wives" at the Goodwin theatre, Newark. Maude George, one of the principals in the picture, was engaged for a novel shopping tour through Newark's leading shops. She shopped costumed as she appeared in "Foolish Wives," white wig and all.

In advance of this shopping tour, a special three page section, contributed by Newark merchants, ran in the Newark Star-Eagle. In this section a marvelous flash of Miss George, "Foolish Wives" and the Goodwin theatre was displayed prominently throughout with cuts and an eight column banner across the top.

This was followed by the schedule of her tour, etc. On the day of the event she visited the various shops according to schedule and at each and every stop motion pictures were made of her entering or leaving the store. A still cameraman was also on hand and he took shots of Miss George and the merchants.

At noon she was tendered a luncheon at the Berwick Hotel by the manager and his staff. Every store or shop had a prominent window display and she received many trophies of appreciation by the merchants.

At night she made two personal appearances at the theatre and was received by Mayor Briedenback and his staff, who made her a witness at a private wedding held in the Mayor's office.

The motion pictures made of the stunt were shown at the theatre the following week, bringing many to the theatre who had either met the star or who were photographed with her during some stage of her tour.

One week later, the Star-Eagle ran another full page following, using stills made of the tour in the various ads purchased for the special follow-up section. All in all the stunt enjoyed two weeks publicity.

Marc Lachmann, exploitation representative of the Universal Film Company, is responsible for the Newark Star-Eagle event.

Uses Steam Racer and Stencil to Sell "Watch Your Step"

K. C. MANNY, manager of the Meralta Theatre, a Los Angeles suburban house, put "Watch Your Step" over big by means of two unique exploitation stunts at very little cost. Obtaining an old steam automobile, with a record of 180 miles an hour, he placed it in the lobby. Running a wire from an ordinary electric socket to a buzzer placed under the hood of the machine, he obtained the suggestion, which was further heightened by a mounted six-sheet hung directly over the automobile, and a row of stills stretched from stem to stern of the "old boat."

Taking advantage of the possibilities of the title, Mr. Manny had a stencil made reading "Watch Your Step" and lettered the sidewalks within a radius of half a dozen blocks of the theatre, in addition to stencilling the title on the automobile. Three sheets, one sheets and colored enlargements, obtained from the exchange, added color to the lobby display.

Elaborate "Fool's Paradise" Prologue Presented by Grombacher

Ray Grombacher, manager of the Liberty Theatre, Spokane, Wash., gave "Fool's Paradise" a big exploitation campaign and an artistic presentation.

Mr. Grombacher's exploitation among other stunts included a window display in the Music Shop next door, in which the song "Somewhere in Naples," some live alligators (little fellows) and appropriate billing on the picture were featured.

The prologue is best explained by the accompanying cut. The gondola shown moved across the stage, which was lighted in blue with a spot light on the singers. A gauze was used in front of the act and the song "Somewhere in Naples" was featured.

Following the song number a Mexican street scene was used, which closed the prologue number.

Ray Grombacher's "Fool's Paradise" prologue as related in the accompanying story concerning the presentation of this picture at the Liberty theatre, Spokane

This cut shows two of the recent lobby displays arranged by A. C. Stalcup, manager of the Princess theatre, Eastland, Texas. The "Rent Free" lobby is of beaver board and painted to represent brick. Cut-outs of two boxers in a miniature ring were used for "The Leather Pushers" episode

Stages Boxing Match as Interlude to "World's Champion"

What he called an interlogue was the presentation stunt for "The World's Champion" was the stunt which Managing Director Sid Grauman of Grauman's theatre, Los Angeles, pulled in connection with the showing of this feature. At the point in the picture where Reid is seen battling for the championship of the world, the film was flashed off, the screen arose, and on the illuminated stage which appeared, there stood a bona fide prize ring—in which two boxers in the flesh were pounding away at each other. Around the ring were assembled a score or more of spectators, cheering for their respecitve pugilists. In fact, their cheers were heard a moment before the screen was pulled up. After a minute or so of the milling, one of the fighters went down for the count. The referee had scarcely reached the stroke of ten when the screen descended and the fight scenes of the picture proper were resumed. The entire interlogue did not durate two minutes.

The perambulating bill board which the Strand theatre, Waverly, Mass., used to exploit "The Duke of Chimney Butte" is shown in the above illustration.

Another "Old Oaken Bucket" Display as Suggested by Title

As suggested by the title, a lobby display carrying out the "Old Oaken Bucket" idea was arranged by F. J. Miller, manager of the Rialto theatre, Augusta, Ga. An old rope, an old bucket covered with moss, and a "prop" well surrounded by honeysuckle vines and blossoms proved very effective and attracted wide attention.

Kiddies Matinee, a Bramford "My Boy" Lure

D. J. Shepherd, managing director, A. Gordon Reid, production manager, and M. J. Cullen, publicity director, constituting the advisory board of the Branford Theatre, Newark, N. J., laid out an extensive advertising campaign for the showing of "My Boy."

A kiddies' matinee was the lure that worked up interest for the opening day. Thousands of throwaways were distributed throughout the public schools and each principal was allotted 20 tickets to be given away to the winners of contests held at the various schools. This ranged from essays to declamations. At the same time, Uncle George, who runs a children's page in the Newark Ledger, was given 20 tickets which were awarded to the writers of the best letters as to why they wanted to see Jackie Coogan.

Every paper in town covered the opening and the publicity, accelerated by the interest of the children, made itself thereafter.

For a prologue, A. Gordon Reid conceived the idea of the deck of a ship with Little Miss Edna Fenton, dressed as Jackie, singing: "If You Like Me As I Like You" and the theme of this song was also made the theme of the picture in the orchestration. It also served as a means for successful and artistic tie ups with music dealers.

The sky line was represented by a blue cyclarama, with set rows for the water ripples. Small boats were used on the water to give a skyline perspective and a sunset off stage added a colorful touch. Life preservers, coils of rope and cabins provided a realistic atmosphere to the scene which was suggested by the opening reel of "My Boy."

Offer Free Tickets to Those Who Solve Puzzle

The Wilson theatre, Rupert, Idaho, took an ad in the Minidoka County News, offering two tickets to anyone who could solve this puzzle.

1. Bet her orders too
2. A red ace will
3. O can they tell
4. I am Ida Novres
5. Then mama is hog
6. Race "Lady Bi"

A rearrangement of these crazy sentences spells the name of a Paramount star. The answers are: 1. Theodore Roberts, 2. Wallace Reid, 3. Ethel Clayton, 4. Marion Davies, 5. Thomas Meighan, and 6, Alice Brady.

Red Bank, New Jersey Town, Tries Out Window Displays

When George G. Roop, manager of the Palace theatre, Red Bank, N. J., wanted to spread himself on "The Mistress of the World," he went to Stork's Music Store, and it took very little persuasion to secure the two prominent windows.

This store is on the most prominent corner in the city, and windows being a new form of exploitation in Red Bank, there was only one result to Mr. Roop's idea—the best outside publicity ever given a picture in Red Bank.

Pastel picture of Fairbanks drawn by a local artist for the showing of "The Three Musketeers" at the Strand theatre, Hastings, Neb., Fred A. Worrell, manager

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

The World's Champion—
Best attraction in several months. Shown in conjunction with personal appearance of Wesley Barry and did a capacity business for a week. (Middle West.)

A light but agreeable picture which drew well. (Middle West.)

Wallace Reid always popular at this house. Went over big. (Middle West.)

Exit the Vamp—
Good picture for average house. Generally liked. Appeal especially to women. Business was just fair. (Middle West.)

The Dancin' Fool—
Fair business. Stunt of special admission to those of height of Bebe Daniels or Wallace Reid. Good comedy feature. (Middle West.)

Moran of the Lady Letty—
Well advertised this one went over for capacity business for most of a week run. (East.)

Bought and Paid For—
Everyone liked it. One of best of the year. Good receipts for week. (Middle West.)

Mistress of the World—
This picture played to excellent business. (South.)

The Lane That Had No Turning—
Fine picture. Might have done better with a bigger star. (Middle West.)

Boomerang Bill—
Good entertainment and fine box office receipts. (West.)

Travelin' On—
Fairly good picture. Box office value fair. (West.)

Her Husband's Trademark—
Business very satisfactory. Well dressed feature with Miss Swanson in more appealing role than generally. Plot rather slight. (Middle West.)

Six Best Cellars—
On second run the picture did good business. Business in general improving right along but could be better. (Middle West.)

The Green Temptation—
A real box office attraction. Played to good business for week. (Middle West.)

An effective display for "The Sheik's Wife" as used by Lafayette Square Theatre, Buffalo

An attractive lay-out designed by the Clemmer Theatre, Seattle

FIRST NATIONAL

A Question of Honor—
Melodrama that is exciting enough but did not pull in much business. May have been the fine weather. Have no other reason. Star not so popular perhaps.

Despite strong competition, this one attracted a good attendance for a week's run. (Middle West.)

Polly of the Follies—
Business good. Some division of opinion on feature but generally quite satisfactory. A dancing feature contest on Wednesday was one of the best stunts ever put on. Fine girls who were splendid dancers won biggest applause ever accorded a contest. (Middle West.)

Smilin' Through—
Second week held up big. Public still raving about it. (Middle West.)

The Silent Call—
Tenth week and is still going big. (West.)

Pay Day—
A dandy with some new comedy effects that won appreciation from those who'd never been Chaplin fans. Only complaint was that it was too short. (Middle West.)

METRO

Turn to the Right—
One of the best ever. Receipts dandy. (East.)

Went over big. Fine picture and big box office value. (West.)

Glass Houses—
Pleased mightily, Miss Dana being especially well liked hereabouts. Receipts first class. (East.)

The Four Horsemen of the Apocalypse—
Played to big business during two weeks' run at popular prices. (Middle West.)

Fighting Mad—
A Texas version of "The Three Musketeers" and should do well wherever westerns are popular. Especially appreciated by those who have seen the "Musketeers." Business good. (Middle West.)

Peacock Alley—
Lots of pep and thrills and pleased generally. Mae Murray a favorite. Good crowds. (Middle West.)

REALART

A Game Chicken—
Bebe Daniels is always certain of good houses here. This production was no exception, as it did a good week's business. (Middle West.)

Bebe Daniels a prime favorite at this house which accounted for satisfactory business in unusually fine weather which kept patrons "out in the air." (East.)

Divided opinion. Some thought it a funny feature and others were as strongly dissatisfied. Business pretty good, however. (Middle West.)

The Furnace—
On second run satisfactory business. Well done picture of society life. (Middle West.)

The Heart Specialist—
Very good feature. Business fine. (West.)

Proved a popular selection and heard much favorable comment. Receipts were satisfactory. (Middle West.)

UNIVERSAL

Wild Honey—
Priscilla Dean is popular here and the picture played to good crowds for a week. (Middle West.)

Went over big. Priscilla Dean has many admirers here and the picture drew well all week. (Middle West.)

The Dangerous Little Demon—
Fine production which brought good business. (West.)

Reputation—
Business not very good on second showing. People discouraged by tragedy in it, I guess. Pleasant weather had effect too. (Middle West.)

Man to Man—
Good entertainment and fine business. (West.)

FOX

Shame—
A good picture and box office attraction. Held for second week. (Middle West.)

Business fair. Picture seemed to appeal to those who did see it. (East.)

Iron to Gold—
Business was fair. Feature not entirely satisfactory. (Middle West.)

A Stage Romance—
An excellent picture, which only drew fairly well. (Middle West.)

GOLDWYN

The Invisible Power—
A good program picture. No fault to find with this picture which won much favorable comment. Business only fair, however. (Middle West.)

Be My Wife—
This one went over fine. Great business. (West.)

PATHE

The Isle of Zorda—
Fairly good picture. Business better than usual. (West.)

Woman Wake Up—
Fair entertainment. Business fair. (West.)

AMERICAN RELEASING

Cardigan—
Good picture which went over big at this house. Holding it for second week. (Middle West.)

With extraordinary exploitation, this went over big. Tells fine story. (Middle West.)

HODKINSON

Cameron of the Royal Mounted—
Good outdoor picture. Did fair business for one week. (Middle West.)

VITAGRAPH

Flower of the North—
Good picture and good box office value. (West.)

ROBERTSON-COLE

The Barricade—
This one was shown in conjunction with a special added attraction, Eugene Dennis, psychic wonder girl of Kansas, and did a capacity business for a week. It is difficult to determine where the dividing line in drawing power should be. (Middle West.)

STATE RIGHTS

School Days—
Went over better than expected this time of year. Receipts pleasing. (East.)

A sure-fire box office attraction. Wesley Barry is a good drawing card and we did big business for week. (Middle West.)

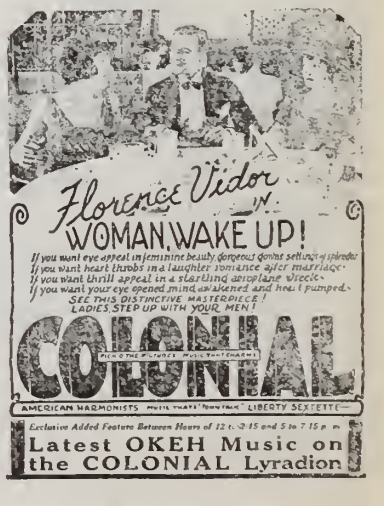
Where Is My Wandering Boy Tonight—
Truly a splendid picture and we did excellent business. Holding it over for second week. (Middle West.)

The Splendid Lie—
Just an average picture and we did fair business. (Middle West.)

Determination—
Fair with receipts about the same. (East.)

What No Woman Knows—
Attracted less than average business. Story not up to standard of other Clara Kimball Young offerings. (East.)

So This Is Arizona—
It rained and they stayed home and it was nice weather and they stayed outdoors. Good western feature. Fair business. (Middle West.)


Florence Vidor
in
WOMAN, WAKE UP!
If you want eye appeal in feminine beauty, gorgeous gowns setting a splendor
If you want heart throbs in a laughter romance after marriage
If you want thrill appeal in a startling airplane wreck
If you want your eye opened, mind awakened and heart pumped
SEE THIS DISTINCTIVE MASTERPIECE!
LADIES, STEP UP WITH YOUR MEN!
COLONIAL
AMERICAN HARMONISTS
LIBERTY SEXTETTE
Exclusive Added Feature Between Hours of 12 to 3-15 and 5 to 7-15 p. m.
Latest OKEH Music on the COLONIAL Lyradion

The display employed by the Colonial, Indianapolis, to advertise "Woman, Wake Up!"

PROGRAMS FOR THE WEEK OF APRIL 2ND

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Rialto Theatre—
Overture—"Romeo and Juliet," played by Rialto orchestra.
Educational—How to Grow Thin—Educational.
Dance—Eccentric Fox Trot, with Grace Eastman.
Current Events—Rialto Magazine including Tony Sarg's comedy, The Original Movie.
Vocal—"The Palms"—Edoardo Albano, baritone.
Feature—The Crimson Challenge—Dorothy Dalton.
Novelty—"Old Timers' Waltz," by Rialto orchestra.
Comedy—The Anvil Chorus—Snub Pollard.

Capitol Theatre—
Overture—"Pagliacci," by Capitol Grand orchestra.
Special—(a) "Meditation," from "Thais"; (b) "Tambourine Chinois"; Fredric Fradkin, concertmaster, Capitol Grand orchestra.
Novelty—(a) "Getting Canada's Goat"; (b) "Thrills and Spills" Lyman Howe.
Special—(a) "The Swan," with Mlle. Gambarelli, Ballerina; (b) Aria from "L'Elisir D' Amore," by Arturo Gervasi, tenor; (c) "Marionette," by Alexander Oumansky, Doris Niles and Thalia Zanou, dancers.
Current Events—Capitol News.
Vocal—The Palms—Marguerite Schuiling, mezzo soprano.
Feature—When Romance Riders—Goldwyn.
Interlude—"Marche Joyeuse," by Capitol Grand orchestra.
Comedy—Such Is Life in Nice—Hy Mayer Travelaugh.
Organ Solo—Arabesca No. 1, played by Melchiorre Mauro-Cottone, organist.
Next week—The Glorious Adventure—Lady Diana Manners.

Mark Strand Theatre—
Overture—Selections from "Faust," by the Strand Symphony orchestra.
Current Events—Mark Strand Topical Review.
Prologue—Strand Male Quartette, with special scenic setting.
Comedy—Pay Day—Charles Chaplin.
Feature—The Woman He Married—Anita Stewart.
Next Week—Smilin' Through—Norma Talmadge.

Rivoli Theatre—
Overture—"Fra Diavolo," played by Rivoli orchestra.
Current Events—Rivoli Pictorial.
Vocal—"Around the Table," C. Katiliansky, baritone and Rivoli Male Quartette.
Feature—The Good Provider—Vera Gordon and Dore Davidson.

ADAMS
THE TWIN THEATRES
MADISON
CAUGHT!
HE FOUND HIS WIFE IN THE ARMS OF ANOTHER MAN! A HARMLESS FLIRTATION AT FIRST, BUT IN THE END IT WAS TERMED—
"GRAND LARCENY"
of WHY?
CAN A WOMAN WHO IS STOLEN FROM ONE MAN BE STOLEN FROM ANOTHER?
ELLIOTT DEXTER
A GREAT CAST
A SCREAMING "TOONERVILLE" COMEDY
GREAT ORCHESTRA
DOWN CAME THE RUSHING TORRENT!
WHIRLING, SWIRLING, CRASHING, ROARING, UPON THE UNSUSPECTING PEOPLE WHO, UPON THE INSTANT, FLEE FOR THEIR LIVES!
IF EVER THE SCREEN HAS PRODUCED A THRILLING, GASPING SCENE, THIS IS IT!
PRISCILLA DEAN
IN A STUPENDOUS MELODRAMA
"WILD HONEY"
—IN ADDITION—
PIERRE AND PEGGY
SELECTED SCREEN NOVELTIES THAT CHARM AND AMUSE
A GREAT TWO-HOUR NOVELTY BILL THAT BEARS NO EQUAL

How the Adams and the Madison of Detroit advertised "Grand Larceny" and "Wild Honey"

Instrumental—Original piano trio, Edgar Fairchild, Herbert Clair and George Dilworth, playing "Song of India" and "Sky Blues."
Comedy—The Rainmaker—Lloyd Hamilton.

Central Theatre—
Overture—"Pierrette."
Comedy—Please Remit—Monty Banks.
Vocal Solo—"Mother's Lullaby," by Dora Edwards.
Feature—Your Best Friend—Vera Gordon.

Apollo Theatre—
Orphans of the Storm continued.

Criterion Theatre—
Loves of Pharaoh continued.

Cameo Theatre—
Sisters continued.

LOS ANGELES

Mission—
Overture—"Sampson and Delilah."
Prologue—Scenic novelty titled "The Storm," made by Leland Burrud and Bloom Polycrome laboratory, accompanied by orchestra, playing "The Storm," used as a prologue to D. W. Griffith's "Orphans of the Storm."
Feature—Orphans of the Storm—United Artists.

Kinema—
Novelty—Topics of the Day.
Comedy—The Rain Maker—Mermaid.
Current Events—International News.
Organ—"The Psalms."
Feature—Sisters—American Releasing.
Next Week—Pay Day and Island Wives.

Tally's—
Current Events—Kinograms.
Comedy—Mutts—Century.
Novelty—Mind-reading act.
Feature—The Man from Downing Street.

Miller's—
Feature—Silent Call (now in tenth week).

California—
Current Events—From Fox and Kinograms.
Orchestra—Symphony concert rendering "Carmen," "The Herd Girl's Dream," and "Gypsy Blues" with special arrangement prepared by Whitmark, for this orchestra.
Feature—The Night Rose.
Comedy—The Studio Rube—Fox.
Next Week—A Virgin Paradise.

Clune's—
Scenic—The Swiss Alps.
Current Events—Kinograms.
Vocal—Tenor selection, "The Gin, Gin, Ginny Shore."
Feature—Don't Doubt Your Wife.
Next Week—The Bride's Play.

Superba—
Orchestra—"Suawanee River," as played in six different countries.
Short Drama—Fifth "round" of Leather-Pushers' series.
Current Events—International News.
Specialty—Moments with Lincoln, accompanied by lecture by Joseph Hazelton, who was present in theatre the night of Lincoln's assassination.
Novelty—Fashion Film by Peggy Hamilton.
Feature—The Bear Cat.

Symphony—
Current Events—Fox News.
Scenic—Sun Beams—Prizma.
Comedy—Full of Pep—Roach.
Feature—Intrigue—D. P. Howells.
Next Week—Up and Going.

Grauman's Rialto—
Repertoire of Paramount pictures, the same as used in the New York Rialto during the week of March 26th.

Grauman's—
Overture—Medley.
Educationa—Pathe Weekly.
Organ—"Ave Marie," with interior setting of a cathedral and special lighting effects.
Dance—Russian Ballet Dance.
Novelty—Pathe Review.
Specialty—Glee Club of University of Southern California, consisting of twenty-two people.
Feature—Bought and Paid For—Paramount.

Hillstreet—
Educational—Kineto Review.
Current Events—Kinograms.
Novelty—Harris Dickson's Comedy Beauty Contest.
Feature—Cameron of the Royal Mounted.
Vaudeville—Five acts.

Loew's State—
Current Events—International News.
Vaudeville—Five acts.
Feature—The Golden Gift—Metro.

SEATTLE

Coliseum—
Overture—Selections from "The Mikado."
Current Events—From Pathe and Kinograms.
Scenic—Scenes You Can't Forget.
Cartoon—Fifty-Fifty.
Vocal—Marian Wheaton and Marie Broulette singing "Indian Love Lyrics" and "Everybody."
Feature—The Rosary.
Next Week—A Question of Honor.

Columbia Theatre—
Overture—"Largo from Handel" and "Violets."
Current Events—International News.
Short Drama—Fourth number of "The Leather Pushers."
Comedy—The Rubber Neck.
Feature—The Dangerous Little Demon.
Next Week—Foolish Wives.

Strand Theatre—
Overture—"A Little Love: A Little Kiss."
Current Events—Kinograms.
Novelty—Pictures of audiences taken last week by Louise Lovely, during personal appearance.
Comedy—Battling Torchy.
Feature—Her Husband's Trademark. Presented with a prologue in which a reproduction of the cabaret scene in the picture is used as a stage setting and in which Margaret Priester

An effective design conceived by the Terminal, Newark, to advertise Tom Mix in "Chasing the Moon"

and a chorus of nine present a dancing number under the title of "Dance of the Toys."
Next Week—Bought and Paid For.

Blue Mouse Theatre—

Overture—"Spirit of America."
Current Events—Fox News.
Comedy—The Piper.
Feature—Cardigan.
Next Week—Charge It.

Liberty Theatre—

Overture—Popular Medley.
Current Events—Liberty and Selznick News.
Scenic—Pathe Review.
Comedy—Jump Your Job.
Feature—The Green Temptation. Presented with a prologue in which an apache dance in imitation of the one in the feature.
Next Week—Pay Day and Come on Over.

Winter Garden Theatre—

Current Events — International News.
Novelty—High and Fancy Diving.
Musical—Six melody men in instrumental numbers.
Feature—Sisters.
Next Week—Why Announce Your Marriage.

DES MOINES

Des Moines Theatre—

Overture—Medley arranged by Des Moines orchestra leader.
Scenic—Golf—Educational.
Current Events—International.
Comedy—"Cops," with Buster Keaton.
Feature—"What No Man Knows," with Clara Kimball Young.
Next Week—Turn to the Right—Metro.

Strand Theatre—

Dancing Number — "Tango of 1922," by Dorothy Schlesinger and Doris Dickinson, local girls.
Current Events—Educational Kinograms.
Comedy — "A Barnyard Cavalier," with Bobby Vernon.
Feature—"The Lane that Has No Turning," with Agnes Ayres.
Next Week—"Foolish Wives."

Garden—

Comedy — "That's Him," with Harold Lloyd.
Feature—"A Man's Home," with Harry T. Morey.
Next Week—Three Live Ghosts.

CINCINNATI

Walnut—

Current Events—Pathe News.
Topics of the Day—Literary Digest.
Novelty Cartoon—Aesop's Fables—Pathe.
Feature—The Barnstormer.
Added Feature—The Palefacc—Buster Keaton Comedy.
Next week—Her Husband's Trademark.

Strand—

Current Events—Pathe News.
Feature—Beyond the Rainbow.
Added Feature—Pay Day—Chaplin Comedy.
Next week—Smilin' Through.

Gifts—

Current Events—Fox News.
Feature—Frivolous Wives.
Comedy—Step on It—Hallroom Boys.

Palace—

Current Events—International News.
Popics of the Day—Literary Digest.
Feature—A Certain Rich Man.
Next week—Wife Against Wife.

Capitol—

Overture — "My Old Kentucky Home," Langey—Capital Symphony orchestra, Theodore Hahn, Jr., conductor.
Capitol News Events Novelty.
Novelty—Grantland Rice Sport Review—Golf.
Musical Novelty—Three O'Clock in the Morning—Organlogue.
Short Drama—Corporal Jim's Ward—Irving Cummings.
Song—Song presentation to feature "In an Old-Fashioned Town" (Squires), Miss Lula Mastin, soloist.
Feature—Watch Your Step.
Comedy—A Rag-Doll Romance—Campbell Comedy.
Next week—Orphans of the Storm (popular prices).

Rialto—

Overture—Rialto orchestra.
Current Events—International News.
Short Drama — Round 3 — The Leather Pushers.
Feature—The Iron Trail.

GRAND
MILLION DOLLAR PHOTOPLAY THEATER
BIG PROGRAM OF VARIED AND INTERESTING SUBJECTS ALL THIS WEEK
Katherine MacDonald
LOVELIEST PERSON ON THE SCREEN, IN THE STORY OF A DARING GIRL WHO FIGHTS WITH MAN'S WEAPONS,
"The Woman's Side"
FEATURE COMEDY
BOBBY VERNON
IN
"PURE AND SIMPLE"
SYMPHONY ORCHESTRA — URBAN'S NOVELTY, "MOVIE CHATS"
NEWS — TOPICS"
WEEK APRIL 10

The copy designed by the Grand, Pittsburgh, for Katherine MacDonald in "The Woman's Side!"

PHILADELPHIA

Stanley—

Current Events—Pathe News.
Comedy—Pay Day—First National.
Scenic—The Lamplighter.
Feature—Woman's Place — Peerless.
Next week — Fascination — Paramount.

Stanton—

Feature—The Golem—Goldwyn.
Next week—Where Is My Wandering Boy Tonight?

Arcadia—

Current Events—Pathe News.
Comedy—Torchy's Ghost.
Educational—Edgar Allen Poe—Hodkinson.
Feature—For Those We Love—Goldwyn.
Next week—Two Kinds of Women—Robertson Cole.

Regent—

Educational—Movie Chats—Hodkinson.
Comedy—Next Aisle Over—Pathe.
Feature—The Song of the Soul—Goldwyn.
Next week—At the Stage Door.

Palace—

Current Events—Pathe News.
Comic—F. O. B. Africa—Masterpiece.
Short Film—Barefeet and Furfeet.
Feature — Love's Redemption — Peerless.
Next week—Bought and Paid for—Paramount.

Victoria—

Current Events—Pathe News.
Cartoon—Golfin'—M. & J.—Fox.
Comedy—Smiles—Masterpiece.
Feature—The Right that Failed—Metro.
Next Week—Chasing the Moon—Fox.

Capitol—

Current Events—Kinograms.
Screen Snapshots No. 22—Masterpiece.
Comedy—A Hero at Zero—Masterpiece.
Feature—The Way of a Maid—Select.
Next Week—Her Husband's Trademark—Paramount.

ATLANTA

Howard Theatre—

Overture—The Prince of Pilsen.
Current Events—Howard News and Views.
Specialty—La Paloma, with Gertrude Kelley and George McNulty.
Feature—Bebe Daniels in A Game Chicken.
Special—The Young Painter, described as a life illustration of a famous Rembrandt.

Metropolitan Theatre—

Overture—Selections.
Current Events—Kinograms.
Instrumental—Harold Bachman and his Million Dollar Band.
Feature—Katherine McDonald in The Woman's Side.

CLEVELAND

State—

Overture—Medley of popular operettas.
Current Events — Pathe News — Review—Topics of the Day.
Cartoon—Mutt & Jeff.
Scenic—The Quest of the Big 'Un.
Feature—"The Green Temptation," with Betty Compson.
Prologue—State Theatre Follies, arranged and produced by Managing Director George H. Dumond. A miniature "Follies" show, with dancing specialties, son g specialties and novelties.
Next Week—"Mamma's Affair," with Constance Talmadge and Buster Keaton in "Cops,"

Allen—

Overture—"Slavic Rhapsody," by Friedman, interpreted by Musical Director Philip Spitalny and the Allen Symphony Orchestra.
Current Events—Allentte—Selected news events.
Comedy—The Skipper's Policy—Toonerville Comedy.
Prizma—Seeing the Unseen.
Feature—"French Heels," with Irene Castle.
Specialty—"April Showers," vocal and dancing specialties, as solos and with Allen Ensemble of thirty people.
Next Week—Where Is My Wandering Boy Tonight?

Stillman—

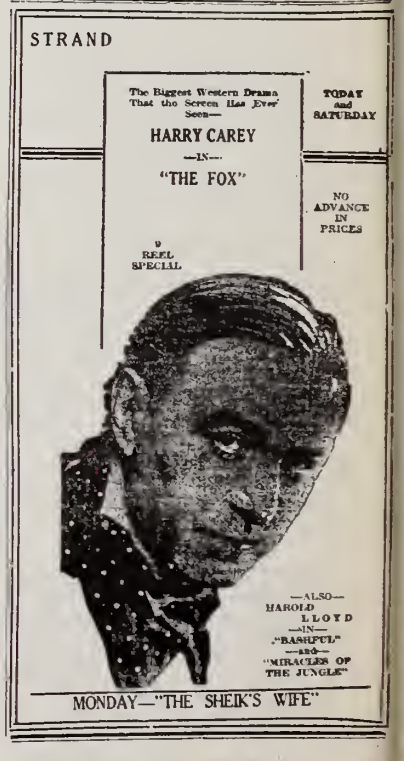
Overture—Selections from "Nevin," arranged by Homer Walters, musical director.
Current Events—Pathe News.
Comedy—A Pair of Sexes.
Feature—A Doll's House—Nazimova.
Next Week—Mae Murray in "Facination."

Park—

Overture—"Poet and Peasant," rendered under the direction of Maurice Spitalny.
Current Events—Fox News.
Comedy—"Love and War."
Feature—"Nobody."
Next Week—"Habit."

Standard—

Current Events — International News.



How the Strand, Sydney, N. S., advertised Harry Carey in "The Fox"

Comedy—The Rubberneck — Lee Moran.
Feature—"The Dangerous Little Demon," with Marie Prevost.
Next Week—Hoot Gibson in "Bearcat."

CHICAGO

Chicago Theatre—
Overture—"Cavalleria Rusticana."
Educational—Pathe Color Review.
Specialty—Benson's Dance Orchestra.
Novelty—Topics of the Day.
Organ Solo—Mendelsohn's Spring Song—Jess Crawford at organ.
Prologue—Special numbers by Sudworth Frazier.
Feature—The Silent Call.
Comedy—Buster Keaton in Cops.
Coming Feature—Sisters — American Releasing.

Tivoli Theatre—
Overture—"The Dance of the Hour."
Scenic—Scenes from Japan.
Specialty—Bartram & Saxon in Alpine Idyl.
Current Events—Pathe News.
Novelty—Topics of the Day.
Organ Solo—"Stealing," Milton Charles at the organ.
Specialty—Evening in Venice.
Feature—Turn to the Right.
Komic Kartoon.
Coming feature—Foolish Wives.

Woodlawn Theatre—
Organ Solo—"Stealing."
Novelty — Woodlawn Travels, "Song of Arrow Head Lake."
Educational — Woodlawn Pictorial Review.
Comedy—Full of Pep.
Overture—Selection from Edmund Jakobowski's Comic Opera, "Erminie."
Feature—The Rosary.
Coming feature—Nazimova in A Doll's House.

Roosevelt Theatre—
Overture—Bits of Grand Opera.
Current Events—News and Views of the World.
Specialty — Mr. Stanley Beason, baritone, costumed as Rudolph Valentino in the feature picture, singing typical Argentine love songs.
Feature—The Four Horsemen of the Apocalypse (second week).
Coming feature—Bought and Paid For.

Randolph Theatre—
Feature—Where Is My Wandering Boy Tonight? (second week).
Comedy—O Promise Me.
Coming Feature—Priscilla Dean in Wild Honey.

Ziegfeld Theatre—
Feature—Cardigan (second week).
Novelty—Aesops Fables.
Current Events—News Weekly.
Coming feature—Mabel Normand in Head Over Heels.

Barbee's Loop—
Feature — Norma Talmadge in Smilin' Through.
Comedy—Harold Lloyd in Beat It.
Novelty—Topics of the Day—Pathe.
Specialty—The song of "Smilin' Through" flashed on the screen.
Coming feature—Ten Nights in a Bar Room.

Great Northern—
Feature—Orphans of the Storm, featuring the Gish sisters (eleventh week).

SNUB POLLARD
BUTTERFLY
ADMISSION 40c
THE VOICE IN THE DARK
caused the Judge to pause, clinch his fists and swear vengeance on the man who had wronged him. The next instant he was himself again. The lovable reprobate.
'THE PRODIGAL JUDGE'
From the World Famous Novel by Vaughn Kester
With the Finest of All Character Actors
MACLYN ARBUCKLE
As the Judge, and
JEAN PAIGE AS THE HEROINE
Perfect locations, excellent cast, a famous story and stirring scenes in a master film.
A film that becomes a reality as soon as it is projected on the screen.
A story of heart interest that appeals to every human being because the characters are flesh and blood creatures and their actions are those of human activity.
The Story of "The Prodigal Judge" is too big and fine and vital to adequately summarize in the small space of an advertisement, therefore good taste causes us to refrain. We would merely say the production is record size and follows the novel closely.

An action design used by the Butterfly of Milwaukee to advertise "The Prodigal Judge"

ST. LOUIS

Missouri—
Overture—Missouri Symphony orchestra, led by Isadore Cohen.
Current Events—Missouri News and Views.
Comedy—Tony Sarg's The First Movie.
Songologue—"Georgia," Mrs. Karl Kimmel, soloist, assisted by Missouri Symphony orchestra.
Feature—Betty Compson in The Green Temptation.
Matinee Attraction—Final chapter of The Mistress of the World.

New Grand Central and West End Lyric—
Overture.
Current Events—News and Views.
Specialty—Personal appearance of Egbert Van Alstyne, famous composer.
Comedy—Spooks.
Feature—Jackie Coogan in My Boy.

An attractive display employed by the Allen of Cleveland to advertise Irene Castle in "French Heels"

William Fox Liberty—
Overture—Liberty Concert orchestra.
Current Events—Fox News.
Cartoon—Mutt and Jeff Cartoon—Fox.
Comedy—Chester Conklin in The Piper.
Feature—Tom Mix in Up and Going.

New Capitol—
Current Events—News and Views.
Organ—Organ Recital.
Novelty—Aesop Fables.
Comedy—Buster Keaton in The Boat.
Feature—Wallace Reid in The World's Champion.

KANSAS CITY

Liberty Theatre—
Overture—Selections.
Current Events—Pathe News.
Comedy—Aesop's Fables.
Short Subject—The Leather Pushers, serial.
Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Special Number—Prince Lei Lani, singing vocal selections.
Feature—Beyond the Rainbow, special cast.
Next week—School Days—Wesley Barry.

Doric Theatre—
Current Events—International.
Organ Selections—P. E. Stevens, organist.
Special Number—Eugene Dennis, psychic wonder girl of Kansas.
Feature—All's Fair in Love—Richard Dix and Mae Collins.
Next week—Love's Boomerang—Ann Forrest.

Newman Theatre—
Overture—Cavalleria Rusticana."
Current Events—Newman News and Views.
Organ Selections—Gerald F. Baker and Q. Landwehr, organists.
Special Number — Velma Lyon Weer, soprano, and Burdette Cleveland, pianist.
Feature—The Seventh Day, Richard Barthelmess.
Next week—A Connecticut Yankee in King Arthur's Court—Fox.

Royal Theatre—
Overture—Selections.
Current Events — Royal Screen Magazine.
Comedy—Toonerville Comedy.
Organ Selections — Harry Frank and Miss Ella McGorty, organists.
Feature — The Woman's Side, Katherine MacDonald.
Next week—Bought and Paid For—Paramount.

Twelfth Street Theatre—
Overture—Selections.
Novelty—Screen Magazine.
Short Subject — Jungle Adventures.
Organ Selections — Miss Hazel Webb and Miss Fay Shepherd, organists.
Feature—Belle of Alaska, Jane Novak and Noah Beery.
Next week—Man to Man, Harry Carey—Universal.

WASHINGTON

Crandall's Metropolitan—
Overture—"Lohengrin."
Harp Solo—"Believe Me If All Those Endearing Charms."
Current Events — Pathe News—Topics of the Day.
Comedy—Full of Pep.
Feature—The Lotus Eater—First National.
Next week—The Seventh Day—First National.

Loew's Columbia—
Feature (Cont'd)—Moran of the Lady Letty—Paramount.
Next week—Fascination—Metro.

Loew's Palace—
Overture—"The Three Twins."
Current Events — Pathe News — Topics of the Day.
Comedy—Kiss and Make Up—Christie.
Feature—Cradle—Paramount.

Moore's Rialto—
Overture—"Madame Butterfly."
Cornet Solo—"The Palms."
Current Events—Fox News.
Comedy—Torchy's Ghost.
Scenic—Missing Men—Bruce.
Feature—Find the Woman—Paramount.
Next week—Over the Hill—Fox.

TODAY, UNTIL FRI.
An Elaborate French Production
"GYPSY PASSION"
A Story of Passionate Love & Passionate Hate
From the famous novel "The Child of the Bear"
ROMANCE
THRILLS
"Oh, you will like 'Gypsy Passion.' It is unlike anything else ever screened. It is vivid, beautiful, delicate as Poetry. See it, for you will be doubly pleased."
—Chicago American
ADDED ATTRACTIONS
SUNSHINE COMEDY
"Please Be Careful"
MUTT AND JEFF
FOX NEWS
"FACE TO FACE WITH JAPAN"
FOX WASHINGTON

An attractive piece of ad copy employed by the Washington, Detroit, for "Gypsy Passion"

GRANADA
STARTING TOMORROW
KATHLEEN NORRIS'
FAMOUS STORY
"SISTERS"
with Seena Owen
Matt Moore - Gladys Leslie
Is marriage an experiment?
Is divorce cowardly?
Kathleen Norris answers these great questions in her story—"SISTERS." An intimate study of marriage—from the novel that was talked about for two years! Played by an all-star cast and directed by the man who made "The Inside the Cup."
WALLACE AT THE ORGAN
PAUL ASH
AND HIS SYNCO SYMPHONISTS
WITH
FOWLER and TAMARA
DANCE ARTISTS
LAST TIMES TODAY
WILL ROGERS
& LILA LEE
in
"ONE GLORIOUS DAY"

An attractive design employed by the Granada, San Francisco, to advertise "Sisters"

OMAHA

Strand Theatre—
Overture—Phedre.
Special—Ruth Stonehouse and her Dixie Syncopaters.
Current Events—Pathe News.
Comedy—Hokus Pokus.
Feature—The Infidel.

Moon Theatre—
Overture—Selected.
Current Events—International Weekly.
Comedy—Peggy Behave.
Feature—The Girl from God's Country.

Rialto Theatre—
Overture—Fest.
Special—Julius K. Johnson at organ playing "At 3 O'Clock in the Morning."
Prizma Pictures.
Comedy—Orange Blossoms.
Feature—The Seventh Day.

Sun Theatre—
Overture—Selected.
Current Events—Kinograms.
Comedy—The High Sign.
Feature—Little Miss Smiles.

MINNEAPOLIS

State Theatre—
Overture—"The Beautiful Galathea," Von Suppe, played by Frank Pallma and his band.
Current Events—International and Pathe News strips.
Educational—How to Grow Thin.
Comedy—Oh Promise Me—Christie.
Music—Bendix male quartet singing excerpts from "Prince of Pilson."
Feature—Come on Over—Goldwyn.
Organ Solo—"A Moorish March," played by E. J. Dunstedter.

New Garrick—
Feature—The Right that Failed—With Bert Lytell.

Strand—
Feature—Homespun Folks—With Lloyd Hughes.

Blue Mouse—
Feature—Orphans of the Storm (third week).

BALTIMORE

Rivoli—
Overture—"Ballet Egyptian"—Luigini.
Current Events—Rivoli News.
Specialty—Pathe News.
Feature—The Rosary—Special Cast.
Comedy—Straight from the River—Al. St. John.
Next Week—Smilin' Through—Norma Talmadge.

Century—
Overture—"Canvonetta"—Flute solo.
Current Events—Century News.
Specialty—Emily Diver Evans, Constance N. Hejda, Brison Tucker and Morris Cramer, singing "The Palms" and "King All Glorious."
Feature—The World's Champion—Wallace Reid.
Comedy—The Skippers' Policy.

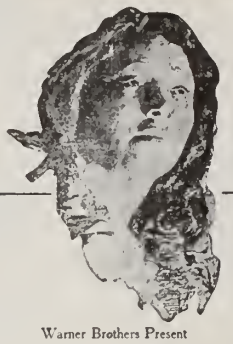
Parkway—
Feature—Love's Boomerang—Anne Forest.

Blue Mouse—
Feature—Once to Every Woman—R. Valentino.

Loew's Hippodrome—
Feature—Peaceful Valley—Charles Ray.

Garden—
Feature—Flower of the North—Pauline Starke.

An effective advertisement used by the Strand, Des Moines, for Agnes Ayres in "The Lane That Had No Turning"



Warner Brothers Present
VERA GORDON
Dore Davidson, Belle Bennett, Harry Benham
IN
"YOUR BEST FRIEND"
Produced by HARRY RAPF Directed by WILL NIGH
A Matian Picture Classic With An Appeal As Braad As Humanity Itself
ELABORATE PROLOGUE SPECIAL SYMPHONY ORCHESTRA
FIRST TIME BEGINNING
TODAY at the CENTRAL
B'WAY AT 47th ST

How the Central, New York, advertised Vera Gordon in "Your Best Friend"

BROOKLYN

Mark Strand Theatre—
Holy Week Overture—"Omnipotence"—Schubert.
Mark Strand Symphony Orchestra, Alois Reiser conducting.
Post-Nature Scenic—Western Ways.
Duet—"The Palms"—Faure. Church cloister set spotted section showing only. Two surpliced choristers in spot—Edgar Kiefer, baritone, Frederick Jagel, tenor—singing sacred number. Arranged by Managing Director Edward L. Hyman.
Mark Strand Topical Review.
Solo—"Pace, Pace," Verdi's "La Forza del Destino," Mary Fabian, soprano.
Featured Film—Anita Stewart in "The Woman He Married."
Featured Comedy—Harold Lloyd in "An Eastern Westerner."
Organ Solo—"Souvenir"—Gillette. John Hammond and George Crook, organists.
Next Week—Easter Week Revival of Famous Films.

BUFFALO

Shea's Hippodrome—
Overture—"Rigoletto"—Verdi.
Vocal—Selections by Redferne Hollinshed, concert tenor.
Feature—Three Wise Ghosts.
Comedy—Try and Get It—Sunshine.
Current Events—Hippodrome Review.
Prizma—So This Is London.
Next week—One Glorious Day—Will Rogers.

Loew's State—
Overture—Medley of Popular Airs.
Feature—Iron to Gold—Dustine Farnum.
Comedy—Rolling Stones—Mermaid.
Special—The Policeman and the Baby—Wm. Desmond.
Next Week—Sky High—Tom Mix.

Lafayette Square—
Overture—Selections on organ by C. Sharpe—Minor.
Feature—Why Announce Your Marriage—Elaine Hammerstein.

Mark-Strand—
Overture—"The Spring Maid."
Current Events—Kinograms.
Feature—The Other Woman—Jerome Patrick.
Comedy—The Skipper's Last Resort.
Next week—Polly of the Follies—Constance Talmadge.

Palace—
Feature—The Wise Kid—Gladys Walton.
Next week—By Right of Purchase—Norma Talmadge revival.

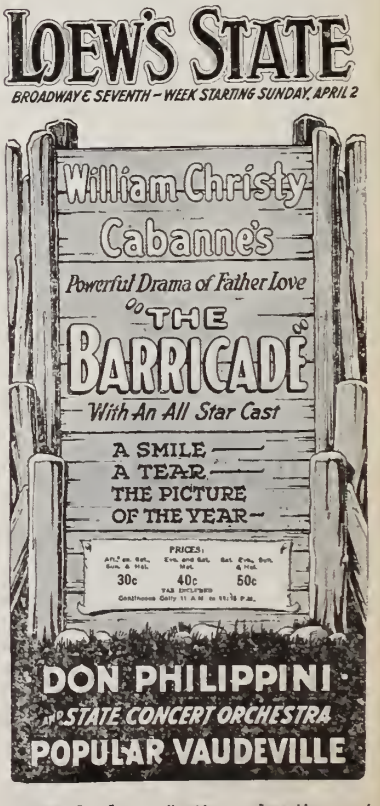
Keith's—
Feature—Saturday Night—Cecil B. DeMille.

Shea's North Park—
Feature—Three Wise Fools.

Academy—
Charge It—Clara Kimball Young.

ST. PAUL

Capitol—
Overture—"Pique Dame"—Suppe.
Current Events—Pathe and International News.
Comedy—Oh Promise Me—Educational.
Specialty—The Facial Side Lift—Feature player, Edna Wallace Hopper, appeared in person.
Feature—Rent Free—Paramount.
Organ—Selections by Leonard Leigh. Arthur Koerner also gave organ recital, playing prelude from Parsifal by Wagner.



A simple but effective advertisement employed by Loew's State, Los Angeles, for "The Barricade"

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Brandt Points Importance of Serial Pictures

THAT the serial of today is relatively of greater importance and commands greater recognition and box-office returns than at any other period in the history of the industry is brought out in the text of a special statement prepared by Joe Brandt, well known in the independent distributing field and at present the motivating power in the affairs of the Star Serial Corporation, producers of "Cap'n Kidd," first of a series of independently-produced Eddie Polo chapter-plays.

It is Brandt's contention that the chapter-play today enjoys wider circulation on the screens of the world than at any other time in the past. And Brandt goes further by saying that the serial of today has become as important a part of the average motion picture theatre as the feature, comedy or news-weekly.

New Bill Makes Brandt Picture Timely

Interesting proof of the contention of Joe Brandt and Bert Adler, head of Art Brand Production, Inc., that a good picture is always a good picture, and a picture based on a theme of universal interest is always timely comes with word of the passing of a new bill in this country known as "The Enoch Arden Bill."

The passing of this bill follows almost immediately upon the announcement made by Brandt and Adler that they were offering, through their new company, a feature called "The Fatal Marriage," a revival of the D. W. Griffith production "Enoch Arden," in which Lillian Gish and Wallace Reid are starred.

Fan News Reel Proves Success for Cohn

According to the New York Federated Exchange, Screen Snapshots, "the fan news reel" which Jack Cohn is producing with Louis Lewyn for Federated distribution, is proving a success.

The new issue, number 24, is now nearing completion and contains names such as Constance, Norma and Natalie Talmadge, Buster Keaton, Herbert Rawlinson, Estelle Taylor, Betty Compton, Mary Miles Minter, Eileen Percy, Charles Ray, Antonio Moreno and Rosemary Theby.

Johnny Hines in "Torchy's Knighthood"—an Educational comedy

"Innocent Cheat" Ready

Dr. Shallenberger Predicts Success for Arrow's Latest Production

THE Arrow Film Corporation is most enthusiastic concerning their shortly-to-be-released Ben Wilson production "The Innocent Cheat," which Dr. Shallenberger, president of Arrow and a singularly keen judge of picture values, has announced as the legitimate successor to the tremendously successful "Ten Night in a Barroom."

"There is every reason to believe," said Dr. Shallenberger in a recent interview, "that 'The Innocent Cheat' will do all that 'Ten Nights in a Barroom' did—and more. In all my years in the motion picture industry I've never had a picture 'get' me the way this one did. I give it as my firm belief that by his handling of a tricky story Ben Wilson establishes himself definitely in the front rank of present-day directors. And Roy Stewart and Kathleen Kirkham, the featured players, have helped by their splendid artistry and intelligence to creat a picture that will endure for a very long time.

"The Innocent Cheat" is motivated by the two biggest forces in the world—the love of a strong man for a woman and the love of a mother for her child.

Lesser Pledges Classics

"Oliver Twist," With Jackie Coogan, First of an Exceptional Series

SOL LESSER, vice-president of the West Coast Theatres, Inc., and producer of motion pictures, has elaborate plans for future productions, his first of which will be "Oliver Twist." Lesser thinks the industry is in dire need of big productions and it is his intention to provide them, at least once a year, and oftener if possible.

It is Lesser's plan to create a thorough organization to carry out his ideals for big cinema productions. For "Oliver Twist," in which Jackie Coogan will be the star, Jack Coogan, Sr., will be in constant touch with Jackie's work, but he has practically turned over the complete task of direction to Frank Lloyd. Coogan will thus be the more valuable in mapping out future activities for Jackie.

Lloyd, who has charge of the "Oliver Twist" production, is a student of Dickens and a man with a long string of successes to his credit.

Lesser has been one of the most successful men in the film industry and his knowledge of the building of a complete organization is responsible for much of his success. In his pledge to create worth while pictures he is doubtless sincere, and a number of so-called super productions will probably result.

Burr Follows Advice of Ancient Philosopher

"AT the present time," said C. C. Burr, president of the Affiliated Distributors, Incorporated, "when it seems that every one in the motion picture industry is crying 'wolf!' it might be well to heed the advice of an ancient philosopher who said, 'If thou wouldst achieve success learn what the masses are doing, then goest thou and do otherwise.' The time to buy is when every one desires to sell, and the logical time to produce pictures is when other producers are curtailing their productions. This is why when most producers seem anxious to get rid of their studios I have just acquired one, the Glendale Studio, Long Island. I am also going in for the production of pictures without regard to what other producers are doing. Once the public gets a knowledge of what real good independent pictures mean, they will flock to them like children to a circus parade."

Dolores Cassinelli Due in New Picture

Major F. H. LaGuardia, legal adviser for Dolores Cassinelli, Inc., announces that the final cutting and titling of "Challenge" the first independent production starring the beautiful Italian actress will be finished this week. The picture will run about six reels and has been eight weeks in the making.

Marvellous outdoor scenery mingles with a story of dramatic appeal and heart interest. The title is derived from the theme of the story which depicts the challenge between two women, in love with the same man and two men rivals for the hand of the same woman.

Under the direction of Tom Terriss, the story has been given an extremely careful production. In addition to directing the picture, Terriss wrote the story and did most of the titling.

The cast is small but includes names that are well known to film followers. In addition to Dolores Cassinelli, the players include: Rod La Roque, Sacia DeMooers, Walter Richman, Frank Norcross and James Jennings.

Trade showings of the picture will be given as soon as it has been put into finished form.

Gompers Is Interviewed for Movie Chats

JUDGE GARY'S exclusive interview which appears in the Official Urban Movie Chats of the Motion Picture Theatre Owners of America, out this week, won such hearty commendation from the executives and officials of the M. P. T. O. A. when they reviewed it before release, that the idea will be continued.

This is the first time the motion picture has been used to broadcast a message from leading men of the country and in the next issue of the Official Urban Movie Chats the other side of the story will be given, inasmuch as Samuel Gompers, president of the American Fedreation of Labor, is the man interviewed.

In the interview, Mr. Gompers says:

"Americans can prosper and be a nation of eager producers only if freedom for all her people is maintained.

"Restoration of prosperity depends upon fair, honest and honorable dealing with the millions of American wage-earners."

These interviews will be a regular feature of the Official Urban Movie Chats of the Motion Picture Theatre Owners of America and from time to time leaders in many fields will be interviewed.

Lee-Bradford Report Numerous Sales

The following sales are reported during this month by the Lee-Bradford Corporation:

Myriad Pictures Corp., New York City, "Flesh and Spirit" and "Cloudburst"; Superior Film Exchange, Philadelphia, "The Unconquered Woman"; Twentieth Century Film Co., "The Way of a Man"; Pioneer Film Corp., Washington, D. C., "The Unconquered Woman"; Premier Pictures, Inc., Charlotte, N. C., "The Unconquered Woman"; Southern States Film Co., Atlanta, "Branded," "Serving Two Masters," "The Way of a Man" and "Cloudburst"; Stephens Film Dist. Co., New Orleans, "Branded"; Webster Pictures, Inc., Syracuse, "The Way of a Man" and "Cloudburst"; Parker Film Company, Dallas, "The Unconquered Woman"; United Film Service, St. Louis, "Branded," "Serving Two Masters," "The Way of a Man" and "Cloudburst"; Crescent Film Co., Kansas City, "Branded," "Serving Two Masters," "The Way of a Man," "Cloudburst" and "The Unconquered Woman"; Federated Film Exchange, Omaha, "Branded," "Serving Two Masters," "The Way of a Man," "Cloudburst" and "The Unconquered Woman"; Superior Screen Service, Salt Lake City, "Branded," "Serving Two Masters," "The Way of a man" and "Cloudburst"; Wisconsin Film Corp., Milwaukee, "Branded," "The Way of a Man" and "Flesh and Spirit."

Mass Approval Best Censor

Warner Points Out Value of Pictures and Fallacy of Censor Boards

HARRY M. WARNER, producer of many screen plays, notably Ex-Ambassador Gerard's sensational expose of German intrigue, "My Four Years in Germany," believes that the future of the motion picture depends on mass approval and not upon the whims and fancies of a censor board.

"The motion picture is one of America's greatest constructive forces," contends Mr. Warner. "No one can deny the increasing benefits derived from the screen. Today schools and colleges have taken up motion pictures seriously, and are teaching their scholars by the aid of the picture machine. The future of the motion picture depends on mass approval, and not on the whims and fancy of a few people calling themselves censors.

"The followers of the motion picture really projected this great monument of entertainment and instruction. Their love inspired it. Their attendance helped to build it to its present growth. Present and future will share in its benefits, and future generations will profit by its instructive power.

"Every wholesome, entertaining and instructive motion picture is a tribute to cinema glory. Every comedy and every drama helps to inculcate love of life, encourage American product, and establish a better citizenship.

"There isn't a country in the world that has more motion picture fans than America. Motion pictures have come to stay. They bring the happenings of the world to the doorstep of every picture patron and are unparalleled as a medium for the transmission of worth while ideas.

"If producers aim at something noble and inspiring and succeed in it, they generally find that they have succeeded not in that alone. They have succeeded also in eradicating prejudices which beset every form of society. They have succeeded in stirring the whole intellect of the country about the fundamental questions of censorship affecting society, and in this process the completely settled state of society and censorship — intellectual and moral stagnation — will be saved for a long time.

"Though our best efforts may often seem wasted and lost, nothing coming of them that can be pointed to and distinctly identified as a definite gain to humanity, though this may happen one time in a hundred, the result of the one time may be so great and dazzling that we had dared never to hope for it, and should have regarded those who predicted it to us as foolish, imbecilic humans living beyond the bonds of mental sanity.

"The great American motion picture has not as yet arrived, but it will come if the motion picture public will take the reins in their own hands and not allow a few to tell them what they are to see."

"I Am the Law" Popular

Foreign Rights and Six Territories Sold Without Showing

THAT independent buyers in the motion picture industry feel confident that Edwin Carewe's special "I Am the Law," which will be released through Affiliated Distributors, Inc., will prove one of the big pictures of 1922 is evidenced by the fact that the entire foreign rights in the production and the rights for six territories in the United States were sold before any of the buyers had seen a foot of film.

Director Carewe shot the last scenes only a couple of weeks ago, and since that time has been working night and day cutting, titling and assembling it.

Warner Brothers made a flattering offer for the foreign rights of "I Am the Law," which President Burr has accepted. They expressed themselves as satisfied with the ability of Carewe and with the high calibre of the cast of players.

Western Pennsylvania and Ohio territories were sold to Joseph Skirboll, the First National Exchange man in the western Pennsylvania territory. J. F. Cubberley, the First National Exchange man in Minneapolis, bid in his territory on "I Am the Law," and M. A. Klausner, of the Mountain States Film Attractions, has secured the picture for the Denver and Seattle territories. The Indianapolis territory was bought by the H. Lieber Company, the First National Franchise holder of that territory

In every case the only guide these buyers had as to what might be expected from "I Am the Law" was the reputation of Director Carewe, the quality of the cast, and complete confidence in Burr and Affiliated Distributors, Inc.

In the case of independent productions it has been necessary in the past to market them strictly on their merits after screen examination. It is doubtful if there has been another instance in the motion picture industry where an independent production has been sold to state right buyers without first giving a screening.

New Hallroom Comedy Is Nearing Completion

"Better Late Than Never" is the name of the newest of the Percy and Ferdie Hallroom Comedies which is nearing completion on the West Coast, according to Producer Harry Cohn.

Noel Smith directed the picture, which is now in course of final editing for Federated distribution.

Sunset Productions Signs Famous Cowboy Star

ANNOUNCEMENT has been made by Anthony Xydias, president and general manager of the Sunset Productions, of the signing of Jack Hoxie, the cowboy star, to make a series of eight western super-features, for the State Rights market.

The first of the new series, "Barb-Wire," from the pen of William Lester and Marin Sais, is nearing completion at the Sunset Studios, under the direction of Frank Grandon.

Supporting Hoxie in "Barb-Wire" are Jean Porter, Joe McDermott, William Lester, James Welch, Olah Norman, Bert Lindley, and Bill Ryno.

Prizma Color Subjects Contracts Renewed

Renewal of contracts for handling Prizma color short subjects for the ensuing year has been completed during the past two weeks between Prizma, Incorporated and Commonwealth Film Corporation, New York; Nu-Art Pictures Corporation, Buffalo; Co-operative Film Exchange, San Francisco; Specialty Film Company, Dallas, Texas; F. & R. Film Company, Inc., Minneapolis, Minn., and Motion Picture Corp., Boston.

Reports from various distributors of Prizma color subjects received to April 1st indicate an increase of business for the first three months of the year in spite of conditions affecting the black and white short subject market in most parts of the country.

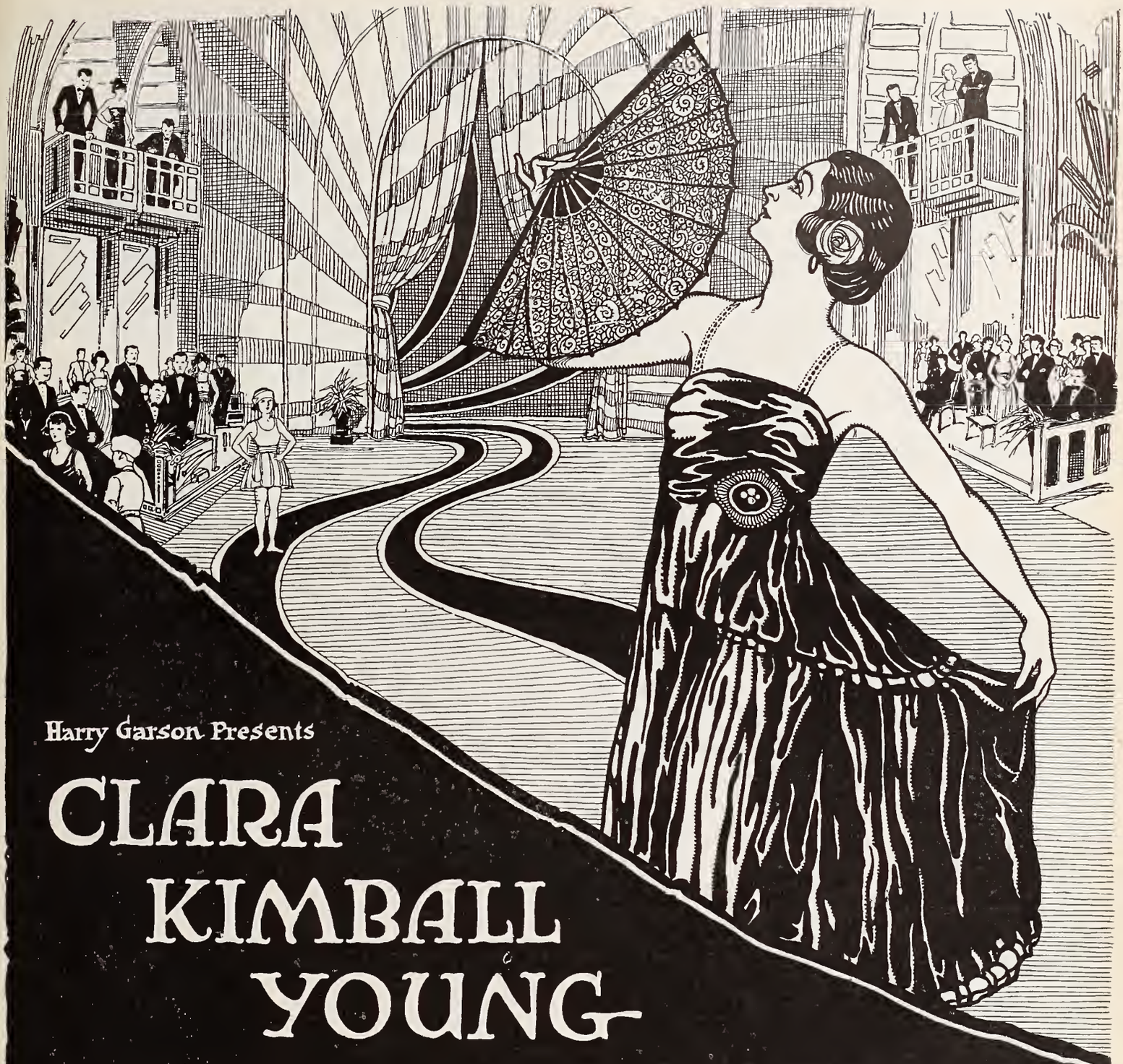
First Run Houses Book "Torchy's Frame-Up"

"Torchy's Frame-Up," featuring Johnny Hines and playing at the Brooklyn Strand this week in conjunction with a revival of "Humoresque," bids fair to establish a first run comedy booking that will be difficult to equal. Since it's premiere at the Criterion theatre about six weeks ago where it was shown for two weeks, "Torchy's Frame-Up" has been consistently booked in only the first run houses throughout the country.

Di Lorenzo Leaves for Trip to Coast

Joe Di Lorenzo, president of Di Lorenzo, Inc., left this week on a comprehensive sales trip in behalf of the "Big Boy" Guinn Williams' series of six features now being produced on the coast by the Frederick Herbst Productions, and released to the independent market by Di Lorenzo, Inc.

Di Lorenzo will probably be gone about six weeks, and on his return will bring back with him the second of the "Big Boy" Williams series, titled "The Trail of Hate," which has just been completed under the direction of W. Hughes Curran.



Harry Garson Presents

CLARA KIMBALL YOUNG

In Her Latest and Greatest Picture

"THE WORLDLY MADONNA"

SEE this latest CKY Production at your nearest Equity Franchise Holder's Exchange

See, in "THE WORLDLY MADONNA" Clara Kimball Young's greatest dual role impersonation that she has ever portrayed upon the silver screen. In this picture Miss Young calls to her aid every dramatic punch known in the dramatic catalogue.

The Press book on "THE WORLDLY MADONNA" gives you a variety of powerful advertising and exploitation. Get a copy of the book from your nearest Equity Franchise Holder's exchange. Ask to have this picture screened for you. See for yourself the box office possibilities of this production.

EQUITY PICTURES CORPORATION
723 SEVENTH AVE., NEW YORK

Teaching Etiquette New Movie Feature

In the next issue of Official Urban Movie Chats of the Motion Picture Theatre Owners of America there will be a section devoted to etiquette. The demonstrator is Miss Marguerite Walz, of Philadelphia, an authority on social etiquette. She demonstrates to a girl reporter how a woman should properly receive a guest, the correct way to enter and to leave a room, how to walk and sit and stand—seemingly little things, but all the same, things which bother all of us when company comes.

Correct social manners are what everybody wishes to master and Official Urban Movie Chats will teach them from week to week. The best authorities on social etiquette will personally appear and show exactly how, for instance, a girl should walk across the street with a man, how a man should help a girl board a street car, how one should sit comfortably and correctly, why a girl should never cross her legs when sitting down.

Wisconsin Rights Bought for Arrow Pictures

The Arrow Film Corporation announces the consummation of a contract with the Kay-Bee Distributing Company, Inc., Milwaukee, Wis., Walter A. Baier, president, whereby the Baier organization secures for the State of Wisconsin the following pictures: "Back to Yellow Jacket" and "A Motion to Adjourn"; two Peter B. Kyne productions; a new series of six five-reel productions starring Jack Hoxie; a series of four feature productions, starring Neva Gerber; the new Arrow Special, "The Innocent Cheat"; and the Ann Little production, "Chain Lightning."

Prison Inmates Approve Arrow Picture

D. D. Dickerson, the general manager of the Progress Film Company, which is marketing the Arrow releases in the state of Michigan, arranged a showing of James Oliver Curwood's "Girl from Porcupine," for the inmates of the Michigan State Prison. The picture "went over" big as attested in a letter received by Mr. Dickerson from the Rev. William F. Hopp, the chaplain of the prison.

"Bring Him In," New Miller Picture

"Bring Him In" is the title selected for the Charles Miller production which was filmed at Port Henry on the working title "The Long, Long Trail." Director Miller finished shooting the picture a few days ago, and is now engaged in cutting, titling and assembling it.

His own daughter, Doris Miller, played the leading female role. The balance of the cast included Earl Fox, Harry Lee, Frank Losee, Charles Mackey and Frank Burton.

Rapf Leaves for Coast

Will Produce Four Pictures for Warner Bros. Distribution

HARRY RAPF, the producer of "Why Girls Leave Home," Gus Edwards' "School Days," and the latest Vera Gordon picture, "Your Best Friend," being distributed by Warner Brothers, is en route to the Warner west coast studios to produce four forthcoming Rapf productions, it is announced.

Rapf's production schedule includes "From Rags to Riches," with Wesley Barry, which will be started on or about May 1, "Little Heroes of the Street," also featuring the freckle-faced star, "Brass," Charles G. Norris' sensational novel of marriage and divorce, and "Main street," Sinclair Lewis' vivid photographic novel of small town trials and tribulations.

"My future productions, which will be distributed by Warner Brothers," said Rapf, "will embrace every quality for success. They will be produced not only from an artistic standpoint, but primarily from a box-office angle. In this respect the four pictures will contain as much if not more exploitation possibilities as is being obtained with the Warner current attractions.

"For the entire series of four productions I will engage only the best available screen talent, principally those players best suited to portray the various roles in the stories. It is my intention also to set a new precedent in the production of popular stories. By this I mean that my production schedule will embrace every feature for efficiency, in addition to consulting the authors of the stories. I am pursuing this method with the two Barry features and the Norris and Lewis novels."

The first Barry story, "From Rags to Riches," was written by Will Night, who directed the three current Warner attractions, and Walter De Leon. "Little Heroes of the Street" was written by Edmund Goulding. Rapf expects to complete the four productions by September 1, after which he will return east.

Booking "Wandering Boy"

Equity Picture Will Be Afforded Three First Runs in Territory

EQUITY'S "Where Is My Wandering Boy To-Night" will be afforded three big first runs in the Ohio territory, according to word received at the Equity home office from Harry Charnes, who purchased this territory from the B. F. Zeidman-Equity feature.

As already announced, "My Wandering Boy" will open at the Allen theatre in Cleveland on April 16th, having been booked by S. Barrett McCormick for a week's run. On the same date the feature will open for a week's run at the Lyric theatre in Cincinnati, and on April 30th the Alhambra theatre at Toledo, Ohio, will run "My Wandering Boy" for one week.

In each of these cities the picture will be preceded by a big exploitation campaign and will also be given special presentation.

In addition to these first run bookings reported by Charnas, Equity is in receipt of announcements from other franchise holders, all of which report a number of bookings on the feature. Exhibitors throughout the country, confident that the public is now anxious to receive clean, heart-interest melodrama, have fallen in line, and as a result "My Wandering Boy" will be assured an unusually wire circulation.

The enthusiasm of the territorial buyers is amply proven by the special exploitation aids which they are issuing on the feature, announces Equity. In almost every case the exchanges are issuing exploitation novelties as well as using the many aids provided them by Equity.

"Bull" Montana Now a Star

"A Ladies' Man" Produced by Hunt Stromberg Completed During Week

BULL MONTANA'S first starring comedy, "A Ladies' Man," produced by Hunt Stromberg, with a supporting cast including Clarie McDowell, Charles Mailes, "Snitz" Edwards, Myrtle Lind, Frank Kingsley, Stanhope Wheatcroft, Chuck Reisner and Master Dinky Dean Reisner, was completed this week, following a five-week production schedule at the Hollywood Studios on the West Coast.

Cutting and editing of the novel attraction, which is to be released in three reels as a "comedy special attraction," is now in progress, under the direction of Del Andrews.

"A Ladies' Man," written and personally directed by Hunt Stromberg, with Chuck Reisner as associate director and "gag man," is reported to constitute a comedy production unlike anything heretofore seen upon the silver sheet.

Releasing arrangements for the Bull Montana comedies have been withheld by Stromberg pending the completion of editing of "A Ladies' Man," when one of several national distributing offers now under consideration will be closed.

Production on the second comedy special, under the working title of "Lowry from the Bowery," is to begin on April 15. Stories for future Montana pictures are under preparation by Stromberg's personal production staff.

Werner Plans Runs for "Mother Eternal"

Negotiations for a representative run of "Mother Eternal" in the territory comprising Eastern Missouri and Southern Illinois are being made by Sam Werner, who has signed up his exchanges in St. Louis to handle Ivan Abramson's Graphic Film Corporation Product.

Werner, who is general manager of the Federated Film Exchange of St. Louis and president of the United Film Service of St. Louis, is to add the newly organized St. Louis branch of the Graphic Film Exchanges, Inc., to his list of activities and will handle Graphic's entire output for his territory.

"Mother Eternal," Abramson's vehicle for Vivian Martin, will be the first of the Graphic productions which Werner will handle under the new distribution plan. Preparations are under way for good exploitation of the picture in the St. Louis territory.

"Mothers' Day," which falls on May 14th, will be the medium for special exploitation in all of the new Graphic Film Exchanges who are distributing the picture in their territories.

Barthelmess' Next Film to Be "The Bond Boy"

Charles H. Duell, president of Inspiration Pictures, which is starring Richard Barthelmess in a series of special productions for First National release, announces that Barthelmess' next starring vehicle will be "The Bond Boy," a story by George Washington Ogden, who is famous as an author of stirring fiction. "The Bond Boy" follows "Sonny," which was adapted to the screen by Francis Marion from the play by George V. Hobart.

Henry King, who directed Mr. Barthelmess in "Tol'able David," "The Seventh Day" and "Sonny," will direct this picture, the filming of which will begin the last of this month.

"Your Best Friend" Is Shown at Central

The latest Vera Gordon picture, "Your Best Friend," a Harry Rapf production distributed by Warner Brothers, took possession of the Central theatre, New York, on April 9, for a two week's run.

The decision to show the Gordon film at the Central theatre was made following the many laudatory comments of the trade press, it is said.

"Your Best Friend," is said to tell the story of a widow who is thrown into the maelstrom of two socially ambitious women, one, her daughter-in-law and the other the mother of the latter. How the widow finally redeems a gay and reckless household from the follies of selfish indulgence is declared to form the basis of an engrossing photodrama.

In the cast supporting Miss Gordon are Belle Bennett, Dore Davidson, Harry Benham, Marie Mason and Stanley Price.

Scene from "Sonny," Richard Barthelmess's third production for First National release.

Houdini's Latest Offers Numerous Thrills

Houdini's first photoplay drama for his own company, "The Man From Beyond," in which Houdini appears in the title role, is now showing at the Times Square Theatre, New York, where it had its premier. The critics, both in the daily newspapers and in the trade journals, approved the picture.

While the production as a whole came in for meritorious mention, the rescue scene at the brink of Niagara Falls, wherein Houdini, after a perilous swim through the rapids, saves the girl just as she is about to be dashed over the Falls, is conceded by the critics to be the greatest scene of its kind ever filmed.

Following the New York showing of "The Man From Beyond," Houdini has agreed to appear in person in conjunction with the picture in a limited number of key cities, after which the production will be state righted.

Minneapolis Exhibitors Buy "Wandering Boy"

"Where is My Wandering Boy Tonight," the B. F. Zeidman-Equity picture, will be in the hands of Rubin and Finkelstein, Minneapolis exhibitors, for the Minnesota, North and South Dakota territories. This sale was consummated recently by Louis Baum, sales manager of Equity and the R. and F. interests.

Rubin and Finkelstein are in control of a string of theatres throughout this territory.

"Torchy's Shoes" Promises Unusual Features

Aside from it's highly amusing story, the latest Johnny Hines comedy, titled "Torchy's Shoes," now being filmed at C. C. Burr's new Glendale studio, will contain a wealth of splendidly conceived interior and exterior sets that should make this latest "Torchy" one of the best attractions placed on the market this year.

Johnny Hines is particularly elated with his new surroundings, for the enlarged studio facilities will be the means of giving the inimitable "Torchy" greater opportunities to make use of his comedy versatilities.

Zierler Acquires Picture

Purchases Rights to Feature Film, "Life's Greatest Question"

SAM ZIERLER, president of the Commonwealth Film Corporatnon of New York, announces the acquisition of the Quality Film Production, Inc. feature, "Life's Greatest Question." Commonwealth it is announced, has purchased from the C. B. C. Film Sales Corporation, which is distributing the feature, New York and Northern New Jersey rights.

"Life's Greatest Question," produced by Joe Brandt and George H. Davis, directed by Harry Revier, and starring Roy Stewart, with Louise Lovely and Dorothy Valegra, is, according to Zierler, one of the strongest of the features he has lined up. He announces that he is planning a special campaign to launch it immediately.

For this reason, all possible speed was put through on the matter of delivery of prints to Commonwealth, and immediately thereafter Zierler declared himself especially pleased with the feature itself and the quick consummation of details in arranging the deal.

"We have just received our prints of 'Life's Greatest Question' and I want to tell you how enthusiastic we are over this feature," Mr. Zierler wrote to C. B. C. "It has everything that a good picture should have." Zierler's acquisition of "Life's Greatest Question" follows the great success with which Commonwealth has been meeting, in handling "The Heart of the North," the preceding Quality production of the Northwest, in which Roy Stewart is also featured with Louise Lovely and which Harry Revier directed.

"Yankee Doodle, Jr.," Ideas

Title Lends Itself to Numerous Successful Exploitation Angles

M. J. BURNSIDE, producer and distributor of "Yankee Doodle Jr.," has informed the trade press that he is desirous of informing motion picture exhibitors and state right buyers of the exploitation possibilities with "Yankee Doodle Jr."

Paul Gray, exploitation director, announced this week the completion of all advertising accessories that will be used on "Yankee Doodle Jr."

Red, white and blue "Yankee Doodle Jr." hats are patterned after the hat that the mythical "Uncle Sam" wears in all of his pictures. A feather that will be given away with each hat is printed in red, white and blue, and is imprinted with this phrase. "You will be tickled to death with 'Yankee Doodle Jr.'"

A pasteboard pistol that makes a loud cracking noise will be another one of the exploitation aids.

"George M. Cohan canes" with an American flag at the top will be given to the kiddies during the week of the showing.

Polo Serial for State Rights Release

Characterizing as a gross untruth any rumors or statements which even hinted that "Cap'n Kidd," first of a series of independently-produced serials, was to be sold outright to a national distributor and released to exhibitors through national exchange system, Joe Brandt, President of the Star Serial Corporation, distributors of the Polo serial product, this week definitely set at rest such rumors, and, more than ever, emphasized the fact that "Cap'n Kidd" was to be state-righted to independent exchangemen all over the country.

"Determination" Is Still Proving Popular

In addition to the large number of first run houses and circuits which have been announced, the Lee-Bradford Corporation has arranged the following bookings for "Determination":

Eight days at the Woods theatre, Atlantic City, N. J., opening April 1st; one week at Shubert's Academy of Music, Baltimore, Md., opening April 3rd.

Directly after the showing at the Academy of Music, Mr. Whitehurst has arranged to run "Determination" in one of his best houses in Baltimore.

Arrangements have been made to open "Determination" in the New England States in E. F. Albee's Victoria Theatre, Providence, Rhode Island, beginning May 29th for a week's run.

There are several additional contracts pending which will be announced shortly.

United Film Productions Enters the Field

With Tefft Johnson as the president and the director general, a new film corporation has entered the field under the name of the United Film Productions, Inc., with offices at 220 West 42nd street, New York City. James L. Givan is the vice president and Samuel Efrus, one of the pioneers in the industry, the secretary and treasurer.

It is the intention of the company to specialize in feature productions of the highest type only. Preparations are now under way for the first production.

Dillon, Now a Producer, Finds Scripts Plentiful

"Now that I am finally ensconsed in the ranks of the independent picture producers, I find myself surrounded on all sides by scripts—scenarios of all description—and judging from the rate they continue to pour in from the city and country writers every mother's son and daughter throughout the land seems to be writing for the films."

Thus spoke Edward Dillon, who for the past ten years has been directing stories for everybody else but himself, and now is turning out his own pictures that will be released under the auspices of the Genius Film Productions, Inc. Dillon is completing his first subject, which will likely be christened "A Lady by Luck."

Hamilton Series Sold in New Territories

McGovern and Agler announce that the series of two-reel Westerns featuring Shorty Hamilton, which they are releasing on the State Right market, have been sold in four more territories: H. C. Simeral & Co., of Pittsburgh, for Western Pennsylvania and West Virginia; Federated Film Exchange, of Kansas City, for Kansas and Western Missouri; Screen Art Pictures, of Philadelphia, for Eastern Pennsylvania and Southern New Jersey; Federated Film Exchange of Omaha, for Iowa and Nebraska.

Two New Territories Buy Warner Picture

Two more territorial deals were consummated this week by Harry M. Warner for the latest Harry Rapf production, "Your Best Friend," starring Vera Gordon, it is announced.

E. G. Tunstall, Tri-State Film Exchange, Minneapolis, has purchased the exclusive territorial rights for Minnesota, North and South Dakota, and Upper Penninsula of Michigan and Wisconsin. S. Schultz & Screenart Pictures Corp., Boston, have secured the New England states.

STATE RIGHTS

"Put and Take" Proves Winner in "Cincy"

Another of the Percy and Ferdie Hallroom Comedies, "Put and Take," was a feature on the program of the Lyric theatre in Cincinnati last week. Report comes from the Standard Film Service Company which is handling these two-reelers in that territory, that it went over big.

Jessen's Studio News by Wire

UNIVERSAL

The east has been engaged to support Hoot Gibson in "Trimmed and Burning." It will include Patsy Ruth Miller, Alfred Hollingsworth, Fred Kohler, Otto Hoffman, Dick La Reno and Hugh Southerland. Harry Pollard will direct.

Jack Conway, who four years ago directed Herbert Rawlinson in his first feature production, "Come Through," which was highly successful, is to remake that film with the same star. The continuity is now being prepared. Rawlinson has just completed "Black Bag" under the direction of Stewart Paton.

Hobart Henley has finished the latest Marie Prevost subject, "Her Night of Nights." Miss Prevost is next to play in, "Never Mind Tomorrow."

William Worthington has completed, "Out of the Silent North" with Frank Mayo. He will next film, "Afraid to Fight," from the original by Leet Renick Brown.

Tod Browning is using 800 people in "Under Two Flags" scenes.

The "Buffalo Bill" serial has been finished and "With Stanley in Africa" is in the thirteenth episode. The "Robinson Crusoe" troupe is also on the thirteenth episode.

Molly Malone is playing the lead for Reginald Denny in the mounted police short subject, "Jaws of Steel."

Four Jewel specials are in preparation for production: Fanny Hurst's "Oats for the Woman"; Booth Tarkington's "The Flirt," all star; "The Suburban," Charles T. Dazey's melodrama, all star: and Stroheim begins production within ten days, with Mary Philbin playing the lead.

GOLDWYN

Rupert Hughes' picture, "Remember," originally titled "Remembrance" has been completed and shown in pre-view at a suburban house.

Cecil E. Maberry of the Goldwyn sales council has left for the east after several days at the studio.

Frank Lloyd explaining next story to Jackie Coogan

A scene from "The Price of Youth," a Ben Wilson production, released by Arrow, in which Neva Gerber is featured

UNITED STUDIOS

Lloyd Hamilton and Jack White units have completed the Current Series Comedies for Educational. Their contract has been renewed and they will start production of a new series shortly.

A radio transmission outfit of the type used by United States Radio stations is being installed on the deck set at the United Studios for Allan Holubar's "Hurricane's Gal."

Richard Walton Tully has received from a Persian silk merchant material for the costumes to be used in "The Masquerader."

"Mr. Pim Passes By" Filmed

Photoplay Version of Famous Stage Drama Due for an Early Release

"MR. PIM PASSES BY," photoplay version of the famous stage drama, is announced as an early release by Second National Pictures Corporation. Out of an unusually large cast for a society and human interest drama of this type, the following are featured in the production: Peggy Hyland, Maudie Dunham, Campbell Gullan, Henry Kendall, George Marden, Wyndham Guise and Tom Reynolds. All of these have played star parts and enacted leading roles in other super specials and future productions, it is said.

The engaging story of "Mr. Pim Passes By" has been exploited, and still is prominent before the public in several ways. It was launched as a stage drama, enjoying extended and successful runs in New York and London, later making decided hits in other cities of the United States and British dominions. At present road companies are playing to large audiences here and abroad.

The second phase in the career of "Mr. Pim" and his passing was the super-production of the A. A. Milne play as a photodrama, now ready for release by Second National, but in the meantime plans were formed and carried out for the novelization of the Milne play. The book was brought out last month, and is said to be attracting widespread attention.

The photodrama is said to be replete with delightfully surprising occurrences and quaintly humorous situations. It deals with the love affairs of young people and the absent mindedness of a middle aged scientist, whose remarkable mind retains clear impressions of events in his life, but is prone to become confused in regard to time and circumstance. The result is a series of complications at once tensely dramatic and exeeedingly funny.

Salesman EnthusesOver Carewe Production

C. C. Burr, president of Affiliated Distributors, Inc., received the following telegram from Lester Scott, special sales representative of the organization, regarding Edwin Carewe's independent special just screened, "I Am the Law":

"My judgment is that picture is beautifully photographed, excellently acted, well directed, intense melodrama, extremely gripping, with several genuine thrills. Will thoroughly please audience and satisfy the most critical. Carewe is leaving Monday with sample print. Domestic negative completely matched, footage about 6,600 feet. Don't advise cutting."

PICKFORD-FAIRBANKS STUDIO

The big sets for the thirteenth century spectacle in which Fairbanks plays the role of Robin Hood, have been completed, and the big scenes requiring one thousand people are being shot this week.

Frank D. Ormston has been engaged as art director for the Pickford company. He is laying plans for "Tess of the Storm Country."

FAMOUS PLAYERS-LASKY

Joseph Henaberry and the troupe filming "The Man Unconquerable," starring Jack Holt, are working at Balboa Beach for the pearl fishing scenes. The picture is an adaptation by Julien Josephson from the original by Hamilton Smith. Sylvia Breamer leads the cast with Clarence Burton, Jean Debriac and Edward Stevens.

Betty Compson with Director Phillip Rosen and the company is leaving for San Francisco for aboard-ship episodes.

Sam Woods will complete "Her Gilded Cage" this week. At its conclusion Gloria Swanson will leave immediately for a trip to Europe.

Dorothy Dalton is on her way east for a two weeks vacation. Upon her return she will play in "The Siren Call," under the direction of Irvin Willat.

Milton Sills and Wanda Hawley will be principals in the George Melford production, "Burning Sands," adapted by Olga Printzlau from the Arthur Weigall novel.

FOX

Jack Ford is directing an all-star subject suggested by the poem, The Village Blacksmith. The screen play title is, "Kentucky Days," by Paul Sloan. The cast includes Tom Santschi, Tully Marshall, Virginia Valli, Bessie Love, Pat Moore, Dave Butler, George Hackathorn, Caroline Rankin, Lonn Poff and Gordon Griffith.

Edward Sedgwick has been engaged to direct Tom Mix in "The Gun Fanner." Barbara Bedford has the leading feminine role.

Tom Buckingham is directing a series of Western pictures.

Emmett Flynn will finish shooting "A Fool There Was" this week. Members of the Chicago Grand Opera troupe here took part in the Venetian scenes made Saturday.

Harry Beaumont will again direct Shirley Mason. The subject of her next picture has not yet been announced.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

New Paramount Picture Is Well Received

PARAMOUNT has apparently put over another comedy ten-strike in James Cruze's all-star special production, "Is Matrimony a Failure?" if reports from Los Angeles, where the picture had its premiere at Grauman's Theatre, Sunday, April 2, are any criterion.

In a telegram received from Jerome Beatty by S. R. Kent at the Paramount home office, Mr. Beatty said:

"Edwin Schallert in The Los Angeles Times says this morning in reviewing 'Is Matrimony a Failure?': 'It is the best combination of amusing people and clever direction that has been seen on the screen since our old friend Hector learned to say bow-wow."

Richard Travers Back on Screen Shortly

Richard Travers, one of the handful of popular leading men in the years "before the war," is going to execute a "come-back" in "The Love Nest," the Wray Physioc Production to be released shortly through the Gunning organization. Mr. Travers appeared in many of the old-time successes put out under the Essanay and Fox banners.

Although at the height of his screen career at the time that the war broke out, Travers enlisted and saw three years of active service abroad. He was wounded and it took a year in a hospital to put him on his feet again. In "The Love Nest" Mr. Travers appears opposite Jean Scott, late of Belasco's "Kiki" company. Those who have seen the picture declare Travers is as good as he ever was and "is back on the screen to stay."

Scene from "Lonesome Corners," an Edgar Jones production for Playgoers Pictures

International Cast in "Nero"

New William Fox Picture Hailed as "Most Stupendous Ever Made"

IN a statement issued this week from the Fox Film headquarters in New York are disclosed for the first time many of the details concerning the William Fox production, "Nero," which is styled by officials of that organization as "the most stupendous screen production ever made."

"While most of the scenes in 'Nero' were photographed in Rome and its vicinity, some were taken near Naples and in the Alps," the Fox statement reads in part. "Those members of the Fox expedition who have already returned to this country declare that for natural beauty the backgrounds used in 'Nero' never have been surpassed. In addition to the many historic buildings and places shown, the Fox organization built an entire city on the outskirts of Rome, only to destroy it."

The cast is "a truly international one." Jacques Gretillat of the Theatre Odeon, who plays the role of Nero, is one of the most popular actors in France. He was recently engaged to support Sarah Bernhardt in "La Gloire." Paulette is also another favorite of Paris who plays a leading role in "Nero." Violet Mersereau represents the American screen in the cast. Edy Darclea heads a long list of prominent screen stars who appear in this picture. Alexander Salvini, a member of the famous Salvini family of actors, is also cast in a prominent role.

The Fox offices in Italy were in command of J. Gordon Edwards, who directed the production. Virginia Tracy supplied the screen story of "Nero." The expedition was under the general supervision of Abraham Carlos, for many years representative of the Fox organization on the continent of Europe. John D. Braddon was the technical editor. Harry Plimpton was in charge of the photography. It is stated that more than 125,000 feet of film was exposed before the completion of the production.

Current Paramount Issues

"Bought and Paid For" and Pola Negri Picture Set for April 16

TWO Paramount pictures, William de Mille's production, "Bought and Paid For," with Jack Holt and Agnes Ayres, and Pola Negri in the UFA production, "The Devil's Pawn," are announced for release April 18 by Famous Players-Lasky Corporation.

George Broadhurst's play, "Bought and Paid For," generally regarded as the most thrilling of modern melodramas of married life, is said to have been admirably adapted for the screen by Clara Beranger, scenarist of "Dr. Jekyll and Mr. Hyde," "Miss Lulu Bett" and other highly successful Paramount pictures. The direction was handled with the skill which might be expected from William de Mille, who is a specialist in this type of photoplay.

The picture is a literal translation of the stage play, which ran to nearly 500 performances in its original New York engagement and was recently revived with conspicuous success. Miss Ayres as Virginia Blaine and Jack Holt as Robert Stafford, her husband, are admirably cast. Walter Hiers, in the role of Virginia's impoverished brother-in-law, gives a delightful touch of comedy, and Leah Wyant, George Kuwa, Bernice Frank and Ethel Wales complete a most satisfactory cast.

In the Pola Negri picture, "The Devil's Pawn," the famous European star has another modern dramatic role which, Paramount asserts, will establish her more firmly than ever as an emotional actress of first prominence.

The story is a screen adaptation of the famous play, "The Yellow Ticket," by John Brennert and John Kraly. In the original American version Florence Reed scored probably the greatest triumph of her stage career. Harry Liedtke appears opposite Miss Negri in the role of a medical student and many of Europe's foremost screen artists are seen in the supporting parts.

New Head in Hodkinson Washington Exchange

Harold A. Gillespie, formerly manager for A. H. Fisher Features, Inc., has been engaged as office manager of the W. W. Hodkinson Exchange in Washington, according to an announcement issued from the Hodkinson offices recently.

Pollard New Director for Hoot Gibson

HARRY POLLARD, who has topped off an exceptionally fine record as a director in the moving picture business with the sensationally successful "Leather Pushers" series, has been engaged by Universal to direct a five-reel feature at Universal City. Just before he left for the East, Carl Laemmle assigned Pollard to direct Hoot Gibson, Western star.

The vehicle selected is Hapsburg Liebe's Collier's story, "Trimmed and Burning."

The cast includes Patsy Ruth Miller, Alfred Hollingsworth, Fred Kohler, Dick LaReno, R. Hugh Sutherland and Otto Hoffman.

"The Prodigal Judge" on Honor List

In her list of "the best photoplays of March," Mae Tinee, motion picture critic of the Chicago Tribune, includes Vitagraph's "The Prodigal Judge." Miss Tinee awarded second place to this picture in her list of "ten favorites." She writes:

"'The Prodigal Judge' features Maclyn Arbuckle and is a clever character study of a lovable old reprobate who had been a great man in his time. He becomes a greater man than he was through the conquering of himself under the prod of love and trust from an unexpected quarter.

"There's a simplicity and charm about 'The Prodigal Judge' that makes it a 'best' picture."

A scene from Vitagraph's "A Virgin's Sacrafice," starring Corinne Griffith

Special Representative for Century Is Named

JULIUS STERN, president of Century Film Corporation, has been looking for a long time for a man capable of handling the exhibiting as well as the distributing end of pictures. In the appointment of Henry Wilkinson he believes he has solved the problem. Mr. Wilkinson will tour about 150 key cities in the interests of Century comedies shown at first run theatres. He will help properly exploit the four principal Century Comedy units Baby Peggy, Brownie the Wonder Dog, Lee Moran and Harry Sweet.

Wilkinson has had extensive motion picture experience. He was the former Realart manager at Buffalo and afterward Pittsburgh. He left the exchange position to take over the managership of the Olympic theatre in Pittsburgh, and after he made a success of this Arthur S. Kane, formerly with Realart, induced him to accept an executive position with the sales organization of the Charles Ray pictures. His first stop in the interest of Century Comedies is Chicago, where he will stay several weeks.

Rothacker Films Shown Above Arctic Circle

Watterson R. Rothacker, Chicago practical picture producer, has received word of history's nearest-to-the-North-Pole movie show. It was on Victoria Island, hundreds of miles beyond the Arctic Circle. The films and portable projection equipment were carried 300 miles by dog sled. The Esquimos were at first frightened, thinking the shadow figures were ghosts. The program was a "warm" one—three pictures visualizing the American coal, sulphur and asbestos industries, which were produced by the Rothacker Film Co. in co-operation with the United States Bureau of Mines.

Another Zane Grey Story for Goldwyn Release

Benjamin B. Hampton's second contribution to the Goldwyn program, released in the same group as "When Romance Rides," is a thrilling adaptation of another story by the same author, Zane Grey. At present it is called "Golden Dreams," but this title may be changed before the picture reaches the theatres.

Three directors were associated with Hampton in the making of this production, Jean Hersholt, Gus Peterson and C. O. Rush, and they utilize with fine effect a large company of actors, supplemented by a whole circus of wild animals.

Claire Adams, who also carries the leading role in "When Romance Rides," portrays the heroine.

Selznick's April Releases

Owen Moore and Eugene O'Brien Vehicles and Talmadge Revivals

SELECT EXCHANGES, now under the general management of John S. Woody, will have four Selznick pictures for distribution during April—an Owen Moore and Eugene O'Brien original and revivals of Norma and Constance Talmadge features, constituting a foursome of attractions from which much is to be expected. The Owen Moore release is of first importance in that it returns this star to the screen in a new picture, after a lapse of several months.

"Reported Missing," starring Mr. Moore, has April 5 as its release date; April 10 brings Norma Talmadge in "The Safety Curtain;" April 20, Eugene O'Brien in "Channing of the Northwest," and April 30 Constance Talmadge in "Experimental Marriage." The first public showing of "Reported Missing" was given at the Ritz, evening of April 7, before an invited audience.

Eugene O'Brien figures in "The Safety Curtain" as Norma Talmadge's leading man and is also the star of "Channing of the Northwest." "The Safety Curtain" is one of the pictures Lewis J. Selznick produced at the time he was making the Talmadge girls screen stars, and the Constance Talmadge revival, "Experimental Marriage," enters the same class. Harrison Ford is leading man for Constance. "Channing of the Northwest" presents O'Brien in the role of an officer in the Canadian Mounted Police. Norma Shearer is the leading woman.

A Whitman Bennett Series

Betty Blythe Signed by Producer to Star in Four Special Features

ANNOUNCEMENT is made that Whitman Bennett has exercised his option on the services of Betty Blythe, and has signed the erstwhile "Queen of Sheba" and the present "Fair Lady" to play the stellar roles in a series of at least four special productions to be made under Whitman Bennett's personal supervision during the next twelve months.

The exact channel through which these productions will be released is not disclosed in the report, but it is officially stated that three advantageous releasing proposals are being considered and the fact that the contract with Miss Blythe becomes effective May 1st, and that the first picture of the series will probably be started not later than May 30th may be taken as evidence that releasing facilities are not troubling the producer.

Regarding the subjects to be filmed and the quality of the production, Mr. Bennett says that he has found material for twenty pictures suitable for Miss Blythe and that the first four, tentatively selected, are society dramas of exceptional melodramatic qualities and strong feminine appeal. Two of these subjects have already been put into scenario form by Dorothy Farnum, and elaborate scenic dressings have been prepared by Elsa Lopez. An elaborate advertising and publicity campaign is also reported to have been laid out for the new series.

Scene from "The Dangerous Little Demon," a new Universal feature in which Marie Prevost is starred

"Oh Promise Me" Wins Legion Support

"Oh, Promise Me!" a recent Educational release of the Christie Comedy Series, featuring Neal Burns, and which was made with the cooperation of the Hollywood Post of the American Legion, is attracting an unusual amount of attention for a two-reel comedy throughout the country, especially from Legion men and their friends.

All disabled veterans of the World War, both in and out of hospitals, were invited guests of the California Theatre in Los Angeles at the first showing.

The Post War Service League, an organization of Hollywood women, who are assisting ex-service men, furnished automobiles to transport the wounded veterans to the theatre.

"Loves of Pharaoh" in Eighth Week of Run

"The Loves of Pharaoh," the Paramount feature produced by Ernest Lubitsch and featuring Emil Jannings, Dagny Servaes and Harry Liedtke, has entered upon the eighth week of its engagement at the New York Criterion theatre, thus equalling the run of George Fitzmaurice's "Peter Ibbetson" at the same theatre.

"The Loves of Pharaoh" has been tentatively set for release on the Paramount schedule in August.

Foreign Rights Sold on Gunning Releases

AN indication of the rapid improvement in the film foreign distribution field comes from the offices of the Apollo Trading Corporation. Within twenty-four hours after Apollo had announced it had taken over exclusive foreign handling of Gunning pictures, it sold for what is reported to be a record figure, the South American, West Indian and Mexican rights on "What Do Men Want?" and "The Blot," two Lois Weber productions; and on "White Hands," the Max Graf production starring Hobart Bosworth. The purchaser was Chester E. Sawyer of 130 West Forty-sixth street, New York.

Gladys Walton Picture Cast Completed

A cast has been engaged by Universal for Gladys Walton's forthcoming starring vehicle. "The Trouper," a comedy-drama tale of stage life concerning a wardrobe slavey.

Jack Perrin will play opposite the star. Other well known members of the cast are Thomas Holding, Kathleen O'Connor, Roscoe Karns Tom D. Guise, Mary True, Mary Philbin and Florence D. Lee.

Harry Harris, who has directed Miss Walton in several previous successes, will direct "The Trouper." A. P. Younger wrote the story.

Wilson Will Supervise "Broken Chains"

Abraham Lehr, vice-president in charge of production at the Goldwyn studios, where "Broken Chains," winner of the first prize in the Chicago Daily News contest, will be produced, has assigned Carey Wilson, associate editor of the Goldwyn studios, to supervise the production.

The prize-winning tale has a gripping theme, and an adequate production is promised.

An action scene from "The Silent Vow," a Vitagraph picture

Newspapers Using "The Rosary" as Serial

Newspapers from every section of the country are reported asking for exclusive rights for publication, in their territory, of the fictionized story of "The Rosary," the Selig-Rork production that is being released by Associated First National Pictures, Inc. The fictionized version of this story, woven around the theme of "The Rosary," has been prepared by Scoop Conlon so as to run for eight successive days in serial form. Exclusive publication rights are being offered to one newspaper in each territory.

Within the short space of less than a week, more than 35 papers have accepted this story as a medium for interesting their readers and stimulating circulation.

"The Sheik" Breaks Repeat Booking Record

What is said to be a record for repeat bookings within a brief period of time has been established by George Melford's Paramount production, "The Sheik," in the Chicago territory. The Howard theatre on the dividing line between Chicago and Evanston played the picture for four days to capacity audiences. The Hoyburn theatre in Evanston followed in for two days. Meanwhile the Star, also in Evanston, had booked the picture second-run on the Hoyburn for one day, playing it January 18 to hold-out business. The Hoyburn booked the picture again, playing it April 3rd, but again all of the people wanting to see the film could not be accommodated. And so the Hoyburn booked it again for April 22nd, making this the picture's third engagement in Evanston and the fourth in the territory in less than three months.

Lasky Starts Filming "The Siren Call"

The work of filming the important scenes for the Irvin Willat production, "The Siren Call," the Paramount picture in which Dorothy Dalton will play the leading role, starts at the Lasky studio April 17. In the meantime, some snow scenes have already been taken on location at Huntington Lake, Cal., which is virtually virgin soil for pictures.

Miss Dalton is now in New York but will return to Hollywood in a few days for the actual start of the picture.

"The Old Nest" Ideal for Mother's Day

An ideal picture for showing in every motion picture theatre in the country during the week in which falls Mother's Day—the week beginning Sunday, May 14—is Goldwyn's production of Rupert Hughes' heart-gripping story of home, "The Old Nest."

Taking advantage of this fact, Goldwyn has started an advertising campaign to induce first-run theatres to book "The Old Nest" for return showing for Mother's Day Week.

Owen Moore in "Reported Missing"—Selznick

New Pathe Playlet Series

Second Group Is Announced for Weekly Release Starting May 14

THAT public taste inclines strongly toward condensed action and the shorter feature forms, Pathe claims is fully demonstrated by the avidity with which exhibitors have accepted the series of Pathe Playlets issued during the last three months. It is a fortunate development of the short subject policy upon which Pathe concentrated nearly two years ago. These favorite features with celebrated stars and supporting casts, reduced in length to three reels without sacrifice of any part of their interest or dramatic appeal, have made a record so favorable that a second series of fifteen Pathe Playlets is announced for weekly release beginning May 14th. The following list is presented together with the release dates:

May 14—"The Ruler of the Road," starring Frank Keenan; May 21—"The Cry of the Weak," starring Fannie Ward; May 28—"A Daughter of the West," starring Baby Marie Osborne and directed by William Bertram; July 30—"Twenty-One," starring Bryant Washburn in the story by George Randolph Chester; June 11—"Carolyn of the Corners," starring Bessie Love in a story from the book by Ruth Belmore Endicott, directed by Robert Thornby; June 18—"The Silver Girl," starring Frank Keenan; June 26—"A Japanese Nightingale," starring Fannie Ward; July 2—"The Ghost of the Rancho," starring Bryant Washburn; July 9—"A Little Diplomat," starring Baby Marie Osborne in the story by Emma Bell Clifton, directed by Stuart Paton; July 16—"Todd of the Times," starring Frank Keenan; July 23—"Arms and the Woman," starring Mary Nash; June 4th—"Kidder & Ko.," starring Bryant Washburn; August 6—"A Little Sister of Everybody," starring Bessie Love; "August 13—"Captain Kiddo," starring Baby Marie Osborne; and August 20—"Our Better Selves," starring Fannie Ward.

New Series of Westerns

Universal Outlines Specials Which Will Feature Denny and Santschi

ANNOUNCEMENT was made at the Universal offices this week of a departure from the usual two-reel western release which the company has been offering for the last year. The two-reel western brand has been definitely established as a widely used release and exhibitors are now demanding definite stars and a definite number of pictures which they can depend upon.

For that reason it has been decided to release Tom Santschi in eight two-reel western pictures and Reginald Denny in another series. In neither case is any attempt to be made to make the stories of a series character, such as the Cyclone Smith series or the Leather Pushers series. A wide diversity of subjects and stories will be developed for both stars, although all of them will be western in character.

Tom Santschi has been placed under the direction of Robert North Bradbury. Reginald Denny will be under the direction of Nat Ross.

The new regime will start May 20th, when Tom Santschi's first release, "A Guilty Cause," will be offered. This picture is already in the exchanges, so that exhibitors will be able to size up the series from the first release.

It is planned to alternate the Denny and Santschi pictures. The first Denny picture will be released on May 27th, and is nearly completed at Universal City, under the working title of "The Outlaw."

"Gold Plated" Getting Finishing Touches

Under the working title of "Gold Plated" the first of the Edward Dillon Specials to be produced by Dillon under the banner of the Genius Film Productions, is getting its finishing touches.

The cast is an all-popularity one. Florence Dixon, the leading woman has appeared in other pictures but is best remembered by her comely features being used in a number of big national advertising campaigns.

In addition to Miss Dixon there appears: E. K. Lincoln, Cyril Chadwick, Hedda Hopper, Julia Swayne Gordon, Margaret Seddon, Maude Turner Gordon, Charles Hammond, Richard Carlyle, James Harrison and Emily Fitzroy.

The picture, which will be the first of four subjects yearly that Dillon will produce, will be released late in the spring.

Sol Lesser Due in East for Conference

Sol Lesser, vice-president of the West Coast Theatres, Inc., and one of the big guns behind the production of Jackie Coogan's pictures, is enroute to New York City where he plans to confer with Associated First National officials on various details of the picture industry pertaining to the west coast.

Chief among these is the distribution of Jackie Coogan's latest photoproduction "Trouble," which is now completed and ready for release. According to Lesser "Trouble" is a typical Coogan picture, full five reel length and a worthy offering to follow up the tremendous success enjoyed by "Peck's Bad Boy" and the "My Boy" attractions.

"Four Horsemen" Breaks Record in San Diego

Exhibition as a first-run attraction in three downtown theatres, five weeks' total run, at top or advanced prices, is the record of the Rex Ingram production for Metro of "The Four Horsemen of the Apocalypse" in San Diego, Calif.

The picture played the Spreckles theatre first for two weeks; afterwards at the Rialto for another fortnight; and still later at the Plaza for a week. "Business remarkable, with waiting lines up to closing day," was the wire Plaza sent to Metro's Los Angeles exchange upon the completion of the run.

Stanley Circuit Books Gunning Series

The Stanley Circuit, of Pennsylvania, has booked the entire Entertainment Series of ten pictures released through the Gunning organization, it is announced by Ricord Gradwell, managing director of the organization. Mr. Ricord declares that this latest addition to the list of circuits which have signed up for the whole series of box-office, entertaining features, "is further evidence of the all-around appeal and attractiveness of the series."

Charles Hutchison
in
"Go-Get-'em

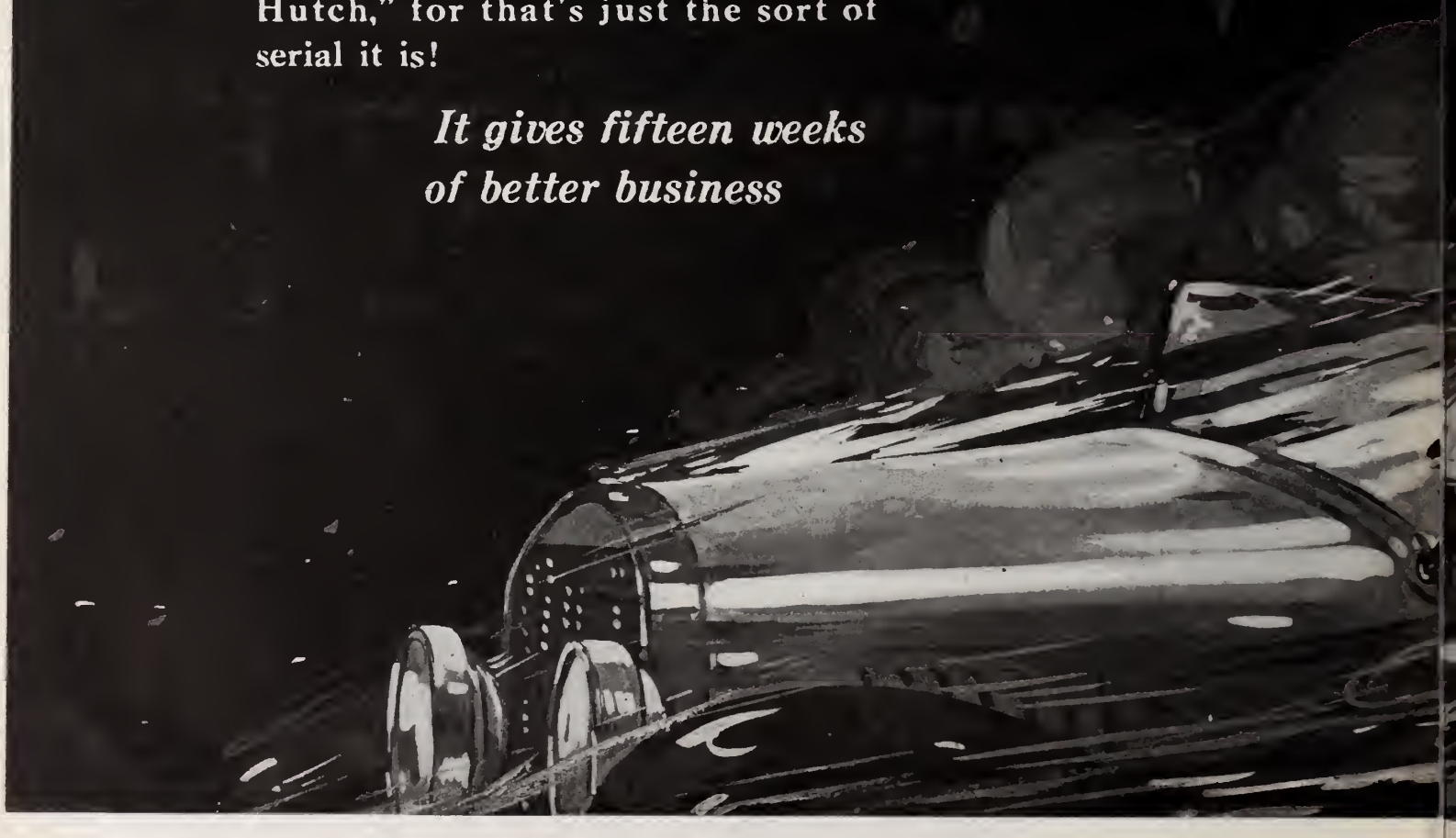
They Want The Good Old Punch: This Serial Gives It To Them!

The public wants thrills.

The public wants melodrama, action, narrow escapes, deeds of daring, sensational chases, novel stunts.

They'll just eat up "Go-Get-'Em Hutch," for that's just the sort of serial it is!

It gives fifteen weeks of better business



Hutch"
PRODUCED AND DIRECTED BY GEORGE B. SEITZ
Pathéserial

"Timber Queen" to Be Mid-Summer Issue

Pathe has arranged to release its new Ruth Roland serial in the middle of July. This decision was made, according to the Pathe statement, because "The Timber Queen" is an ideal attraction to offset the customary hot weather slump that proves so depressing to the box-office. Many of the scenes are laid in the ice-fields of Alaska, and the local color of the North realistically presented is declared by the Pathe headquarters to be "cooling in itself."

A strong cast of players has been chosen to surround the serial star in her new vehicle. Bruce Gordon, formerly a star under J. Stuart Blackton, is seen in the hero role of Don Mackay, the masculine lead. Val Paul is the principal "heavy," assisted by Frank Lackteen, seen in previous serials of the star, and Leo Willis, also a chapter veteran. Among others who take prominent roles in the chapter play are Bull Montana, Al Ferguson, Otto Freez and Chris Linton.

Completing Cast for Chas. Ray Picture

With but one or two exceptions Charles Ray has completed the cast for "The Tailor Made Man," his first super-production for United Artists release. Mr. Ray, naturally, will play the role of the hero, John Paul Bart, while Ethel Grandin has been selected for the part of Tanya Huber. Thomas Ricketts takes the part of Anton Huber. Others in the cast are Victor Potel as Peter; Douglas Gerrard as Dr. Sonntag; Stanton Heck as Abraham Nathan; Fred Thomson as Mr. Stanlaw; Kate Lester as Mrs. Stanlaw; Jacqueline Logan as Corinne Stanlaw; Frank Butler as Theodore Jellicot; Nelle Peck Saunders as Kitty Dupuy; Charlotte Pierce as Bessie Dupuy; Frederick Vroom as Harley Stannard; Thomas Jefferson as Gerald Whitcomb; Henry Barrows as Hobart Sears; Eddie Gribbon as Russell; with other roles taken by Fred Sullivan, S. J. Bingham, Frank Stockdale, Aileen Manning and John McCullam.

"High Fliers" Aviator "Lands on Mars"

The trials of an aviator whose machine runs away with him to unheard of altitudes and finally lands him on the planet Mars is the theme of "High Fliers," Harry Sweet's latest Century Comedy directed by Alf Goulding.

Little Johnny Fox the newest child recruit to the ranks of Century appears as Harry Sweet's mechanician.

Ready for Camera Work on Pickford Picture

Charles Rosher, photographer for Mary Pickford, has arrived in Los Angeles to begin work on Miss Pickford's next picture, "Tess of the Storm Country," locations for which are now being selected by John S. Robertson, director. The scenario for "Tess of the Storm Country is being prepared by E. Loyd Sheldon, well-known scenario writer.

8 New Goldwyn Pictures

Diversified Group, Ready Soon, Will Cover All Photo Play Angles

PERHAPS not in its history has Goldwyn Pictures Corporation released such a diversified group of pictures as the eight photoplays included in its fourth group of fifth year pictures, prints of which will soon be in all of the Goldwyn branch exchanges. In the list will be found pictures whose chief appeal is romance, mystery, adventure, comedy, farce, drama and melodrama.

The eight pictures are: "Yellow Men and Gold," an adventure story of hidden treasure, by Gouverneur Morris; "The Wall Flower," written and directed by Rupert Hughes; "The Dust Flower," Basil King's first contribution to the screen since his famous "Earthbound;" "When Romance Rides," Benjamin B. Hampton's film adaptation of Zane Grey's novel, "Wildfire;" "Always the Woman," Betty Compson's own production, starring herself, made for Goldwyn release; "Golden Dreams," another Benjamin B. Hampton picturization of a Zane Grey novel; "Mr. Barnes of New York," from Archibald Clavering Gunter's famous old novel, starring Tom Moore, and "Head Over Heels," a lively farce starring Mabel Normand.

"Yellow Men and Gold" is another Gouverneur Morris film, and it is an adventure tale pure and simple, with melodramatic punches and thrills and permeated with Morris's flair for character drawing. Helene Chadwick and Richard Dix are featured in the photoplay. Others in the cast are Henry Barrows, Rosemary Theby, Richard Tucker, Fred Kohler, Henry T. Hebert, William Moran, Goro Kino, George King, William A. Carroll and R. T. Frazier. Irving Willat was especially engaged by Goldwyn to direct this picture.

"Dollar Devils" Completed

First of Victor Schertzinger's Series for Gunning in East Soon

"DOLLAR DEVILS," the first of four Victor Schertzinger special productions to be distributed by Wid Gunning, Inc., has been completed, and a print of it is expected in the East in a short while.

Those who have seen the picture in its completed state in Los Angeles declare that it is another "Miracle Man," which Wid Gunning also produced in association with George Loane Tucker. Joe Dowling, who played a prominent part in "The Miracle Man" has the leading role in "Dollar Devils."

Others in the all-star cast with him are Cullen Landis, the Universal and Goldwyn player; Hallam Cooley, who has played lead parts with Mary Pickford and in Universal and Paramount productions; Andrew Arbuckle, who has been seen in Metro, Ince-Triangle, Artcraft, Pickford and Hampton pictures; and Eva Novak, another member of a talented screen family.

Joe Dowling, after "Dollar Devils" was finished, declared it was his greatest part since "The Miracle Man," and said that the whole production rivalled that famous hit. "There is no character outside of 'The Miracle Man' that I like to play so well, and that I am sure will appeal so much to the public," he said. "It is a strong, human-interest story, with plenty of heart pull, kindly humor, atmosphere, and strong dramatic situations. It has everything a picture should have—that simple power and mass appeal that made 'The Miracle Man' an outstanding success."

Fairbanks Starts New Film

Next Picture to Reveal Romance of Mediaeval English Chivalry

FROM the romance of adventure as typified by the Gascon D'Artagnan in "The Three Musketeers" to the romance of English chivalry in the twelfth century is the step being taken by Douglas Fairbanks in his new photoplay, work on which is under full speed at his new Hollywood studio.

Fairbanks long has wanted to do early English romance. While "The Mark of Zorro" was full of villains and villainy, dash and spirit, and "The Three Musketeers" full of poetry, swash-buckling, French intrigue and dramatic beauty, Mr. Fairbanks was not content to stop there. He wanted robust, full-blooded, healthy and rollicking romance. His instincts led him to the period of the Crusades. There he caught fleeting glimpses of Richard, the Lion-hearted, of Robin Hood and his Sherwood Forest, of Nottingham—of all those pictured and stories and almost legendary giants of the times, and to himself he said:

"We will do a new romance, so full of the spirit of the twelfth century that no one watching it can remember that he is prosy or dull, or that his life is a monotony of small events, or that he lives in the day of the flivver and the vacuum cleaner. We will start from the bottom to build romance."

And so the new picture was conceived and preliminaries started which has kept a score or so of experts busy for a considerable period, delving into literary sources, constructing the screen story, and designing historical sets for the new production. The new sets are said to surpass anything ever seen on the screen for sheer beauty.

"Midnight Call" Story with Human Theme

"The Midnight Call" is announced by R-C as a picture with a real human theme. This Emory Johnson production was recently completed. The cast is all-star including such names as John Walker, Ella Hall, Claire McDowell and Ralph Lewis, but it is the gripping story which will be the special feature of the production.

"We have come to the day," states Mr. Johnson, "when the public is demanding consistent, human stories. We do not believe that the American people want to see only pictures of the ultra-rich. Our characters in 'The Midnight Call' are simple folk—belonging to the great American middle class. The drama and comedy of their lives will reflect the emotions of the great majority of picturegoers. The biggest successes have not been the pictures with the biggest sets—but they have been the pictures with the most human stories."

"Silas Marner" Is Set for April 30 Issue

Associated Exhibitors announces the release of its newest production. "Silas Marner," April 30th, the event marking an important addition to the long list of literary masterpieces that have found their way to the screen.

"Silas Marner" is declared to possess all the qualities necessary to a picture of assured box-office value. To begin with, the name is one to conjure with wherever the works of George Eliot are read, of course, is everywhere that the English language is known. School teachers will be prompt to recognize this subject, presented in pictured form, as admirably suited to the needs of classes in English literature.

Laemmle Appoints Far East Representative

Upon the recommendation of James V. Bryson, Export Manager for Universal, and who recently returned from a long stay in Australasia, Carl Laemmle, president of Universal, has appointed Tom R. Richards, of Sydney, Australia, as his personal representative in the Far East.

Richards is now enroute for Java, where he will spend most of this year studying moving picture conditions in that country. Prior to his engagement by Universal, he was the circuit manager of the Union Theatres, handling most of the prominent theatres in Australia.

South Australia House Books Successes

The York theatre, the newest addition to the amusement world of Adelaide, South Australia, has met with singular success since its opening last November. It has handled First National attractions. Opening with "A Midnight Bell," a First National attraction starring Charles Ray, the management has discovered that this brand of pictures always insures capacity houses, owing to their popularity with the fans.

Special Showing for "Smilin' Through"

NORMA TALMADGE'S latest starring vehicle for First National release, "Smilin' Through," was presented in a special showing on the evening of April 5th at the Wurlitzer Hall, New York City, before a select audience. Chaplin's "Pay Day" was also on the program. Individual opinions expressed by many in the audience paid high tributes to the picture as one with a delightful story, superb costuming and setting, and splendid acting by the star and the members of her supporting cast.

The First National home-office announces a national campaign of exploitation and publicity in behalf of this production. A song bearing the same title as that of the picture has been written by Arthur A. Penn. M. Witmark and Sons are the publishers. The Witmark organization arranged for window displays on the picture and the song in 1,000 stores throughout the country. The song was also placed on phonograph records by the leading phonograph companies. Pianola records have also been made. The song was recently broadcasted by wireless from the New York and Chicago stations of the Radio Phone Co.

"A Pasteboard Crown" April 16 Release

"A Pasteboard Crown," out April 16th, Playgoers Pictures current release, is declared by its sponsors not only to tell a far more than ordinarily good story of life behind the scenes but to possess the additional virtue of being authoritative. It is adapted from the novel by Clara Morris, for nearly two generations an actress popular with the American public, and there would seem to be no person in the world better qualified to lead the layman back in the wings and reveal the mysteries of that enchanting life.

"A Pasteboard Crown" is a Travers Vale production, directed by Mr. Vale himself. It is in five reels. Evelyn Greeley has the role of the girl who secks a career and carvcs her way to—what? Robert Elliott plays the part of the actor-producer who exercises a commanding influence on the life of the ambitious young woman.

Julius Stern, President of Century Company

In the April 8 issue of MOTION PICTURE NEWS it was incorrectly reported from Chicago that Julius Stern was the head of the Sunshine Comedies, instead of the Century Film Corp. The error was in connection with the item which had to do with Henry E. Wilkinson, personal representative of Stern.

Educational Week Forecast

Prediction Made New Record for Short-Subject Showings Is Due

THAT a new record in the number of short-subject showings will be set during Educational Pictures Week, April 16th to 23rd, is the prediction made by officials of Educational Films Corporation. From the number of bookings received it is judged that "the 100 per cent. representation in the theatres on this continent," sought for by the Educational exchanges, will be very closely approached, if not actually attained. In a statement issued during the week, Educational emphasizes the special co-operation with exhibitors undertaken by the company to insure the success of the week's campaign.

"Educational has gone to great lengths to co-operate with the exhibitors in the presentation of Educational Pictures during this week. Special one-sheets have been given gratis to these theatres, and many exhibitors have posted their towns with these one-sheets, calling special attention to their programs for this week and linking up closely with Educational's national advertising campaign. A forceful broadside, setting forth a complete review of Educational's recent releases giving brief sketches on each series of pictures and offering a number of suggestions for short subject programs has been sent to every exhibitor in the United States and Canada.

"The response from the exhibitors of the continent that is reported from every one of our branch offices assures us that the week of April 16-23 will not only be the biggest event in the history of Educational Film Exchanges, but will be a red letter week in the matter of short subjects for a long time to come," said E. W. Hammons, president of Educational, in discussing this week the final arrangements for the observation of Educational Pictures Week.

"Educational Pictures must come up to the highest standard of quality—consistently, week after week. But that is not all. The exhibitor must have every co-operation possible in making these pictures more acceptable to his patrons. We want him to know that Educational will be just as eager to co-operate with him every week of the coming year as it is this week, and with the unusually fine product which we have planned for the year this co-operation will make short-subjects more to him than they have ever been before."

First National Units Busy

Neilan Starts New Subject; Mabel Normand Vehicle Nearly Finished

DESPITE the advent of spring and the approach of the dog days, no slow-down is evident in the independent studios where productions for Associated First National relcase are made. In fact, seldom in their history have these producing units been busier than at prescnt.

Having completed "Fools First," based on the Saturday Evening Post story by Hugh McNair Kahler, Marshall Neilan is now shooting the first scenes of "Her Man," in which Matt Moore plays the leading role—that of an eccentric small town newspaperman. Others in the cast are Tom Wilson, Leatrice Joy, Raymond Griffith and George Barnum.

Under the direction of F. Richard Jones, the creator of "Molly O," the filming of Mabel Normand's new photoplay, "Suzanna," is rapidly approaching completion at the Sennett studios. "Suzanna" is a plot with Spanish atmosphere, and some of the final scenes will be taken in Mexico.

Thomas H. Ince's "The Brotherhood of Hate" comedy, directed by Lambert Hillyer, is now filming exteriors, with the work proceeding on schedule. Lloyd Hughes, Marguerite de la Motte, Frank Keenan and Edward Burns head the all-star cast.

"Snow Stuff" is going to be a feature of the next Buster Keaton comedy, the frozen-faced laugh-maker and his company having spent several weeks in Northern California where the congealed aqua pura abounds. Buster, whose current offering is "Cops," is keeping the title of the next one a deep secret.

Allen Holubar is approaching the finalc of "The Soul Seeker," in which Dorothy Phillips is starred. Much is expected of this production, which is declared to be a novelty. Most of the scencs werc taken on board an ocean liner, with Miss Phillips taking the role of an untamed child of the sea, ruling the crew of the vessel she owns, with an iron hand.

Katherine MacDonald has completed "Heroes and Husbands," and is now engaged on filming "The Woman Conquers."

Stallings Acquires New Universal Units

Charles P. Stallings, appointed a new unit production manager at Universal City after serving as location manager, has acquired three units.

The first units assigned to him was a Frank Mayo's company directed by William Worthington, making Drago's "Out of the Silent North." The company has just returned from Truckee, where snow scenes were made.

Two other units have been added. One is Hoot Gibson's next vehicle, "Trimmed and Burning" by Hapsburg Liebe.

The other is directed by Nat Ross and will make two reel Northwest mounted police stories, the first of which is "The Red Rider." Reginald Denny, star of the Universal-Jewel super two reelcr, "The Leather Pushers," will star. Nat Ross is a new Universal director.

R-C to Present Harry Carey in Specials

HARRY CAREY will continue in big special productions under the R-C banner, announces that company, which recently signed the popular Western actor for a series of pictures.

"We believe that we have a real winner in Harry Carey," states R-C Pictures, "and that we will be able to give the exhibitors a series of big special productions, able to compete with any brand on the market. Carey nas grown up with pictures and he has outgrown the mediocre type of Western as surely as the theatres have outgrown their nickelodion days. We will not be satisfied to supply exhibitors with average program features. Every Carey production under the R-C banner will be a big production, worthy of special exploitation and special presentation."

The new R-C star will be directed in his new series of pictures by Robert Thornby. It was Mr. Thornby who directed Carey in "The Fox," one of his biggest successes. Under Jesse D. Hampton he directed "Half a Chance" and "That Girl Montana," and for Pathe. "The Magnificent Brute," "The Blazing Trail" and "The Fox."

Press Reviewer Lauds "For Land's Sake"

One of the most favorable reviews ever printed in a newspaper about a short comedy is that which appeared in the Daily Planet of Chatham, Ontario, recently on a Jack White Production in the Educational-Mermaid Comedy Series, "For Land's Sake."

"If you want to laugh and laugh as you never did before go to the Princess theatre either today or tomorrow," says the critic of the Planet. "Forget about the bad water and the city assessors and drop into the little King Street theatre and laugh until you 'bust.' Without a shadow of doubt, 'For Land's Sake,' a 1922 Mermaid Comedy, is the best this writer has seen.

"As a rule comedies don't phizz on me but this one caught me right in the funny bone. If 'For Land's Sake' is a sample of what thc Mermaid company is going to give the public in this year of grace 1922 the Ontario Government is going to get rich with amusement taxes. 'For Land's Sake' is not only a scream but also a thriller."

"Intrigue" on the D. P. Howells Schedule

On page 2218 of the April 15th issue of Motion Picture News, the picture titled "Intrigue" was incorrectly designated as an "S. R. Levinson" feature. "Intrigue" is found on the David P. Howells schedule, and is not a Levinson picture.

Scene from "The Prisoner of Zenda," with Rex Ingram directing

Florence Vidor Sets Record

Booking Contracts for "Woman, Wake Up," Tribute to Star

FLORENCE VIDOR has established a new record for Associated Exhibitors. Officials of that organization declare that the demand for booking contracts for "Woman, Wake Up," since its release a month ago, has exceeded that ever made for any other Associated Exhibitors feature in a similar period.

These numerous bookings are the more notable because "Woman, Wake Up" is Miss Vidor's first starring vehicle. It is true enough that thousands had acclaimed this player worthy of stellar position before such recognition was given her officially, but the fact remains that the demand which was to prove a record-breaker came when she was yet to be seen in her first picture, from which she might gain whatever of added prestige comes from the description, "star."

In the first month of the run of "Woman, Wake Up" the picture was booked by first-run theatres in twenty-two Associated Exhibitors exchange cities.

The Florence Vidor feature began a week's run in John H. Kunsky's Madison theatre, in Detroit, April 9th; completed a week's engagement at Pantages', Salt Lake City, Wednesday; played the Majestic Amusement Company's Majestic, Tulsa, Okla., Sunday, Monday and Tuesday, and in the same week ran for two days each in the Empire, Montgomery, Ala., and the Grand, Columbus, Ga., both houses on the Lynch circuit. It also continued its round of the Loew circuit in Greater New York, playing Loew's 116th Street, Monday; the Victory, Monday and Tuesday, and the Forty-second Street Thursday.

During the week of April 16th the picture will be the feature attraction in R. C. Clemmer's Clemmer theatre, Spokane, and I. Libson's Family theatre, Cincinnati, and it is booked also for runs in I. J. Hoffman's Capitol, Ansonia, Conn.; the Fulton, Mr. Mertens, manager, Jersey City; the Tivoli, of the Lynch circuit, Chattanooga, Tenn., and T. S. Scott's Scott theatre, Jacksonville, Ill. It is to be shown in Loew's Colonial, Brooklyn, Wednesday.

"A Doll's House" Not "High Brow" Film

Charles Bryant, who directed Nazimova's screen adaption of Henrik Ibsen's "A Doll's House," released by United Artists, has the following to say about the popular appeal of this production:

"At first exhibitors were frightened at the name 'Ibsen' and were inclined to believe that 'A Doll's House' was a 'high-brow' play beyond the capacity of the average picture patron to thoroughly enjoy. But they quickly found, in the public response to the picture, that 'A Doll's House' was sheer entertainment, a thrilling story and packed with all those elements of suspense that go to make real drama, whether it be spoken or merely seen. Indeed, the picture version, suppressing the 'speeches' has a tendency to concentrate attention on the action and on the terrific conflict that goes on in the hearts of the inhabitants of Nora's 'Doll's House.' On the stage, 'the play's the thing;' on the screen it is the story that counts, and Ibsen is found to be one of the master story-tellers of the age, working in materials of vital truth and every-day experience."

Scenes for Fox Film Taken Aboard Liner

Passengers on the big steamship Yale, plying between Los Angeles and San Francisco, recently got more thrills than they expected, for they were "in the pictures." An all-star cast from the William Fox studios has been filming scenes on deck for the new "A Fool There Was," now in the making, under the direction of Emmett J. Flynn.

The company includes Irene Rich, Marjorie Daw, Lewis Stone, Mahlon Hamilton, William V. Mong, Wallace MacDonald, Harry Lonsdale, Estelle Taylor, who plays the famed vampire, and many others.

Special Circling the Globe

"Four Horsemen" Will Soon Have Played in Almost Every Country

THE Metro headquarters reports that within a short time "The Four Horsemen" will have had showings in every country of the world. The big special has already opened in Paris and is now showing in the Vaudeville theatre of the French capital. The picture will shortly be presented before audiences in Madrid, Milan, London, and Rome. Even "Germany is asking for it despite its anti-Prussian theme," declares the report from the Metro home-office. "The Four Horsemen" will open in Mexico City in May and in Australasia probably within a few months. Chinese and Japanese translators are beginning preliminary flourishes of their pens for the first sub-titles. Russia seems to be the only country in which a demand for a showing of the picture does not exist.

Sir William Jury, of Jury Imperial Pictures, Ltd., expects to close negotiations within the next fortnight for the Pavilion theatre, in London, for an indefinitely long exhibition of "The Four Horsemen of the Apocalypse."

Roy Chandler, representing Chipman, Ltd., has arranged for the opening in Madrid of the Ingram masterpiece early in April, and later for its exhibition in Rome and Milan, and in the larger cities of Portugal, Jugo-Slavia, Greece, Rumania, Turkey and Bulgaria.

In the first half of May "The Four Horsemen of the Apocalypse" will be seen in Mexico City, where a year or so ago Senor Ibanez received one of the most enthusiastic popular receptions ever accorded a visitor. South American presentations will follow soon after the Mexican.

"An anomalous demand is that of Germany," declares the Metro statement. "Teutonic theatrical promoters have been most zealous in their efforts to obtain exhibitors' rights to 'The Four Horsemen of the Apocalypse.' This is taken by Metro as an indication of the popular revulsion against war by the masses of the German people."

One-Reel Novelty for R-C

"Starland Revue" to Be Released Every Second Week; First April 30

FOLLOWING its announcement last week that it would release the series of Hy Mayer Travelaughs, R-C Pictures this week names another short subject release. Commencing April 30th, R-C will issue every second week a single reel novelty, produced by Jack Cohn, to be known as "Starland Revue." This subject is described by R-C as being entirely different from any reel at present offered to exhibitors.

It will correspond to the theatrical section of the national magazines. Its object is to bring to the picture-goers intimate views of stage stars and scenes from plays. Not only will the biggest actors of today be shown, but big scenes from Broadway successes will be illustrated on the screen. In addition back-stage life, a subject always fascinating to the showmen, will be shown.

"We are taking advantage of the great interest of the American people in stage life and stage people," stated Mr. Cohn. "The public is never tired of seeing scenes of back-stage life. We are going ahead with this series and filming people who are nationally known as the leading exponents of the American stage."

R-C Pictures believes that in offering Starland Revue, they are affording the exhibitor with a novelty that is far more than a filler. It is a subject that can be exploited as a definite attraction declares the R-C home-office. All the heroes and heroines of the American drama will be brought forth for an introduction. In the first subject, for instance, Otis Skinner is seen making-up for his role in "Blood and Sand," and a dramatic scene from the play is depicted. Richard Bennett enacts a little human comedy with his wife and two children in his home.

Fifteen subjects will comprise the series of Hy Mayer Travelaughs which will be released by R-C Pictures, the first being issued April 23rd. Travelaughs will be issued every second week, alternating with Starland Revue.

Canadian Plans Ready for Rothacker O. K.

Watterson R. Rothacker starts back from the Coast April 12. When he returns to Chicago he will find waiting for him the report of A. L. Parker, whom he dispatched to Canada in connection with the proposed Canadian Rothacker laboratory, where prints would be made from American negatives for the Dominion trade and for export to British possessions offering preferential duties. Toronto has been tentatively decided upon as a site, although Parker was instructed to investigate the possibilities of Ottawa and Montreal. The head of the Rothacker Enterprises sails for Europe in the spring to start construction on a London Rothacker plant.

Record Lenten Bookings for "Behold the Man"

Exhibitors, pastors of churches, heads of community centers and organizations devoted to the betterment of motion pictures are all united in the warmest commendation of Pathe's production, "Behold the Man," the screen story of the Life of Christ shown in natural colors. Its bookings for Lent and Easter have established a new record, declares Pathe.

Fox Announces Human Interest Special

IN the big array of special productions to be issued by the Fox Film Corporation next season is a "great American family picture" that William Fox believes excels his famous "Over the Hill." The new picture is titled "The Town That Forgot God." It is described to be another human interest tale with wonderful heart pull, and was directed by Harry Millarde, who directed "Over the Hill."

The theme deals with the question of hypocrisy and the neglect of spiritual things, and is said to be a realistic picturization of the biblical proverb, "as ye sow, so shall ye reap." Eight months were spent by Millarde on the production at the New York studios of Fox and at Fort Lee, N. J., where an entire village was built for spectacular flood scenes.

The cast includes Jane Thomas, Bunny Grauer (a twelve-year-old boy, hailed by Fox officials as a veritable find), Warren Krech, Harry Benham, Grace Barton, Francis Healty, Edwin Dennison, James Devine, James Kenny, "Dad" Evans and A. E. Ely. Joseph Ruttenberg handled the camera for the picture.

Topical Writers Laud Film

Add Their Praise to That of Press Critics on Seeing "Gypsy Passion"

WHAT the New York press reviewers said of Vitagraph's "Gypsy Passion" upon its recent presentation at the Mark Strand theatre was published in last week's issue of MOTION PICTURE NEWS. Their verdicts came as a matter of course and professional routine. But when writers concerned with more general comment on arts than specific criticisms of motion pictures deviate from their customary line of discussion to praise a picture and laud the acting of its leading player, the situation is a significant one. This is what happened with regards to "Gypsy Passion" and the work of its star, Madame Rejane.

Writes Heywood Broun in his "It Seems to Me" column in the *New York World*: "When Rejane smiles her great crooked smile it seems important. There is in it an emphasis beyond the range of pretty women. Something has happened. We have seen more than a smile. A mask has been lit and vitalized by an emotion."

And James Whittaker in his column on news and views, in writing of the controversy between certain theatrical producers and the Rev. John Roach Straton, says:

"The experts—with whom I wish humbly to disagree—agreed that the acting of the late Mme. Rejane is impressive as recorded by one film in which it is chemically preserved for posterity, but lacking in a quality known as camera technique. The film is called 'Gypsy Passion' for the American trade. * * * Most of the views of Madame Rejane in 'Gypsy Passion' are full length. When she acts, she acts all over. The film ends with her death at the shrine of a miracle-working saint in Brittany. She dies with her boots on, and the boots are on the film. As the great veteran actress sank in a moral ecstasy of religious fervor (passionate in every inch of her body, and not in one foot or face alone) a sob arose in my throat. If this bit of master pantomine is to be rejected for a technicality by the movies, it can be accepted gratefully for the permanent files of the theatre, which is not dead from the neck down."

George Fawcett Joins Lasky Stock Company

A notable addition to the Lasky studio stock company was made this week by Jesse L. Lasky who announced the signing of George Fawcett to a year's contract to play in Paramount pictures. Mr. Fawcett left for Hollywood this week.

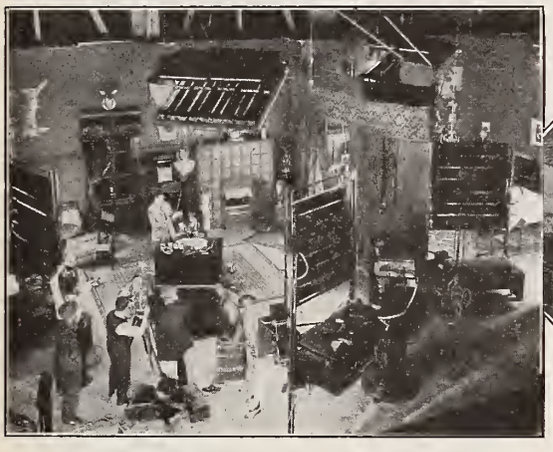
Mr. Fawcett is one of the best known character actors on the screen. His stage career began more than thirty years ago and since then he has interpreted hundreds of character roles both on the stage and in pictures.

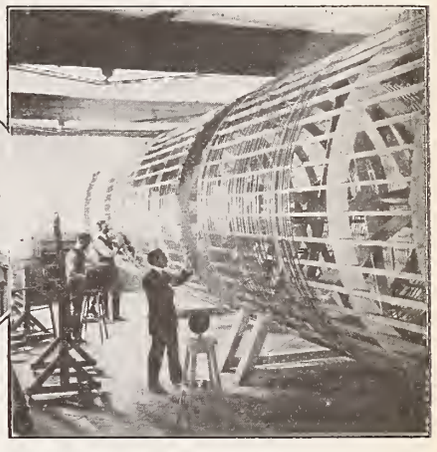
Pathe's Releases for Week of April 23rd

ANNOUNCEMENT comes from the Pathe Exchange, Inc., that the strong collection of short-subject features and the one serial episode scheduled for release the week of April 23d will be fortified by the next Pathe Playlet, "The Mysterious Client," starring Irene Castle.

"The Runaway Car" is the title of the third episode of the new Pathe serial, "Go-Get-'Em Hutch," starring Charles Hutchison. "Bride and Gloom" is the current re-issued one-reel comedy starring Harold Lloyd. "The Wicked Cat" is the latest animated cartoon of the series of "Aesop's Film Fables." "Full O' Pep" is the title or the current Hal Roach comedy featuring "Snub" Pollard.

Pathe Review, No. 152, includes "Photographic Gems," an unusual photographic study that can be secured by the camera; "Toss, Tumble and Twirl," and an acrobatic novelty photographed by the Pathe Slow-Motion Camera; and "Sou'east from Saldauha," which gives a few thrilling moments with the whalers of South Africa.





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Kane Announces Contract for Six Pictures

ARTHUR S. KANE announces the closing of a contract by Associated Exhibitors with Associated Authors Productions, Inc., for the release of six pictures to be produced by the latter organization. Associated Authors Productions was formed recently with John Howard Carr as president; Alicia Collins, vice-president, and A. Raymond Gallo, secretary and treasurer.

The new company has business headquarters in Boston, but production work will be carried on at Orlando, Fla., where studios are now being built. It is expected that the first picture to be filmed, "The Man-Hater," from the novel by George Allen England, will be ready for delivery by August 1st. The selection of the director and the cast is yet to be announced.

Fox Circuit Books Two Universal Features

Charles Rosenzweig, sales manager of Universal's New York exchange, reports booking of the two recent Universal Jewel productions, "Wild Honey" and "Man to Man" over the Fox circuit. "Wild Honey" is a photo-drama of South Africa starring Priscilla Dean and directed by Wesley Ruggles. "Man to Man" is Harry Carey's latest super-western photo-play, and was directed by Stuart Paton.

The showing of these two features over the Fox circuit will include presentations in the Audubon, the Academy, the Jamaica, the Albemarle, the Star, the Crotona, the Nemo and the Jap theatres, in and around New York City, for runs of three and four days.

These runs will follow closely upon the showing of the same pictures in the Loew circuit, where they have been booked for a total of 170 days run, as announced last week.

Special Showing for Owen Moore Vehicle

Myron Selznick staged a special showing of "Reported Missing" at the grand ball room of the Ritz on the evening of April 7. This is the Owen Moore feature, directed by Henry Lehrman, which will bring Moore back to the screen after several months' absence. Following the showing there was dancing to round out the evening's entertainment. The guests included showmen, newspaper people and friends of all concerned in turning out the feature.

U. B. O. Engages "Fair Lady" for 22 Houses

Because of the demonstrated box-office value of Rex Beach's latest photoplay, "Fair Lady," a Whitman Bennett production for United Artists release, this picture has been booked by the U. B. O. organization for all its twenty-two houses.

"Surpasses 'Humoresque'"

So Say N. Y. Reviewers Concerning Fannie Hurst's "Good Provider"

COMMENTING upon the initial presentation of "The Good Provider," a Cosmopolitan Production, from the pen of Fannie Hurst and directed by Frank Borzage. New York reviewers declared the picture to be better than "Humoresque," Cosmopolitan's gold medal winner, created by the same author and director. "The Good Provider" is played by much the same cast that appeared in "Humoresque," including Vera Gordon. Dore Davidson and Miriam Battista.

The "Globe" said: "At the risk of annoying those who consider "Humoresque" the last word in film production we must confide that this seems quite as good if not better. Perhaps because its theme revolves about Dore Davidson. Vera Gordon plays the mother role quite as perfect as her first. After reels of cheap exploitation called 'mother-stuff' the genuine thrill is here. It is one of the three films of the season which must, under no circumstances, be missed."

The "Sun": "'The Good Provider' at the Rivoli this week is one of the best 'sob stories' that has as yet made their way to the screen. It even surpasses her now famous 'Humoresque' as an entertainment. As regards the other films that have flowed from Miss Hurst's prolific pen it is so much better that a comparison would be worse than odious.

"'The Good Provider' represents the triumph of pantomime over print."

The "Herald": "At last the screen shows signs of becoming original. Has tingling human quality. Rivets the attention. The humor fits like an old shoe. A living picture rather than a moving picture. Miss Gordon and Mr. Davidson do so well they could be advertised as appearing 'in person,' not in a movie. Davidson's pantomime speaks reels of sub-titles for itself."

Harriet Underhill in "The Tribune": "We enjoyed every moment of it. Long in heart interest. Something seems to tell us that we would be all wrong in pronouncing 'The Good Provider' a better picture than 'Humoresque' so we shall compromise by saying that we liked it better."

Grauman Books More Century Comedies

Century comedies have been given frequent position on the program of Grauman's theatre, Los Angeles, and Century officials see in this fact strong testimony for the box-office value of these pictures. Sid Grauman's bookings began with "Chums," in which Baby Peggie and Brownie appeared, and followed with "Peggy Behave" and "Mutts." Grauman's latest Century bookings are "Henpecked," starring Lee Moran, and "Some Class," featuring Brownie. These comedies have come in for their share of advertising and exploitation by Grauman, as it is his belief that "a good comedy on the bill often draws as big an audience as the feature."

Song Tie-Up for "The Sheik of Araby"

A carefully planned tie-up with Watterson, Berlin and Snyder, publishers of the song hit, "The Sheik of Araby," will assure wide exploitation to the R-C Pictures of the same name, announces that company.

"The Sheik of Araby" is a revival of the H. B. Warner feature, "The Man who Turned White." It is a story of the Sahara with the star playing a dual role.

The exploitation material now being prepared by R-C Pictures will emphasize the tie-up with the song and the record, and the catch-line "Get the song, hear the record, see the picture," will be used extensively.

Playgoers Will Handle Noble Johnson Film

John C. Ragland announced this week the signing of a contract by Playgoers Pictures with the Western Photoplay Corporation of Los Angeles, for the distribution of the Western feature, "Tracks." This picture is a Noble Johnson production in six reels, from the story by Mark Noble. Joseph Franz directed the production and the featured players are Noble Johnson, Bill Patton and Beatrice Burnham.

Georges Carpentier Will Appear as Star

GEORGES CARPENTIER is to appear as a film star under the direction of J. Stuart Blackton in England. The production will be made by Blackton in association with Allen Thomas and Alexander Bird and work on it will soon be started in London.

The French pugilist has just signed the contract, the negotiations having been conducted by Andrew Soutar.

Distribution will be in the hands of Thomas and Bird who have formed The National Super Productions for this purpose.

The film presenting Carpentier will precede the next Stuart Blackton super-production featuring Lady Diana Manners, which will be started later in the summer.

Gets Exclusive Views of Prince Friederich

Selznick News 1028-C features exclusive pictures of Prince Eitel Friedrich, son of the ex-Kaiser, who is now in retirement. The Prince, who now lives in Potsdam, Germany, has steadfastly refused to pose for news films and a Selznick News cameraman had to exercise his ingenuity to secure the scenes, which were snapped as the Prince was busy at spring planting in his garden.

Let Others Talk!
—We're Modest

And now Harrison's Reports Make it 100% Unanimous!

"BLAZE AWAY" states Harrison "is a Western that is ABOVE THE AVERAGE; it contains MORE HUMAN INTEREST and depends less on physical action than is customary in this type of picture.

"'Big Boy' Williams, a comparative newcomer, has a LIKEABLE PERSONALITY and should have NO DIFFICULTY IN MAKING GOOD.

"'BLAZE AWAY' should PLEASE ALL LOVERS of virile HEART-INTERESTFUL Westerns."

WATCH the "BIG BOY" WILLIAMS SERIES

Distributed to the Independent market through

DI LORENZO INC.
135 WEST 44TH STREET
NEW YORK CITY

Produced by Frederick Herbst Productions

Directed by W. Hughes Curran

Action Stills from Releases of the Week

"The Wall Flower"—Goldwyn

"A Good Provider"—Paramount

"When Romance Rides"—Goldwyn

"Reported Missing" starring Owen Moore—Selznick

Reviews of Latest Short Subject Releases

"The Opossum"

(Adventures of Bill and Bob Series-Pathe)

BILL and Bob the young explorers, woodsmen, and nimrods, have a deal of excitement watching the cunning of the opossum—or 'possum as the animal is called by anyone who has ever gone a-hunting. The boys have an Airedale with them and he picks up the scent which takes him to the animal, treed in yonder branches. His capture is easy, but the boys have some fun watching him play dead. The animal comes to life in a cautious manner and makes his escape. The second exploit is humorous to a degree as well as instructive in that it teaches a lesson in good sportsmanship. A flock of ducks are shot as they swim on the pond. A duck-shooter hoves into sight and advises them that it isn't fair play to shoot them except when they are in flight. The two adventures are thoroughly entertaining.—Length, 2 Reels.—*LAURENCE REID.*

"The Mysterious Client"

(Pathe—Three Reels)

Reissued as a three-reel playlet, yet incorporating the elements of mystery, adventure and romance in condensed form, "The Mysterious Client" offers Irene Castle as the star, surrounded by a cast capable of delivering a picture play of feature length. Miss Castle's support includes such players as Warner Oland, Milton Sills, Caesar Gravina and others, and in order to include all the action necessary to tell the story, it has been necessary to make the picture "snappy" and keep something doing every foot of the way.

The story is one about the daughter of a rich man, who determines to marry a man, not a name, and having found a suitable prospect, puts a young attorney to the test. He is not found wanting, believes in her at all hazards and tells her before he finds he has been the victim of a plot, that he loves her, even if she is the villainess he has sometimes had cause to believe.—*LILLIAN GALE.*

"Urban Movie Chat No. 12"

(Urban-Hodkinson—One Reel)

THIS number opens with a novel note, a motion picture interview with Judge Elbert H. Gary, head of the U. S. Steel Corporation, concerning present business conditions. This is followed by instructive views of gold mining in Idaho. How juvenile Texas handles its bucking and balky burros lends an amus touch to the reel. Where is the lady not interested in the question of "permanent waves." In this subject milady is introduced to the operation of the latest acquired electrical device of the "beauty parlor," and shown the results, too. We believe there's an opportunity for some live exploitation here. "Americanizing the 100 per cent. American" is an interesting series of views teaching what the Government is doing for the education of the young American Indian. The "Natural History" department shows how ravens may become delightful pets. We predict that the culminating scene of Mr. Raven teasing Tillie, the housemaid, is going to win a genuine laugh. Current interest, amusement and instruction mark this number.—*EDMOND F. SUPPLE.*

Pathe Review No. 152

The ability of the Japanese to excel in the art of tumbling or acrobatic stunts has long been acknowledged. Just why these lithe boys are so able in this direction is illustrated in the "Toss, Tumble and Twirl" exhibits, a part of the Pathe Review, done with the standard and also with the slow motion camera, to point out the way it is done. There is one particularly good part of it, two Japs performing one of their difficult feats on one side of the screen in normal rapid motion, while on the other side of the screen their moves are seen by slow motion. The review includes also a few interesting shots showing the actual capture of a giant whale, by whalers of South Africa, concluded with a psychological test, entitled "Measuring Brain Fower," and a color view of Kairwan, Tunis, the Sacred City of the Arabs.

Also the Pathe Screen Study, "Honey Makers," in one reel, is both educating and entertaining, showing the remarkable bravery of the professional bee keeper, who handles thousands of the diligent insects without fear of getting "stung," filling his hat with bees, calling for the descriptive title "Bees in His Bonnet." This reel could be used advantageously as an educational.—*LILLIAN GALE.*

"Fair Enough"

Christie Comedy—Two Reels—Released Through Educational

ONE idea is the basis of this comedy, and while it is a good idea, it becomes overworked at the end. This is the sole reason why the comedy does not maintain its high pitch to the very end. The idea is that of two people who are trying to break into jail, since each believes the other a crook. The girl has been arrested for speeding; the man for inadvertently helping a crook to escape. Both, however, admit daring and bold robberies. The girl is freed and tries to get back to prison by further speeding around the jail. When she is finally arrested, it is the young man who is now freed. He gets himself arrested, but now the girl has gone. This happens fully three times. And it does not carry the same zest as it did in the beginning.

Dorothy Devore and Earle Rodney are the leads, the former sweetly coquettish and the latter as debonair as usual. The titles get a few good laughs. Direction is by Tom Brierley.—Matthew A. Taylor.

"Cold Feet"

(Christie Comedy-Educational—Two Reels)

IT'S about time that a burlesque of the Northwest Mounted reached the screen. Certainly Christie has started something. Now that they are at it, why not follow up with a "take-off" of Cinderella or Pollyanna or dear, old mother who has been shedding copious tears over the conduct of her children? "Cold Feet" is a remarkable comedy from a scenic standpoint. We have no recollection of seeing finer snow stuff in a feature which exploited the vast open spaces. This exceptional background makes an inspiring picture—one which is rich in nature's handiwork. Mind you, the snow is waist deep and it takes a deal of hard work on the part of the players to get over the ground.

The idea gathers substance from a wealthy father endeavoring to discourage his daughter's taste for stories of the Mounted and who conjures up in her imagination an ideal lover as one who wears the redcoat and whose slogan is "get your man." The girl arrives at her father's camp in the frozen north—the victim of a frame-up. It has been planned that his employees must discourage her in every manner possible. Consequently one is made up as an Indian guide, another as a "hefty" villain who must kidnap her, a third, the shortest of the group, as a Mountie. The idea is if she sees him she will be disillusioned. The conspirators meet her train and she is guided over the trackless wastes to a broken-down shack half-buried in the snow. A girl employee is in the plot to burlesque the forsaken and thoroughly ruined heroine. And four other tricksters are used to masquerade as wolves.

A few hunters spying the "wolves" shoot with intent to kill, and a real bear enters the hut and scatters the plotters. The scheme is working well even with all these inconveniences until a genuine Mountie appears on the scene and administers punishment to the arch villain and his dwarf-like henchman. As a result the girl's romantic imagination vindicates her beau ideal. The two lovers are last seen standing chest deep in the snow. "Cold Feet" is an exceptional comedy, rich in burlesque, eloquent in its pictorial appeal and a sure-fire box-office bet. Viora Daniels is the star. We said it. Al Christie has started something.—*LAURENCE REID.*

Ancient Customs of Egypt

(Kineto Review No. 107—One Reel)

THIS subject shows in an interesting and instructive series of views how methods of agriculture, boat-building, and pottery, centuries old in point of time, still remain in active operation despite the improved processes of modern industry. Methods of irrigation that belong to the B. C. epoch of history are presented in conjunction with views of the Assuan Dam, a remarkable feat of British engineering, which releases 350,000 cubic feet of water per second for irrigation purposes. The contrast is a striking one. Ancient methods of boat-building and pottery, still extant, are also shown.

The strange dances and fighting tactics of the Bisharins, nomads of the Nubian desert, inject a novel and amusing note into this subject. The reel closes with a view of the Salt Lake in the Libyan desert.—*EDMOND F. SUPPLE.*

"Full o' Pep"

(Roach-Pollard Comedy—Pathe)

This is one the interested readers regarding scientific discoveries will like, even though it extracts fun from the popular monkey gland operation, with Snub Pollard the aspiring health hunter.

Snub induces the operating physician to perform an operation, a satire on the current use of monkey glands. Snub aspires for the hand of Marie Mosquini, and Eddie Baker is in the way. Eddie lives through an operation for goat glands, and when the two are convalescent they get together, one with the cunning of a monkey the other, the kicking qualities of a goat. This introduces Snub's well known acrobatic ability, which he is obliged to summon in order to win out, monkey glands notwithstanding. One reel of rapid fun.—*LILLIAN GALE.*

FEATURE REVIEWS

"Sisters"

American Releasing Corporation—Six Reels

(Reviewed by Lillian Gale)

THE film version of "Sisters" is unique in that it follows the novel from which it was adapted, with unusual accuracy, also account of the triple love interest upon which the story is based, supplying likely situations, without becoming unduly submerged in overdone romance. Interesting, indeed, are the portrayals of the true-to-life characters often found in the comfortable American family; father devoted to his profession, vain, selfish and pretty younger sister; strong, purposeful, boyish and unselfish older one.

Having provided sufficiently for his daughters, as well as for his niece, another young lady who made her permanent home with them, the doctor continued to work upon his scientific researches until a serious illness robbed the girls of their paternal protection. Meanwhile, the niece had acquired a semi-scrupulous lawyer-husband, who learned of a personal loan his wife's father had made the doctor long ago, and who induced her to put in a claim against the estate in the absence of proof that the money had ever been repaid. This claim, upon the reading of the will, left the daughters not as well provided for as anticipated. The older one shouldered all responsibility, the younger having become engaged upon her eighteenth birthday to a hard working, if possibly unromantic lumberman, terminating in a hasty marriage.

Months after the younger sister's marriage, another young man, constant visitor and old friend of family, stated his intention of going away in an attempt to forget a woman he had loved, married to another. This man, the object of the worth-while devotion of the single sister, was as unconscious of her love for him, as the married sister was of his love for another man's wife. Many months later, upon his return, he proposed a loveless marriage to prevent further loneliness of both.

Ultimately, trouble in lumbercamp, where the pretty, dissatisfied wife passed unhappy days. Persistent quarrels, followed by separation and returning of the wife to the old home, occupied by the other sister and her husband. Unconscious that she was the woman who had caused the mental turmoil, her sister also failing to realize that the "woman" of the past was her own sister, the three continued to live their lives until the disappointed man felt return of the desire for his wfe's sister, proposed an elopement which was under way when the unselfish sister and deserted wife interfered only to protect the sister. About the same time, the young lumberman, severely injured, awakened the knowledge of a wife's love for her husband and a husband's love for a worth-while wife, all being properly united, in the end.

Comedy relief, for this otherwise rather depressing drama of life, is supplied by characters of negro servants. Pictorially, the production is well done.

The Cast

Alix Strickland.....Seena Owen
Cherry Strickland.....Gladys Leslie
Anne Little.....Mildred Arden
Peter Joyce.....Matt Moore
Martin Lloyd.....Joe King
Dr. Strickland.....Tom Guise
Justin Little.....Robert Schable
Colored Mammy.....Frances Grant
Colored Man Servant.....Fred Miller

By Kathleen Norris. Scenario by E. Lloyd Sheldon. Directed by Albert Capellani.

The Story—One man loves vain, selfish girl, who, while very young, marries lumber worker. Disappointed lover goes away, returns to marry the older sister. Eventually, persistent desire for first prompts him to propose elopement. Wife then finds husband in love with her sister, and the sister about to disgrace all concerned. Intricate plot of how the unselfish disposition of one rights all the family wrongs in the end.

Production Highlights—Character study, with view to prove the might of right. Realistic scenes in lumber camp. Scene where wife interrupts husband's proposed elopement with her younger married sister.

Classification—Romantic drama based upon whether a man should ever marry a woman he does not love, even though the woman he loves is seemingly lost to him forever. Offers question to every spectator, "What would you have done in the deserted wife's predicament?"

Exploitation Angles—Cast of favorite players, story adapted from widely read book by popular author. Difficult and not impossible situations developing in every day family life.

"Money to Burn"

Fox—Five Reels

(Reviewed by Laurence Reid)

FRENZIED finance mixed up with a little romantic paprika serves as the latest recipe for William Russell. It doesn't take any imagination to discover that the title finds its expression in the manner the hero has accumulated his wealth. Carrying the name of Lucky Garrity indicates right off the start that whatever he touches turns into gold. In fact he was born with the proverbial silver spoon in his mouth. He is a financial wizard. And guess where he made his roll. Wall Street is right. The picture is not burdened with much plot. In fact it presents a series of pleasant incidents, releasing a little romantic adventure and a bit of play with the ticker.

The youth has become satiated with high life. So he decides to invest in a country estate out on Long Island. He is no sooner settled than the love interest is introduced in the personality of a countess who has deserted her husband practically at the altar because of his improverished financial condition. The young man forgets the ticker—the lambs and bulls. There are greater riches to be found in playing for the love stakes. But the girl being interested in him urges him to return to the Street and fight his enemies. He succeeds as usual and upon the count's death the way is clear to take up romance with a vengeance.

The story is so simple of theme that the director may be excused for not attempting to introduce any novel incident. However, he might have added a sequence or two when the young Crocsus returned to the battleground. Too much is left to the imagination here. "Money to Burn" is not the vital type of story one has been accustomed to see with Russell as star. It is light, though fairly breezy. The titles are in a pleasant vein and bolster up the plot with the necessary humor. The picture is an adaptation of a story by Sewell Ford and is directed by Rowland V. Lee. The star enacts his role with creditable dash and his support is competent.

The Cast

Lucky Garrity.....William Russell
Countess Vecchi.....Sylvia Breamer
Ted Powell.....Hallam Cooley
Eppings.....Harvey Clark
Count Vecchi.....Otto Matieson

By Sewell Ford. Directed by Rowland V. Lee. Produced by Fox.

The Story—Lucky youth gifted with knack for accumulating wealth. Obtains fortune in Wall Street, but becomes satiated with business. Invests in country estate and falls in love with neighbor, a countess. She succeeds in having him return to his business and frustrate his enemies. When her worthless husband dies romance triumphs.

Classification—Romance revolving around frenzied finance. Hero tires of tickers, etc., and plays for love stakes. Some conflict and a goodly share of romance. Comedy in titles.

Production Highlights—There are no conspicuous highlights in this production. It is well done for type of story, however. Star does good work, although he seems to be miscast. The comedy titles. The romantic note dominant throughout.

Exploitation Angles—Title carries value for exploitation. Fake dollar bills may be used for an advertising scheme. These may also be distributed in shop windows. Story of Wall Street might be played up. Also versatility of star, who gets away from his westerns for a brief time. Needs peppy exploitation.

Drawing Power—This is not a world-beater for big houses. Carries sufficient pep to please the average crowd who patronize the neighborhood house. Breezy romance and peppy hero and comedy titles will please them. Good for most localities which feature daily change of program.

"The Bootleggers"

Wid Gunning—Six Reels

(Reviewed by Laurence Reid)

IT certainly is a piece of good showmanship to cash in on the selling qualities of such a title as adorns this production. The bootlegging enterprise is brewing and distilling itself into an enterprise which will soon have to be labeled Big Business. There is a world of suggestion in such a title. It conveys the idea of unadulterated melodrama—of conflict, hate, jealousy, mystery, surprise and exciting adventure. And this thought is brought home from the introductory sequence. If the story had nothing to recommend it the title would act as a magnet in drawing a crowd. And the offering as a result should play to packed houses.

There is enough thrill and action packed away in its six reels to satisfy the most jaded of spectators. What if some of its melodrama strains credulity? That is to be expected. The point is the author and director found it to advantage for the sake of adventure and romance to cram it full of elemental conflict and picturesque detail. And the result speaks for itself. The author reads his daily paper. He has omitted nothing in the scheme to catch the desperate bootlegger. The aerial patrol is utilized in the complicated pattern. You see the colorful smuggler and his bootlegging sweetheart. You look upon the heroine as she is coveted by the villain. The girls are lured aboard a yacht ostensibly for a cruise. And the action is off. The heroine escapes the clutches of the fiend and sends a wireless which is picked up by her fiance, a revenue officer, who uses the air lanes to catch the violators of the Volstead act. A storm arises and the boat is tossed up on a desert island. The aviator is also forced to land and in a pitched battle he overpowers his enemy.

The story is suggestive of the melodramatic adventure found in evading this new amendment to the constitution. As such it is entirely within its element. It is colorful, often exciting and packs a healthy punch. One must overlook its conveniences here and there and wait only for the suspense. For it carries that precious ingredient in abundance. Norma Shearer makes a striking heroine and portrays the role with splendid spirit and sincerity. Paul Panzer is a picturesque villain and succeeds in being thor-

oughly in character. The picture possesses great exploitation possibilities.

The Cast

Jack Seville.....Walter Miller
Jose Fernand.....Paul W. Panzer
The Hermit.....Jules Cowles
Olive Wood.....Hazel Flint
Helen Barnes.....Norma Shearer
Alice Barnes.....Jane Allyn
Mrs. Murphy.....Lucia Backus Seger

By Thomas F. Fallon. Scenario by Thomas F. Fallon. Directed by Roy Sheldon.

The Story—Bootlegger has feminine accomplice and owns a yacht. Lures heroine aboard, ostensibly to take a cruise. She learns his true nature. Gets into the wireless room and summons aid from her sweetheart, a revenue officer who belongs to an aerial patrol. The latter arrives when the boat is cast upon a desert island and punishes the enemy.

Classification — Melodramatic adventurous story of bootlegging activities which takes characters over the deep waters and tosses them up on desert isle. Plenty of action and suspense and exciting adventure.

Production Highlights—Work of Norma Shearer as heroine and picturesque portrayal by Paul Panzer as arch villain. The scene when he lures girl aboard his yacht. Her summoning of aid. The rescue by hero, who gets her radio message as he sails the sky in an aerial patrol. The desert isle scene. The final conflict when the villain is overpowered.

Exploitation Angles—Picture possesses a corking title, which will get the business. Needs advertising, however. Circus stunts would help. Hiring three or four rough individuals, who might be dressed up like moonshiners, and having them patrol the streets will attract attention. Lobby can be made up to represent a moonshine hut with stills, etc., for atmosphere.

Drawing Power—Good for downtown houses and most every locality that likes adventurous action. Title is a humdinger and will attract attention everywhere. Flayed up for its exciting adventure will draw them in. Circus exploitation will help. Best for houses catering to a transient trade.

"Border Scouts"

Releasing Arrangements to Be Announced—State Rights—Five Reels

(Reviewed by Laurence Reid)

AN excellent picture has been made for the juvenile mind which will stimulate a healthy desire to serve the country and which will also inspire boyish minds to conduct themselves as ideal Americans and gentlemen is released in "Border Scouts," made by Lieut. Bert Hall Pictures Corporation and which will be distributed in the state rights market, releasing arrangements to be announced at some future date. The picture is presented with Lieut. Bert Hall, the aviator, as sponsor and he has surrounded himself with a group of Scouts camping near the Mexican border in Texas.

A prologue is introduced which acquaints the spectator with boy scout activities—their methods of conduct, deportment, etc. This acts in giving the subsequent story a sound value as well as some propaganda benefit. The plot takes up the conflict between the scouts and a group of Mexican raiders, the action centering upon the boys outwitting the bandits and saying the property of the Americans. The detail depicts how the boys go about their various tasks—their ability to adapt themselves to every situation. Deportment, manliness, first aid treatment, willingness to perform labors without fees and similar ideas are exploited in such a manner as to fit perfectly into the scheme of the plot without making it resemble a study of propaganda.

"Border Scouts" is adapted from "Lone Star Patrol" and is a great box-office attraction for the youth of the land. Those exhibitors who book it can pack their houses with exploitation of the proper kind. Played up for its beneficial influence upon the boys and featured for special matinees will act as a magnet in drawing the breadwinners and defenders of the home of the future. There is no romance, but a deal of healthy, human, boyish fun and enthusiasm. It is not a picture for the grown-ups if they are searching for entertainment. But how the boys will like it—especially those who belong to the scouts.

The Cast

Tex Clarke.....Tom Hammond
(Patrol Leader)
"Shorts" Pridean.....Sydney Weiss
"Sis" Andrews.....Alonzo Edwards
Jeff Allison.....Harper Almstead
Bob Harris.....Joseph Smith
Wally Williams.....William Bucholtz
Mike Lee.....Murray Lee
Fred Hopper.....Tom Murphy
Win Taylor.....George Ray
(Ex-Boy Scout)
Emanuel Brown.....Emanuel Brown
Above are all Boy Scouts. Ages 13 to 17 Years.
Katie Brandon.....Kathryn Bohart
(Camp Fire Girl)
Mel Taylor.....Lieut. Bert Hall
Torreon Lopez.....Dan Peterson
Pierre Lopez.....Juan Rois
Sheriff Britton.....Charles Thurston
Ranger Allen.....A. J. Vollman
Dr. Brown.....Frances Powers

By Gordon Stuart. Scenario by Frances Powers. Directed by Lieut. Bert Hall. Photographed by Paul Eagler. Produced by Lieut. Bert Hall Pictures Corp.

The Story—Treats of activities of Boy Scouts with considerable exploitation of their campaign. Plot proper tells of Boy Scout who becomes aviator and how he induces a number of Scouts to visit his uncle's ranch in Texas and combat Mexican raiders. Boys capture the enemy and prove themselves heroes.

Classification—Story of Boy Scout campaigning, introducing a prologue of their ideas, duties, etc. Plot proper takes up conflict of Scouts with Mexican raiders. Some exciting action. Real atmosphere.

Production Highlights—Story value in acting as stimulus in recruiting boys to the Boy Scouts. Good atmosphere. Action a-plenty. Fine work of boys in cast. Good detail which concerns methods of Scouts.

Exploitation Angles—Should be exploited for its value in stimulating recruits for Boy Scouts. Work of boys as potential soldiers and as amateur actors. Exhibitors should enlist services of patriotic organizations. Matinee for boys.

"Reported Missing"

Selznick—Six Reels

(Reviewed by Laurence Reid)

IF there is one picture which deserves the tribute of "something out of the ordinary" that picture is "Reported Missing," accurately described by Selznick as its greatest achievement. Henry Lehrman, who wrote and directed this melodramatic comedy, has been given free rein to add to the gayety of a nation. And he has contributed a feature which will be talked about for its adventurous action, its novel gags, its subtle and broad humor, its quaint characterization, its development toward a climax which carries explosive qualities and its overwehlming suspense. This compelling element causes the spectator to grip the arms of his seat despite the fact that th incidents and gags are charged with humor. Even though you wonder if Owen Moore, "shanghaied" by his enemy, will ever see land again, you laugh over his embarrassing moments.

The star plays the part of a quiet, unobtrusive chap addicted to idleness and a fondness for liquor. He is always the gentleman. His top hat adorns his head throughout. The idea is a satirical fling at serious melodrama with the author and director punctuating the humor with just enough balancing drama to give it substance. The hero holds an option upon a fleet of merchant vessels—a fleet much desired by a cunning Oriental. Owen takes life and his possessions lightly until the girl provokes him to carve his niche in the world. When he threatens to become serious he is "shanhaied" along with the girl. Here it is that Lehrman says "Let's Go!" Fun and excitement are running neck and neck. There is Owen in the hands of a crew of vicious cutthroats. And here comes the faithful valet in a rowboat paddling the waves for dear life.

There is action a-plenty aboard this schooner. For one thing the commissary department is soon emptied. And the skipper shoves the hearty eaters into the briny deep if they take more than their allowance. Money has been spent to make these sequences genuine. The scenes, atmosphere and properties are the real thing. A storm arises which brings more suspense. And the humor is immense as you follow the hero's adventures and the valet's trouble in singing his dying swan song, "Nearer My God to The," at the organ, the while a veritable Niagara engulfs him. The climax introduces an exciting auto pursuit and the rescue of the heroine who has been brought ashore and hidden in the intricate chambers of the Jap's villa. A hydroplane is employed to give chase to the Oriental's fast motor boat. And the sailors are called upon to help the hero in his distress. It is a healthy melee—a battle royal. Daggers, knives, fists, revolvers are used in combatting the enemy. You are laughing one minute and catching your breath the next.

The titles are genuinely funny and are contributions by humorists associated with New York dailies. Indeed Selznick has not overlooked one department to give the feature a thoroughness of production. The cast is highly efficient. Owen Moore will have to share honors with Tom Wilson whose blackface portrayal and whose antics indicate a born clown.

The Cast

Richard Boyd.....Owen Moore
Pauline Blake.....Pauline Gordon
Sam.....Tom Wilson
J. Young.....Togo Yamomoto

By Henry Lehrman. Scenario by Lewis Allen Browne. Directed by Henry Lehrman. Photographed by Jules Cronjager. Titles by H. I. Phillips, Jed Medbury, Will B. Johnstone, E. V. Durling and Tom Bret. Produced by Selznick.

The Story—Treats of wealthy young wastrel who is inspired to go to work by girl with whom he is in love. When he proceeds to take up option, his enemies have him "shanghaied." Girl accompanies him and his valet is faithful enough to follow. After series of hazardous exploits youth returns and rescues sweetheart from Jap.

Classification — Romantic comedy releasing considerable high jinks aboard a schooner on the high seas. Plenty of adventurous action, which is balanced with melodrama comedy. Carries exciting climax.

Production Highlights — Work of Owen Moore and Tom Wilson as blackface comedian. The comedy situations rich in new gags. The atmosphere. The exciting moments aboard schooner. The abundant comedy values. The scintillating titles contributed by humorists of New York dailies. The climax when sailors from warship rescue hero and heroine from wily Orientals.

Exploitation Angles—Picture possesses enough high lights to feature in an extensive campaign. Title carries value. Owen Moore's ability to express humor. The schooner and life on deck, which can be worked out in an elaborate prologue. Picture big enough to put over in as sensational a manner as possible. Quartette dressed in sailor attire singing sea chanties.

Drawing Power—This one will go like a house afire once it is gotten over with the public. First audience will spread the report that it is a winner. Title can be exploited to limit

"When Romance Rides"

Hampton-Goldwyn—Five Reels

(Reviewed by Laurence Reid)

THERE are enough favorite ingredients gathered together for this feature to make it a highly interesting story if it carried a plot which furnished sufficient surprise and highlights of situation and climax. Zane Grey's "Wildfire" may be entertaining fiction between the covers of the book but transferred to the screen and released under the title "When Romance Rides" it suggests an old-fashioned story filled with obvious sequences and so carefully planted that you can anticipate the action far in advance.

The characters are sharply defined. On

one side is the villain, booted and spurred, who has as his henchman, a demented roustabout. On the other is the heroine and hero, the latter appearing so conveniently to circumvent the evildoers as to make the direction appear equally old-fashioned. The plot concerns a horse race and before it is executed you see the steed owned by the girl's father "doped" by the gamblers. The hero is discovered by the heroine as he lies unconscious in the hills after giving chase to the fractious colt he has named Wildfire. The result is the horse is trained to carry a rider, and the day of the race, the girl, flying her fathers' colors, brings him under the wire a winner. This race may disappoint those who expect to see a fashionable gathering with a track on the order of Saratoga. It is really a rodeo show.

The story ends with this sequence, but to carry it to feature length, the villains exploit themselves further. The half-wit kidnaps the girl and takes her up into the mountains where she is rescued by the hero. And the picture is over. The detail is too well defined. It is not a feature of suggestion. However on its credit side is an adequate race, a wonderful dog, some juvenile appeal, a capable cast, colorful atmosphere, and charming backgrounds. The comedy relief furnished by a medicine faker does not offer much humor. The offering carries a nifty title and, with its action always in the foreground, is likely to get over. Certainly it contains exploitation possibilities.

The Cast

Lucy Bostil	Claire Adams
Lin Slone	Carl Gantvoort
Joel Creech	Jean Hersholt
Bill Cordts	Harry L. Van Meter
Bostil	Charles Arling
Holley	Tod Sloan
Dr. Binks	Frank Hayes
"Bootie" Bostil	Mary Jane Irving
Lucy's Chums	Audrey Chapman, Helen Howard
Dick Sears	Stanley Bingham
Thomas Brackton	Walter Perkins
Sally Brackton	Babe London
Van	John Beck

By Zane Grey. Directed by Benjamin B. Hampton, assisted by Elliot Howe, Jean Hersholt and Charles Rush. Produced by Benjamin B. Hampton.

The Story—Treats of a race horse who is captured wild by hero and ridden by heroine when her steed is "doped" by gamblers who have placed money on rival horse. These gamblers are enemies of her father. Girl is kidnapped and rescued by hero.

Classification—Romantic drama featuring race horse who wins the race with heroine as jockey. Some melodrama and plenty of romance.

Production Highlights—The horse incidents. The race. The colorful dog who proves his devotion. The scene when hero captures wild horse. His rescue of heroine. The charming exteriors.

Exploitation Angles—Exploited for fame of author and fact that it is race horse story will draw a crowd. Title will act as magnet. Provides opportunities for circus prologue and sensational advertising. Suggests teaser campaign based upon the horse.

Drawing Power—This picture will be liked for its atmosphere and locations. Horse scenes, the race and the dog will win friends. Enough action to please them. Good for most any locality. Story will satisfy even if it is obvious and well planted.

"The Woman He Married"

Mayer-Associated First National

(Reviewed by Lillian Gale)

THIS one is different. That is, while "The Woman He Married" is another story about New York's idle rich, a striving artist's model and a successful artist, yet it is told in a different manner with some new twists, which take a firm hold on the interest, carried to the end. The picture being exceptionally well directed, also, furnishes the star and her splendid supporting cast an opportunity to appear to best advantage.

The leading character, portrayed by Anita Stewart, is that of a girl possessed of beauty and equal quantity of brains. Foresight and a strong instinct toward the right of way enable her to commercialize her beauty and at the same time retain a self respect commanding the attentions of men in "the upper classes." Among these is a youngster, just out of college, the son of a very rich man who had fitted his offspring for society and "position in life" if not in business. The ambitions of the son to enjoy life, however, singled down to a burning desire of making the beautiful artist's model his wife. Eventually he wins and assigns her the task of making a man out of him. His father's sudden return from abroad, where news of the marriage had reached him, leads to a misunderstanding between father and son, especially when the son refuses to forsake his lawfully wedded wife because his father threatens to discontinue his liberal allowance. When poverty came in at the window, in this case, love did not fly out, but developed into a deeper one, along with the characters of the married couple. Intent upon his son's release, however, the father planned to misinform him about the wife's integrity, resulting in a miserable failure, bordering upon tragedy, involving the good name of a young sister, daughter of the irate father. Willing to be charged with murder rather than stain the family name, "the woman he married" saves the family honor and wins the permanent gratitude and love of the man who had misunderstood her.

The story involves many interesting characters not above outlined, all well drawn and convincing. Interiors, lavish in representing the artist's studio and home of the rich man, add to realism and weight of an altogether satisfactory production. It is thoroughly clean, evidencing the use of good material wherever necessary, and supplied with refreshing sub-titles of considerable humor. Good general appeal and splendidly constructed.

The Cast

Natalie Lane	Anita Stewart
Roderick Warren	Darrel Foss
Byrne Travers	Donald MacDonald
Andrew Warren	William Conklin
Mimi	Shannon Day
Muriel Warren	Charlotte Pierce
Richard Steel	Charles Belcher
Yosi	Frank Tokunaga

By Herbert Bashford. Directed by Fred Niblo. Produced by Louis B. Mayer. Distributed by First National.

The Story—Son of rich man in love with artist's model. Induces her to marry him, sacrificing allowance relied upon from father for support. Endeavors to write a play and having been fitted for society, not for business, when play is rejected cannot find employment. Unwelcome daughter-in-law saves trying situation and family honor, winning irate father over.

Production Highlights—Fine acting of entire cast, superior work done by Miss Stewart. Scene of evident murder and unjust accusation of young husband, who believed in his wife, with all appearances against her. The interiors of the artist's studio.

Exploitation Angles—Society drama with possibility of lavish interiors, the life lead by a successful artist, the results of selfishness upon the part of an unreasonable parent. Cast each popular in own right. Direction by Fred Niblo, whose pictures are consistent successes.

Drawing Power—Sure to draw followers of Anita Stewart, who may see her as the beautiful, sacrificing and worth-while wife of the son of the idle rich. A chance to show what a woman who has earned her way may do to assist the son or daughter of a man whose money can buy everything but happiness.

"Love's Masquerade"

Selznick—Five Reels

(Reviewed by Laurence Reid)

WHILE Edward J. Montagne has not fashioned anything novel of theme and characterization in his story "Love's Masquerade," nevertheless his skill at situation and climax, uncovered in many screen plays, is brought forth here in terms that spell interesting entertainment. The outstanding quality of the picture is its measure of suspense offered in the opening reels. Inasmuch as the plot revolves around a variation of an innocent suspect of murder it stands to reason that he will command the utmost sympathy for his tragic predicament. Indeed, the hero is drawn with a sympathetic touch and when his trustful nature encourages him to be involved in a domestic affair, it is quite natural that he would be suspected of the crime when the husband is murdered.

The action switches to a small fishing village whither the young man had journeyed to forget the shadow in his life. He falls in love with a native girl and a wedding ceremony is anticipated when the murdered victim's wife appears on the scene and frustrates his marital scheme. She even turns him over to the police for the crime. The heroine, being disillusioned, pledges herself to another. Eventually the hero's innocence is established and a reconciliation is effected.

Summarizing this plot one can see that it is a variation on a tried and true theme. But that is nothing against it. On the contrary, it is a credit to Messrs. Montagne and Earle that they have kept it alive with interesting moments and carried the spectator along on a wave of suspense for a goodly share of the footage. The latter reels are not so forceful, but they serve in clarifying the atmosphere. In the cast are Conway Tearle, who plays his role with his customary restraint, and Winifred Westover, who portrays the village girl with sufficient animation. The picture has been admirably mounted and it contains enough dramatic possibilities to intrigue the mind of the average spectator.

The Cast

Russell Carrington	Conway Tearle
Dorothy Wheeler	Winifred Westover
Rita Norwood	Florence Billings
Herbert Norwood	Robert Ellis
Sly Sam	Danny Hays
Newspaper Reporter	Arthur Housman
Ross Gunther	Robert Schabel

By Edward J. Montagne. Scenario by Edward J. Montagne. Directed by William P. S. Earle. Produced by Selznick.

The Story—Sympathetic young man gets involved in domestic affair and as husband is murdered, youth is suspected of crime. Flees to fishing village, falls in love and is about to marry when wife of murdered victim appears and has him arrested. After complications his innocence is established and the youthful lovers find happiness.

Classification—Melodramatic romance based upon an innocent suspect of murder. Hero establishes his innocence after suspensive moments.

Production Highlights—The production. The suspense of the early scenes as hero is suspected of murder. The moment when the victim's wife locates him and has him arrested. The capable work of Conway Tearle. The story interest.

"The Sleep Walker"

Realart-Paramount—Five Reels

(Reviewed by Chester J. Smith)

WITH the trend of the times in both the legitimate theatre and on the movie screen toward the melodramatic, Realart Pictures, with Constance Binney as the star in "The Sleep Walker," has hit upon a theme and offers a production that is well worth while.

It is melodrama that is not too mellow, but at the same time it is more or less replete with thrills, not of the usual wild nature, but which at the same time afford plenty of anxiety to the audience regarding the welfare of the star.

In the hands of Miss Binney the somewhat difficult role is capably portrayed, particularly in the scenes which involve sleep-walking. Throughout the picture Miss Binney is as attractive as usual. The scene where in her sleep-walking she rescues the child from a narrow ledge outside of the window of one of the top floors of a fashionable hotel is particularly hair raising and provides thrill enough for any one picture.

Doubtless much of the success of Miss Binney in the role is due to the splendid direction of Edward Le Saint, whose capable work is apparent from start to finish.

The sets are elaborate, the photography, particularly good, and every detail worked out to splendid advantage.

In the supporting cast Florence Roberts as the mother, who is harassed by the blackmailer, does exceptionally good work which is on a par with the art she displayed in past years on the legitimate stage.

Jack Mulhall, as Phillip Carruthers, who plays opposite Miss Binney, does good work and immediately wins the sympathy of his audience, both for his acting and the character of the role.

Bertram Grassby in the part of the blackmailer is rather inclined to be too melodramatic, but all in all the production is somewhat exceptional in that it confines itself entirely to the more high class melodrama.

The Cast

Doris Dumond.....Constance Binney
Phillip Carruthers.....Jack Mulhall
Sister Ursula.....Edythe Chapman
Mrs. Fabian Dumond.....Florence Roberts
Ambrose Hammond.....Bertram Grassby
Mrs. Langley.....Cleo Ridgely
Mary Langley.....Winifred Edwards

By Aubrey Stauffer. Scenario by Wells Hastings. Directed by Edward Le Saint. Produced by Realart.

The Story—Concerns a young girl, reared in a convent, who is afflicted with sleepwalking. She returns home to find her mother harassed by a scheming blackmailer. The heroine has a wealthy acquaintance and she is temporarily disillusioned when she sees him caressing a pretty widow who is making a play for his money. Worried and distrait, the habit of sleepwalking returns to the girl and she walks to room of blackmailer and searches for papers. She is dismissed from hotel when discovered. Later she rescues little girl while sleepwalking, and the habit squares her with management. The blackmailer's scheme is frustrated by the young millionaire.

Classification — Romantic drama featuring heroine, whose habit of sleepwalking brings her a deal of trouble and embarrassment. Some conflict and plenty of romance and intrigue.

Production Highlights—Careful production, suggesting good taste in every department. Work of Constance Binney. Scene when she walks in sleep and encounters trouble with management of hotel. Scene when she rescues girl from danger. Suspense of situations when heroine endangers herself with perilous adventures.

Exploitation Angles—Postcard and letter campaign, coupled with snappy teaser and program advertising will stimulate patronage for picture. Novelty of characterization will delight audience. Live wire stories will help if placed properly in papers so as to attract attention. Title suggests a novel scheme of advertising.

Drawing Power—Novel story will draw in select neighborhood. Carries enough intrigue and adventure to please crowds in localities where action is featured. Should get over most everywhere.

"The Madness of Love"

Wid-Gunning—5000 Feet

(Reviewed by Eugene Carlton)

THE much over-worked phrase, "an old story with a new twist," is brought uniquely to the fore in "The Madness of Love." Thousands of true lovers have been forced to go to sea and leave distracted maidens on shore, while equally as many lovers have triumphantly returned—but, never quite the same as it is portrayed in this picture, which is a 100 to 1 shot to excite the sympathy and interest of the hardened movie fan. As far as continuity, settings and technique are concerned, the production could not be improved upon. If there is any weakness it lies in the fact that the principal trend of the story is too much of a "revamp" of plots tried and true.

The theme is enveloped in the traditional atmosphere of sea life, the action hinging around two rival ship owners, one of whom desires to prevent the marriage of his nephew to the daughter of his rival. The human interest element abounds, while the temporary fate which is dealt the heroine following the forced departure of her lover is a certain producer of handkerchiefs among feminine members of audiences. Produced on the Maine coast, the natural settings in the picture are supreme and to Wray Physioc belongs just commendation for his splendid work in the direction of the production.

The Cast

Mary Anne Strong.....Jean Scott
Captain James Strong.....Charles Craig
Sim Calloway.....Bernard Siegal
David Calloway.....Willard Cooley
Ben Tompkins.....Ivan Christie
Dr. Abel Hanks.....Richard Lee

Produced and written by Wray Physioc.

The Story—A ship owner unscrupulously has gotten away most of the fleet of a rival ship owner, who had married the girl they both loved. The nephew of the unscrupulous one is in love with the daughter of the ship owner who has lost his fleet. The unscrupulous owner has his nephew sent away on a ship, telling the daughter of his rival that his nephew died at sea, whereupon the daughter loses her mind. The owner who has lost his ships is just about to reap vengeance upon his rival when the nephew returns, the girl's mind is restored and the unscrupulous ship owner is accidentally locked in his basement and goes mad.

Classification—Mostly a story of romance and love, spiced with plenty of human interest angles.

Production Highlights—Natural out-door settings; pathetic scenes of girl searching for lover along coast and climax, when lover returns in time to restore the mind of the girl.

Exploitation Angles—An opportunity for a contest is offered. Have patrons write short articles on the question: "Have parents the right to come between lovers?" Then have prize winning article published.

Drawing Power—Being told in a simple, yet interesting, manner, the picture should appeal to patrons of both the large and small houses, although it perhaps is best adapted to the neighborhood theatre. Plenty of advertising is needed and special emphasis should be placed on exploitation.

"The Crimson Challenge"

Paramount—5041 Feet

(Reviewed by Charles Larkin)

IT will surprise a lot of people to see Dorothy Dalton playing the Bill Hart, Tom Mix type of role. Gone are the honky-tonk days for the time being. Instead you notice her versatile talent in a new direction. The star, attired in regular he-man breeches, sweater and top piece and with two lead pumpers girdled about her waist line, and astride a spirited bronc makes a picture which will bring her an increasing popularity. Miss Dalton possesses such a positive personality that the role of heroine is easy for her. A fighting she-woman.

"The Crimson Challenge" is an adaptation of Vingie Roe's novel, "Tharon of Lost Valley," a western story that's a trifle removed from the well beaten path. Scenically it is one of the finest pictures seen in many a day. There are some shots that resemble masterpieces of the artist's brush. Paul Powell presided at the megaphone and to him must be given credit for putting the big scenes over with a real punch. Beulah Marie Dix has worked the plot into a swift-running, closely-connected story. The production abounds in big moments. There are some fine cattle rustling scenes interspersed with a few stirring horse races. The star's climb into the clouds up a mountain side to rescue the hero, her several meetings with the villain and her final killing of the man who shot her father in the back—these are episodes which pack first rate action and suspense.

There is another dramatic scene when, following the bunk trial in which the bad man gets a divorce from his wife, he kills her small brother and then warns the town he is coming back and clean them out. He returns but gets a hot reception. The thrill follows in the big race between the girl and the bad man. The star is called upon to work hard in this feature. She shows that she is an accomplished horsewoman and a real rival of Annie Oakley. A good cast is found in her support with Frank Campeau expressing villainy in his polished style. The others are good types. Inasmuch as the picture was made in the land of the coyote, the settings are unusually realistic. "The Crimson Challenge" will be popular.

The Cast

Tharon Last.....Dorothy Dalton
Billy.....Jack Mower
Buck Courtrey.....Frank Campeau
Ellen Courtrey.....Irene Hunt
Jim Last.....Will R. Walling
Clive.....Howard Ralston
Black Bart.....Clarence Burton
Wylackie.....George Field
Anita.....Mrs. Dark Cloud
Conford.....Fred Huntly

By Vingie Roe. Directed by Paul Powell. Photographed by Harry Perry. Scenario by Beulah Marie Dix.

The Story—In Lost Valley, which is "governed" by Buck Courtrey, cattle thief and a regular bad man. Tharon Last, daughter of a rancher, is the idol of the settlers. Buck covets her, and one day, in a quarrel, slays her father. Tharon vows vengeance. She carries out a promise exacted by her father on his death bed that she will become the best shot in the valley. Her adventures in "getting" Buck form the rest of the action. There is a charming romance woven through the plot.

Classification—A romantic Western melodrama with a hard-riding, two-gunned heroine.

Production Highlights—The fine Western settings. The good acting of the star and her supporting players. The melodramatic scenes, including some real gun battles, horse racing and cattle rustling. Miss Dalton's refreshingly original role. Excellent Western types.

Exploitation Angles—A two-gunned woman heroine. The great out-of-doors. The star's popularity. Book tie-up on author's works.

"The Infidel"

First National—5377 Feet

(Reviewed by Charles B. Larkin)

A POPULAR, talented star,, a famous author and a noted director have contributed to making "The Infidel" one of the best pictures of recent months. It has the most interesting story ever given a MacDonald production. Its settings, many of which are laid in the South Sea Isles, are gems of scenic beauty—many of them being highly spectacular, especially those dealing with the typhoon, the uprising of the natives, the attack by the U. S. cruiser, the dances in the Nabob's palace, the battle between the villain and the hero aboard a schooner. In fact this film is filled with more dramatic situations than are usually found in a half dozen average program pictures. "The Infidel" makes up for some past MacDonald features. Here Katherine proves that she can "emote" with the best of them.

The action starts off with a bang. There's a realistic storm at sea, with its resultant destruction on land. Following the typhoon comes the "rescue" and introduction of the heroine, an unbeliever who acts as the tool for the villain in his plot to ruin a rival and gain control of the copra trade on the island. However the heroine is thrown in contact with kind hearted missionaries and natives. She falls in love with the man whom she nearly ruined and circumstances change her viewpoint on whether or not there is One who controls all things.

Those who have become jaded with the rush of ordinary pictures will find "The Infidel" a relief. .It's "different." The picture shows little padding and unlike former vehicles it does not take up much footage in giving us closeups of Miss MacDonald. The star, in fact, is very busy in almost every scene of the picture.

All the types in the pictures have been well chosen. The supporting cast is unusually good and the photography and direction are practically flawless. Robert Ellis as Cyrus Flint. has the leading male role and does well with its exacting demands. Joseph

J. Dowling of "The Miracle Man" fame has a similar role in "The Infidel." He is a missionary, who discovers that the girl who is plotting the ruin of his young friend is no other person than his own daughter. Melbourne MacDowell makes Bully Haynes a repulsive person. Others in the cast who deserve mention are Barbara Tennant, Boris Karloff and Charles Force.

We want to emphasize that "The Infidel" is a picture of action. There's something doing every moment. It might be mentioned that it's a good picture to release at this time to bolster up the well known summer slump. Affording numerous angles for exploitation it is a picture that can "be put over."

The Cast

Lola Daintry.....Katherine MacDonald
Cyrus Flint.....Robert Ellis
Rev. Mead.....Joseph J. Dowling
The Nabob.....Boris Karloff
Bully Haynes.....Melbourne MacDonald
Miss Parliss.....Oleta Otis
Mr. Scudder.....Charles Smiley
Mrs. Scudder.....Loyala O'Connor
Sope Scudder.....Barbara Tennant
Chunky.....Charles Force

By Charles A. Logue. Directed by James Young. Produced by B. P. Schulberg. Distributed by Associated First National Pictures, Inc.

The Story—Lola Daintry, an actress, who is deprived of a job through the interference of an over zealous preacher and whose father, also a preacher, drove her mother from home with his cruelties, hates all mankind. And so when Bully Haynes enlists her co-operation in "showing up" the missionaries on the South Sea Island of Menang she accepts the proposition, believing it will be sweet revenge. However, she does not know that Bully only wants to use her as a tool with which to gain control of the copra trade from his rival, Cyrus Flint. Coming ashore in a lifeboat, Lola poses as a castaway, but in the events which follow she gains a different impression of the missionaries, ceases to be an infidel and falls in love with the man she tried to ruin.

Classification—A dramatic romance of the South Sea isles. Filled with tense scenes and featuring some fine acting.

Production Highlights—The beauty of the star. The opening typhoon scenes. The burning of the native village. The attack by the gunboat and the landing of the marines. The dance scenes in the Nabob's temple. The fistic encounters aboard the boat at night. The uprising of the natives. The fine settings and excellent photography.

Exploitation Angles—Turn the lobby into a South Sea island scene. Get the co-operation of the Marines. The beauty of the star. Play up the melodramatic action and the big scenes. You can use superlatives here safely.

Drawing Power—Any house should do business with this feature if it is properly exploited. The more exploitation the more the business should be the rule with "The Infidel."

"A Good Provider"

Cosmopolitan-Paramount—6 Reels

(Reviewed by J. S. Dickerson)

VERA GORDON, Dore Davidson, Fannie Hurst and Frank Borzage, all of "Humoresque" fame, have come through again in "A Good Provider." Here is a picture that will hand most everyone a real laugh, be good for an occasional tear, and as a combination of heart interest stuff domestic drama and Jewish humor, stand as a land mark for many a day.

It is a very human and plausible picture that has been evolved from Miss Hurst's equally human and plausible story. The principal characters are a small town Jewish merchant, his wife, their two children and the daughter's lover. The picture picks them up when the merchant is a "greenhorn" struggling to get a start in the land of his adoption by peddling drygoods from a wagon. You see the family when they begin housekeeping in a tumble down old house and you get a glimpse of their modest success in the mercantile business as the years go by. The peddler's wagon becomes a store. The children grow up and become ambitious. So it is that in time the merchant is induced to move to New York where they live at an expensive hotel, that the son and daughter may have their chance. But the little business in a commuting town will not stand the strain of such lavish expenditures and the time comes when the merchant is at the point of bankruptcy. But the crash does not come, for the whole family get back to earth when they are told the situation, and with the prospective son-in-law's money, they start over again.

Vera Gordon as the mother of course delivers once again a characterization of dramatic beauty and infinite depth but it is Dore Davidson as the merchant who carries off the honors. Here is the old fashioned Jewish merchant of the small towns to the life. He is the impetuous, excitable "papa" that "Abe" was in "Potash and Perlmutter." He fights with his children and for them when the times get hard. He is typical of the clan as they were a few years ago; people who had come to America to make a home and money and who worked hard to do it.

The cast secured to support Mr. Davidson and Miss Gordon, the former is certainly ento equal credit, are great types and excellent players.

Mr. Borzage has made his picture with a fine understanding of audience appeal, and never is there a false note. We suspect that the titles are mainly from Miss Hurst's story but at any rate they are perfection. Nowhere has the Jewish character and characteristics been so finely drawn. "A Good Provider" provides fine entertainment.

The Cast

Becky Binswanger.....Vera Gordon
Julius Binswanger.....Dore Davidsn
Pearl Binswanger.....{ Miriam Battista / { Vivienne Osborne
Izzy Binswanger.....William "Buster" Collier, Jr.
Max Teitlebaum.....John Roche
Mr. Boggs.....James Devine
Mrs. Boggs.....Blanche Craig
Mrs. Teitlebaum.....Ora Jones
Broadway Sport.....Edward Phillips
Flapper.....Muriel Martin
Specialty Dancer.....Margaret Severn

Story by Fannie Hurst. Scenario by John Lynch. Directed by Frank Borzage. Produced by Cosmopolitan Productions.

The Story—Jewish family in a commuters' town outside New York move to the city that their children may have their chance. The little business will not stand the expenditures attendant on this venture and bankruptcy is in prospect. Disheartened the merchant plans to commit suicide and thus provide for his family with his life insurance. However, the daughter's prospective husband comes to the rescue with new capital and they all go back to the little village and the modest business.

Classification—Domestic comedy drama of the troubles and joys of a Jewish family presented as in "Humoresque" and "Potash and Perlmutter."

Production Highlights—The humor of the scenes and the subtitles. The atmosphere of the whole production. Acting of Dore Davidson and Vera Gordon. The richness and beauty of the hotel apartment scenes.

Exploitation Angles—Vera Gordon, Dore Davidson, Fannie Hurst and Frank Borzage as director of "Humoresque." The story as a whole. The production from the angles of detail and the richness of the stage settings in certain scenes.

Drawing Power—Especially desirable in big cities with a Jewish population, but will appeal to the small towns, too, because it presents a type of Jewish merchant with which every one is familiar.

"Is Matrimony a Failure?"

Paramount—5800 Feet

(Reviewed by Charles B. Larkin)

HERE is a feature that will contribute to the gayety of nations. It's a sure-fire hit. When a bunch of hard-boiled reviewers sit in a cell-like screening room and laugh their heads off at a picture, it must be diverting. This picture is off the beaten path. It has a number of novel situations, many of which have never before been offered on the screen. Of course, one expects a good picture when it has such surroundings as this one. In the first place it is a version of Leo Ditrichstein's adaptation of the play by Oscar Blumenthal and Gustav Kadelburg. James Cruze presided at the small end of the megaphone. Walter Woods put it in scenario form. Karl Brown turned the crank, while the cast is absolutely perfect as representing the types desired in this merry melange of marital mixups.

T. Roy Barnes, Lois Wilson, Lila Lee and Walter Hiers are the featured players, but Tully Marshall, Zasu Pitts, Otis Harlan, Sylvia Ashton, Lillian Leighton and Arthur Hoyt, not forgetting Billy Gonder as the policeman, are all fine in their respective roles.

An original piece of business introduced is that where Barnes whistling for is sweetheart's dog to carry a message to her, buys the animal and various other which assemble a feast of weiners. From that moment until the end whenever the hero appears in the town, he is trailed by every canine resident for miles around. They even follow him to the marriage license clerk's window. Some "hot dogs" even try to get out of the butcher's when the hero whistles. Another amusing incident is that in which Tully Marshall, as the irate Pater familias, in pursuit of the elopers finds a huge tree has been thrown across his path up the mountain side. He starts in to chop it in half. When he has finished and is hauling the trunk off the road with his car as the motive power, the elopers dash down the hill and through the opening he has made. The scenes at the silver wedding feast are funny, while the situations at Bald Knob Lodge, where the elopers "try" to spend their honeymoon, will make an Eskimo snicker. In fact space prohibits enumerating all the "blues destroying" moments. Everyone will enjoy the many household incidents pictured here in realistic manner.

The settings, both interiors and exteriors, are good. The photography is flawless, the acting really entertaining. Mr. Barnes is a "find" in the role of Arthur Haviland. Adolphe Menjou as the law student is typical of the class—know more about law than the chief justice of the United States. Miss Lee and Miss Wilson are as attractive as ever and both have important roles.

The Cast

Arthur Haviland.....T. Roy Barnes
Margaret Saxby.....Lila Lee
Mabel Hoyt.....Lois Wilson
Jack Hoyt.....Walter Hiers
Mrs. Wilbur.....ZaSu Pitts
Mr. Wilbur.....Arthur Hoyt
Martha Saxby.....Lillian Leighton
Amos Saxby.....Tully Marshall
Dudley King.....Adolphe Menjou
Mrs. Pearson.....Sylvia Ashton
Mr. Pearson.....Otis Harlan
Pop Skinner.....Charles Ogle
Mrs. Skinner.....Ethel Wales
Bank president.....Sydney Bracey
Policeman.....William Gonder
Maid.....Lottie Williams
Silas Spencer.....Dan Mason
The Chief.....W. H. Brown
Marriage License Clerk.....Robert Brower

By Oscar Blumenthal and Gustave Kadelburg. Scenario by Walter Woods from Leo Ditrichstein's adaptation of the play. Directed by James Cruze. Photographed by Karl Brown.

The Story: Sets forth the hilarious adventures of a young couple who elope, of a half dozen old married folks who suddenly find they are not married at all and of a youthful "legal light" who causes the mixup.

Classification: High class comedy of "wedded bliss" with a superlative cast and effervescent humor.

Production Highlights: Fine cast. The large number of unique situations. The laughs in every scene. T. Roy Barnes. The Silver Wedding party. The Honeymoon fun at Bald Knob Lodge. The household incidents in the various homes of the principals. The excellent direction.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Alf's Button	Special Cast	First National	6 reels	Feb. 25
Anne of Little Smoky	Special Cast	Asso. Exhib.	5 reels	Feb. 4
Conquering Power, The	Special Cast	Metro	7 reels	July 16
Father Tom	Special Cast	Asso. Ex.		Mar. 11
Guilty Conscience, A	Antonio Moreno	Vitagraph	5 reels	Mar. 25
Last Trail, The	Special Cast	Fox	6 reels	Feb. 11
Love, Hate and a Woman	Grace Davison	Arrow—S. R.	5 reels	Jan. 7
Man From Lost River, The	Special Cast	Goldwyn	7 reels	Jan. 28
Riding With Death	Buck Jones	Fox	5 reels	Dec. 24
Single Track, The	Corinne Griffith	Vitagraph	5 reels	Feb. 4
Steelheart	Wm. Duncan	Vitagraph	6 reels	Sept. 24
Ten Nights in a Barroom		Arrow—S. R.		Feb. 4
Way of a Maid, The	Elaine Ham'rstein	Selznick	5 reels	Feb. 25

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
All For a Woman	Special Cast	First National		Dec. 17
Ashamed of Parents	Special Cast	Warner Bros.—S. R.	5 reels	
At the Stage Door	Special Cast	R-C	5 reels	Dec. 24
Better Man, The	Snowy Baker	Aywon-S. R.	5 reels	Dec. 24
Bride's Confession, A	Rita Jolivet	Graphic—S. R.	6 reels	
Cameron of the Royal Mounted	Special Cast	Hodkinson		Jan. 21
Cheated Hearts	Herbert Rawlinson	Universal	5 reels	Dec. 10
Chivalrous Charley	Eugene O'Brien	Selznick	5 reels	Dec. 10
Conceit	Special Cast	Selznick		Dec. 17
Crossing Trails	Pete Morrison	Assoc. Photoplays	5 reels	Feb. 25
Desert Blossoms	Wm. Russell	Fox	5 reels	Dec. 24
Devil Within, The	Dustin Farnum	Fox	6 reels	Dec. 3
Don't Tell Everything	Special Cast	Famous Players		Dec. 24
Duke of Chimney Butte, The	Fred Stone	R-C		Dec. 10
Eden and Return	Doris May	R-C		Dec. 31
Every Man's Price	Grace Darling	Burton King—S. R.	5 reels	
Exit the Vamp	Ethel Clayton	Famous Players	5 reels	Feb. 4
Fifty Candles	Special Cast	Hodkinson		Dec. 31
Fightin' Mad	Wm. Desmond	Metro	5 reels	Nov. 12
Fire Eater, The	Hoot Gibson	Universal	5 reels	Jan. 7
First Love	Constance Binney	Realart	5 reels	Jan. 28
Flower of the North	Henry B. Walthall	Vitagraph	7 reels	Jan. 28
Get-Rich-Quick Wallingford	Special Cast	Famous Players		Dec. 17
Hail the Woman	Special Cast	First National		Jan. 14
Hardest Way, The	Fannie Ward	Joan-S. R.	5 reels	
Hole In the Wall, The	Alice Lake	Metro	5 reels	Dec. 10
Idle Rich, The	Bert Lytell	Metro	6 reels	Nov. 12
Last Payment, The	Pola Negri	Famous Players		Jan. 28
Little Minister, The	Betty Compson	Famous Players		Jan. 7
Lotus Eater, The	John Barrymore	First National	6 reels	Dec. 10
Love Charm, The	Wanda Hawley	Realart	5 reels	Dec. 24
Lucky Carson	Earle Williams	Vitagraph	5 reels	Jan. 14
Making the Grade	David Butler		5 reels	Jan. 14
Man Who Paid, The	Special Cast	Produc. Sec.-S. R.		Apr. 1
Marry the Poor Girl	Carter De Haven	Asso. Ex.	5 reels	Mar. 18
Morals	May McAvoy	Realart		Jan. 14
My Boy	Jackie Coogan	First National	5 reels	Jan. 7
New Disciple, The	Pell Trenton	Federated Produc.	7 reels	Dec. 31
No Defense	William Duncan	Vitagraph	6 reels	Jan. 28
Parisian Scandal, A	Marie Prevost	Universal	5 reels	Dec. 3
Playing with Fire	Gladys Walton	Universal	5 reels	Dec. 24
Polish Dancer, The	Pola Negri	Levinson-S. R.		
Power Within, The	Special Cast	Pathe		Jan. 28
R. S. V. P.	Charles Ray	First National		Dec. 24
Rigoletto	Special Cast	Romayne	5 reels	
Road to Arcady, The	Special Cast	J. W. Film-S. R.	5 reels	Jan. 7
Ruse of the Rattler, The	J. P. MacGowan	Asso. Ex.	5 reels	Feb. 4
Sea Lion, The	Hobart Bosworth	First National		Jan. 21
School Days	Wesley Barry	Warner Bros.-S. R.	6 reels	Dec. 17
Sin Flood, The	Special Cast	Goldwyn		Jan. 21
Tears of the Sea	Special Cast	Asso. Inter.-S. R.	5 reels	
Trail of the Law	Special Cast	Produc. Sec.-S. R.		
Unconq'red Woman, The	Ruby de Remer	Pasha Film C'rp.-S.R.		
Under the Lash	Gloria Swanson	Famous Players	5 reels	Oct. 29
Virginia Courtship, A	May McAvoy	Realart	5 reels	Feb. 4
Western Firebrands	Big Boy Williams	Aywon-S. R.	5 reels	Jan. 7
Whatever She Wants	Eileen Percy	Fox	5 reels	Dec. 24
White Oak	William S. Hart	Famous Players	5 reels	Nov. 12

JANUARY

Feature	Star	Distributed By	Length	Reviewed
Across the Dead Line	Frank Mayo	Universal	5 reels	Jan. 14
Any Wife	Pearl White	Fox		Feb. 18
Barnstormer, The	Charles Ray	First National	5 reels	Mar. 4
Beautiful Liar, The	Kath. MacDonald	First National		Feb. 25
Billy Jim	Fred Stone	R-C Pictures	5 reels	Feb. 18
Bride's Play, The	Marion Davies	Paramount		Jan. 28
Determination	Special Cast	U. S. Pic. Corp.-S. R.	6 reels	Jan. 21
Don't Get Personal	Marie Prevost	Universal	11 reels	Jan. 14
Doubling for Romeo	Will Rogers	Goldwyn	5 reels	Nov. 5
Foolish Wives	Special Cast	Universal	7 reels	Dec. 24
Fountain of Youth	Special Cast	Graphic-S. R.	6 reels	Jan. 21
Fourteenth Lover, The	Viola Dana	Metro	5 reels	Dec. 3
French Heels		Hodkinson	5 reels	Feb. 4
Gleam O' Dawn	John Gilbert	Fox	5 reels	Jan. 14
The Guttersnipe	Gladys Walton	Universal	5 reels	Jan. 7
Half Breed, The				
Handle with Care	Grace Darmond	Assoc. Exhib.	6 reels	Feb. 11
Heart's Haven		Hampton-Hodkinson		
His Nibs	Charles (Chic) Sale	Exceptional	5 reels	Oct. 22
Jungle Adventures		Exceptional	4 reels	Oct. 1
Just Around the Corner		Paramount	6 reels	Jan. 14
Lane That Had No Turning, The	Agnes Ayres	Paramount	6 reels	Jan. 21
Law and the Woman, The	Betty Compson	Paramount		Jan. 28
Little Eva Ascends	Gareth Hughes	Metro	5 reels	Dec. 3
Little Minister, The	Alice Calhoun	Vitagraph	6 reels	Dec. 31
Love's Redemption	Norma Talmadge	First National	5 reels	Jan. 21
Miss Lulu Bett	Special Cast	Paramount		Dec. 31
Nancy from Nowhere	Bebe Daniels	Paramount	5 reels	Feb. 11
Oh Mabel, Behave		Aywon-S. R.	5 reels	
Orphans of the Storm	Special Cast	D. W. Griffith		Jan. 14
Peacock Alley	Mae Murray	Metro	6 reels	Nov. 24
Penrod	Wesley Barry	First National	5 reels	Feb. 25
Prejudice	Zena Keefe	Arista-S. R.		Feb. 4
Prince There Was, A	Thomas Meighan	Paramount	5 reels	Nov. 26
Received Payment	Corinne Griffith	Vitagraph	5 reels	Jan. 21
Reckless Chances	J. P. McGowan	Assoc. Exhib.	5 reels	Feb. 4
Rent Free	Wallace Reid	Paramount	5 reels	Jan. 6
Roof Tree, The	William Russell	Fox	5 reels	Jan. 6
Shadows of the Sea	Conway Tearle	Selznick	5 reels	Jan. 14
Shattered Dreams	Miss du Point	Universal	5 reels	Dec. 24
Should a Wife Work?	Special Cast	J. W. Film-S. R.	5 reels	Feb. 18
Sky High	Tom Mix	Fox	5 reels	Dec. 31
Slippery McGee	Special Cast			
Star Dust	Hope Hampton	First National	6 reels	Dec. 31
Ten Nights in a Barroom	Special Cast	Arrow-S. R.		Feb. 4
Three Live Ghosts	Special Cast	Paramount		Jan. 14
Tillie	Mary Miles Minter	Paramount	5 reels	Feb. 25
Too Much Married	Mary Anderson	Assoc. Photoplays	5 reels	Feb. 25
Too Much Wife	Wanda Hawley	Paramount	5 reels	Jan. 28
Trailin'	Tom Mix	Fox	7 reels	Dec. 10
Turn to the Right	Special Cast	Metro		Jan. 21
Two Kinds of Women	Pauline Frederick	R-C Pictures	5 reels	Dec. 24
Unfoldment, The		Assoc. Exhib.	6 reels	Feb. 25
The Unknown	Richard Talmadge	Goldstone-S. R.	5 reels	
Vendetta	Pola Negri	Commonwealth		Dec. 31
White Hands	Hobart Bosworth	Wid Gunning	7 reels	Feb. 11
Wife Against Wife	Special Cast	First National	6 reels	Mar. 11
Why Announce Your Marriage?	E. Hammerstein	Selznick		Feb. 4
Winning with Wits	Barbara Bedford	Fox	5 reels	Jan. 21

FEBRUARY

Feature	Star	Distributed By	Length	Reviewed
Able Minded Lady, The	H. B. Walthall	Pacific-S. R.	5 reels	Feb. 11
Across the Border	Big Boy Williams	Aywon-S. R.	5 reels	Feb. 11
Ashes	Special Cast	East Coast Prod.-S.R.	5 reels	Apr. 1
At the Sign of the Jack O'Lantern	Special Cast	Hodkinson	6 reels	Jan. 28
Back Pay	Special Cast	Paramount	6 reels	Feb. 4
Beyond the Rainbow	Special Cast	Robertson-Cole	5 reels	Mar. 4
Boomerang Bill	Lionel Barrymore	Famous Players	6 reels	Feb. 18
Broadway Peacock, The	Pearl White	Fox	5 reels	Feb. 25
Call From the Wild, The		Pacific-S. R.	5 reels	
Call of Home, The	Special Cast	Robertson-Cole	5 reels	Jan. 28
Cave Girl, The		First National	5 reels	Mar. 4
Chasing the Moon	Tom Mix	Fox	5 reels	Feb. 18
David and Jonathan	Madge Titheridge	Second Nat.-S. R.	6 reels	
Diamond Carlisle	Clark-Cornelius		5 reels	
Doll's House, A	Nazimova	United Artists		Feb. 25
Double Stakes	Gladys Brockwell	Pacific-S. R.	5 reels	
Forest King, The		Pacific-S. R.	5 reels	Mar. 25
Game Chicken, A	Bebe Daniels	Paramount	5 reels	Mar. 25
Girl from Rocky Point, The		Pacific-S. R.	5 reels	
Give Me My Son	Special Cast	G. H. Hamilton-S. R.	5 reels	Mar. 4
Glorious Fool, The	Helene Chadwick	Goldwyn	6 reels	Jan. 21
Golden Gallows, The	Miss Dupont	Universal	5 reels	Feb. 18
Golden Gift, The	Alice Lake	Metro	6 reels	Dec. 17
Grand Larceny	Elliott Dexter	Goldwyn		Mar. 11
Headin' West	Hoot Gibson	Universal	5 reels	Feb. 4
Her Mad Bargain	Anita Stewart	First National	6 reels	Jan. 21
Her Own Money	Ethel Clayton	Paramount	6 reels	Mar. 4

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Feature	Star	Distributed By	Length	Reviewed
Hills of Missing Men	J. P. McGowan	Asso. Exhibitors	5 reels	Apr. 8
Homespun Vamp, A	May McAvoy	Paramount	5 reels	Mar. 4
I Defy		Arista-S. R.	5 reels	Apr. 8
Julius Caesar	Special Cast	Geo. Kleine		Feb. 18
Kindred of the Dust	Special Cast	First National	7 reels	Feb. 11
Law and the Woman, The	Betty Compson	Paramount		Jan. 28
Life's Greatest Question	Roy Stewart	C. B. C.-S. R.		
Little Miss Smiles	Shirley Mason	Fox	5 reels	Feb. 4
Living Lies	Clark-Cornelius-S. R.		5 reels	Mar. 18
Love's Boomerang	Ann Forrest	Paramount	5 reels	Mar. 11
Man to Man	Harry Carey	Universal	5 reels	Feb. 11
Midnight	Constance Binney	Paramount	5 reels	Mar. 4
Moran of the Lady Letty	Dorothy Dalton	Paramount	6 reels	Feb. 18
One Glorious Day	Will Rogers	Paramount	5 reels	Feb. 11
Polly of the Follies	Constance T'lm'dge.	First National	5 reels	Feb. 25
Prodigal Judge, The	Special Cast	Vitagraph		Feb. 11
Question of Honor, A	Anita Stewart	First National	6 reels	Mar. 25
Red Hot Romance	Special Cast	First National	6 reels	Nov. 19
Red Peacock, The	Pola Negri	Paramount	6 reels	Mar. 18
Right That Failed, The	Bert Lytell	Metro	5 reels	Dec. 17
Rosary, The	Special Cast	First National	7 reels	Feb. 25
Ruling Passion	George Arliss	United Artists	6 reels	Feb. 4
Saturday Night	Special Cast	Paramount	6 reels	Feb. 4
Shattered Idols	Special Cast	First National	5 reels	Mar. 4
Smiles Are Trumps	Maurice Flynn	Fox	5 reels	Feb. 11
Song of Life, The	Special Cast	First National	6 reels	Feb. 25
Splendid Lie, The	Grace Davison	Arrow-S. R.	5 reels	Mar. 18
Strength of the Pines	William Russell	Fox	5 reels	Feb. 4
Taking Chances	Richard Talmadge	Goldstone-S. R.	5 reels	
Turn to the Right	Special Cast	Metro	5 reels	Jan. 21
Welcome to Our City	Macklyn Arbuckle	S. A. Pic. Corp.-S. R.	5 reels	Mar. 4
When Love Is Young	Zena Keefe	Arista-S. R.	6 reels	
Where Is My Wandering Boy?	Special Cast	Equity-S. R.		Feb. 18
Whispering Women	Clark-Cornelius-S. R.		5 reels	Mar. 18
White Faith	Hope Hampton	First National	6 reels	
Why Men Forget	Special Cast	R-C	5 reels	Feb. 4
Wide Open Town, A	Conway Tearle	Selznick	5 reels	Mar. 4

MARCH

Feature	Star	Distributed By	Length	Reviewed
Angel Citizens	Franklyn Farnum.	W. M. Smith-S. R.	5 reels	
Any Night	Special Cast	East Coast Prod.-S.R.	5 reels	Mar. 18
Blaze Away	Big Boy Williams.	Herbst-Lorenzo-S. R.	5 reels	Apr. 1
Bobbed Hair	Wanda Hawley	Paramount	5 reels	Apr. 1
Boy Crazy	Doris May	R-C Pictures	5 reels	Mar. 11
Brenda's Heritage	Special Cast	Second Nat.S. R.		
Cardigan	Special Cast	Am. Releasing Corp.	6 reels	Mar. 4
Come On Over	Colleen Moore	Goldwyn	5 reels	Mar. 25
Cub Reporter, The	Richard Talmadge.	Goldstone-S. R.	5 reels	
Dangerous Little Demon.	Marie Prevost	Universal	5 reels	Mar. 18
Domestic Relations	Kath'rine M'Donald	First National	5 reels	
Don't Doubt Your Wife.	Leah Baird	Assoc. Exhib.	5 reels	Mar. 25
Elope If You Must	Eileen Percy	Fox	5 reels	April 1
Extra, Extra	Walker-Murphy	Fox	5 reels	Mar. 21
Fire Bride, The		Wid Gunning	5 reels	April 1
Fool's Paradise	Special Cast	Paramount	8 reels	Jan. 21
Forever	Special Cast	Paramount	7 reels	Oct. 29
Glass Houses	Viola Dana	Metro	5 reels	Feb. 25
Heart Specialist, The	Mary Miles Minter.	Paramount	5 reels	April 1
Her Husband's Trademark	Gloria Swanson	Paramount	5 reels	Mar. 4
Her Story	Madge Titheradge.	Second Nat.-S. R.		Mar. 4
His Back Against the Wall	Raymond Hatton.	Goldwyn		April 1
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
I Can Explain	Gareth Hughes	Metro	5 reels	Feb. 25
In Self Defense	Special Cast	G. H. Hamilton-S. R.	5 reels	
Innocent Cheat, The	Special Cast	Arrow-S. R.	5 reels	
Insinuation		Rus. Clark Syn.-S. R.	5 reels	
Intrigue	Pola Negri	Howells-S. R.	5 reels	Apr. 15
Iron to Gold	Dustin Farnum	Fox	5 reels	Mar. 25
Island Wives	Corinne Griffith	Vitagraph	5 reels	Apr. 1
Isle of Zorda	Special Cast	Pathe		Mar. 25
Lady Godiva	Special Cast	Assoc. Exhib.	6 reels	Mar. 25
Light in the Dark, The.	Hope Hampton	First National	5 reels	
Love's Masquerade	Conway Tearle	Selznick	5 reels	Apr. 22
Man Who Smiled, The.	Special Cast	First National	5 reels	
Man With Two Mothers, The	Special Cast	Goldwyn	6 reels	Apr. 8
Miss Paul Revere	Special Cast	Rus. Clark Syn.-S. R.		
Mistress of the World	Special Cast	Paramount	20 reels	Mar. 18
Mr. Pim Passes By	Special Cast	Second Nat.-S. R.		
My Old Kentucky Home.	Special Cast	Am. Releasing	6 reels	
Night Riders, The	Special Cast	Second Nat.-S. R.		
Pardon My Nerve	Chas. (Buck) Jones.	Fox	5 reels	Mar. 4
Ragged Heiress	Shirley Mason	Fox	5 reels	Mar. 25
Rounding Up of the Law.	Big Boy Williams.	Aywon-S. R.	5 reels	
Skin Deep	Special Cast	First National	6 reels	
Smilin' Through	Norma Talmadge.	First National	7 reels	Mar. 18
Smudge	Charles Ray	First National	5 reels	
Stage Romance, A	William Farnum.	Fox	7 reels	Feb. 25
That Lass o' Lowries	Priscilla Dean	Universal		
Tracked to Earth	Frank Mayo	Universal	5 reels	Feb. 25
Travelin' On	William S. Hart.	Paramount	5 reels	Mar. 4
Vermillion Pencil, The.	Sessue Hayakawa.	R-C	5 reels	Mar. 18
Wall Flower, The	Special Cast	Goldwyn	6 reels	Apr. 22
Watch Your Step	Special Cast	Goldwyn	6 reels	Apr. 15
Way Back, The	Frank Mayo	Universal	5 reels	
White Mask, The	Franklyn Farnum.	W. M. Smith-S. R.	5 reels	
Wild Honey	Priscilla Dean	Universal		Mar. 11
Wise Kid, The	Gladys Walton	Universal	5 reels	Mar. 4
Woman, Wake Up	Florence Vidor	Assoc. Exhib.	6 reels	Mar. 4
World's Champion, The.	Wallace Reid	Paramount	5 reels	Mar. 11
Yankee Doodle, Jr.	Special Cast	Burnside-S. R.	5 reels	Mar. 25

APRIL

Feature	Star	Distributed By	Length	Reviewed
Alias Phil Kennedy	Special Cast	Wid Gunning	5 reels	
Alias Julius Caesar	Chas. Ray	First National		
Angel of Crooked Street, The	Alice Calhoun	Vitagraph	5 reels	
Arabian Love	John Gilbert	Fox	5 reels	Apr. 15
Bear Cat, The	Hoot Gibson	Universal	5 reels	Apr. 8
Bigamist, The	Special Cast	R-C		Apr. 8
Blonde Vampire, The	Jacia Mooers	Wid Gunning	5 reels	
Bootleggers, The	Special Cast	Wid Gunning	5 reels	Apr. 15
Border Scouts	Bert Hall	State Rights	5 reels	Apr. 22
Bought and Paid For	Special Cast	Paramount		Mar. 25
Channing of the Northwest	Eugene O'Brien	Selznick	5 reels	
City Feller, The	Cullen Landis	Goldwyn		
Cradle, The	Ethel Clayton	Paramount	5 reels	Apr. 1
Crimson Challenge, The.	Dorothy Dalton		5 reels	Apr. 22
Deuce of Spades	Charles Ray	First National	6 reels	
Devil's Pawn, The	Pola Negri	Paramount	5 reels	
Dictator, The	Wallace Reid	Paramount	6 reels	
Dollar Devils	Special Cast	Wid Gunning		
Don't Write Letters	Gareth Hughes	Metro	6 reels	
Duchess of Langeais	Norma Talmadge.	First National		
Face Between, The	Bert Lytell	Metro	6 reels	Mar. 25
Fascination	Mae Murray	Metro	6 reels	
Fair Lady	Special Cast	United Artists		
False Fronts	Special Cast	Bradley-S. R.	6 reels	Mar. 11
Find the Woman	Special Cast	Paramount	6 reels	
First Woman, The	Mildred Harris	R-C	5 reels	
Free Air	Special Cast	Hodkinson	5 reels	Apr. 15
Gas, Oil, Water	Charles Ray	First National	5 reels	Apr. 15
Glory of Clementina	Pauline Frederick.	R-C Pictures	6 reels	
Good Provider, The	Special Cast	Paramount		Apr. 22
Greater Duty, The	Special Cast	East Coast Prod.-S.R.	5 reels	
Green Temptation, The.	Betty Compson	Paramount		Apr. 1
Gray Dawn, The	Special Cast	Hodkinson	6 reels	
Gypsy Passion	Special Cast	Vitagraph	6 reels	Apr. 8
Human Hearts	House Peters	Universal	6 reels	
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
I Am the Law	Special Cast	Affil. Dist.-S.-R.	6 reels	
Infidel, The	K. MacDonald	First National	6 reels	Apr. 22
Is Matrimony a Failure?	Special Cast	Paramount	5 reels	Apr. 22
Kisses	Alice Lake	Metro	6 reels	Mar. 25
Kissed	Marie Prevost	Universal	5 reels	
Lariat Thrower, The		W. M. Smith-S. R.	5 reels	
Lonesome Corners	Special Cast	Assoc. Exhib.	5 reels	
Lost and Found	Jackie Coogan	First National	6 reels	
Loves of Pharaoh	Special Cast	Paramount	7 reels	Mar. 4
Madness of Love, The.	Special Cast	Wid Gunning	5 reels	
Man From Downing Street, The	Earle Williams	Vitagraph	5 reels	Apr. 15
Man Under Cover, The.	Herbert Rawlinson.	Universal	5 reels	Apr. 15
Masquerader, The	Guy Bates Post	First National	6 reels	
Missing Husbands	Special Cast	Metro		
Night Riders, The	Special Cast	Second Nat.-S. R.	6 reels	
One Clear Call	Special Cast	First National		
Other Women's Clothes.	Mabel Ballin	Hodkinson	6 reels	Apr. 1
Pasteboard Crown, A	Special Cast	Asso. Exhib.	6 reels	
Pawned	Special Cast	First National	6 reels	
Primitive Lover, The.	Constance T'lm'dge.	First National	6 reels	
Prophet's Paradise, The.	Eugene O'Brien.	Selznick	6 reels	Mar. 18
Queen of the Turf	Special Cast	R-C	5 reels	
Reckless Youth	E. Hammerstein	Selznick	5 reels	Apr. 15
Second Hand Rose	Gladys Walton	Universal	5 reels	
Seventh Day, The	Rich'd Barthelmess.	First National	6 reels	Mar. 25
Sheik's Wife, The	Special Cast	Vitagraph		Mar. 18
Silent Vow, The	Wm. Duncan	Vitagraph	5 reels	Apr. 15
Sisters	Special Cast	Amer, Releasing	5 reels	Apr. 15
Sleepwalker, The	Constance Binney	Paramount	5 reels	Apr. 15
Soul of a Woman	Jane Novak	Assoc. Photoplays	5 reels	
Spanish Jade, The	Special Cast	Paramount	6 reels	
Sunshine Harbor	Margaret Beecher.	Assoc. Exhib.	6 reels	
Through a Glass Window	May McAvoy	Paramount	5 reels	Apr. 15
Too Much Business	Special Cast	Vitagraph	5 reels	Apr. 15
Trail's End		W. M. Smith	5 reels	
Truthful Liar, The	Wanda Hawley	Paramount	5 reels	
When Knights Were Bold	Special Cast	G. H. Hamilton-S. R.	5 reels	
White Hell	Special Cast	Chas. E. Bartlett Prod.—S. R.	6 reels	
Why Not Marry?	Margery Wilson	Nat. Exchanges-S. R.		
Woman He Married, The	Anita Stewart	First National	6 reels	
Woman's Side, The	Kath'rine M'D'nald.	First National	5 reels	
Woman's Woman	Special Cast	Rus. Clark Syn.-S. R.	5 reels	
Wonderful Wife, A	Miss DuPont	Universal	5 reels	
Worldly Madonna, The.	C. Kimball Young.	Equity—S. R.		
Your Best Friend	Vera Gordon	Warner Bros.—S. R.	5 reels	Apr. 15

MAY

Feature	Star	Distributed By	Length	Reviewed
Bachelor Daddy, The	Thomas Meighan	Paramount	5 reels	
Beauty Shop, The	Raymond Hitchcock	Paramount	6 reels	
Beauty's Worth	Marion Davies	Paramount	6 reels	Apr. 8
Bellboy 13	Special Cast	First National	6 reels	
Beyond the Rocks	Gloria Swanson	Paramount	6 reels	
Broken Shadows	Special Cast	Second National-S. R.	6 reels	
Cradle Buster, The	Special Cast	Amer. Releasing	5 reels	
Don't Write Letters	Gareth Hughes	Metro	6 reels	
Evidence	E. Hammerstein	Selznick	5 reels	
Fighting Streak, The	Tom Mix	Fox	5 reels	
Fools First	Special Cast	First National	5 reels	
Forget Me Not	Gareth Hughes	Louis Burston-S. R.	5 reels	
Gay and Devilish	Doris May	R-C Pictures	6 reels	
Grandma's Boy	Harold Lloyd	Assoc. Exhib.	5 reels	
Hate	Alice Lake	Metro	6 reels	
John Smith	Eugene O'Brien	Selznick	5 reels	
Locked Out	Alice Calhoun	Vitagraph	5 reels	
Lorna Doone	Special Cast	First National	5 reels	
Man From Beyond, The.	Houdini	Houdini Pictures Corp.—S. R.	5 reels	Apr. 15
Man From Hell's River.	Irving Cummings.	Irving Lesser-S. R.	5 reels	Apr. 15
Man From Home, The.	Special Cast	Paramount	6 reels	
Man Who Married His Wife, The	Frank Mayo	Universal	5 reels	
Man Worth While, The.	Romaine Fielding.	R. Clark Syn.—S. R.	6 reels	
Money to Burn	William Russell	Fox	5 reels	Apr. 22
My Wild Irish Rose	Special Cast	Vitagraph	6 reels	
No Trespassing	Irene Castle	Hodkinson	6 reels	
North of the Rio Grande.	Holt-Daniels	Paramount	6 reels	
Ordeal, The	Agnes Ayres	Paramount	6 reels	
Prisoner of Zenda, The.	Special Cast	Metro	8 reels	
Real Adventure, The	Florence Vidor	Assoc. Exhib.	6 reels	
Reported Missing	Owen Moore	Selznick	6 reels	Apr. 22
Rose of the Sea	Anita Stewart	First National	5 reels	
Sea Tigress	Dorothy Phillips	First National	6 reels	
Second Hand Rose	Gladys Walton	Universal	5 reels	
Seeing's Believing	Viola Dana	Metro	6 reels	Apr. 8
Sheik of Araby, The	T. B. Warner	R-C (Reissue)	5 reels	
Someone To Love	Special Cast	First National	5 reels	
Son of the Wolf	Special Cast	R-C	5 reels	
Sonny	Rich. Barthelmess.	First National	6 reels	
Very Truly Yours	Shirley Mason	Fox	5 reels	
White Hell	Dick Travers	C. E. Bartlett-S. R.	5 reels	
Wife Trap	Mia May	Paramount	6 reels	
Without Fear	Pearl White	Fox	6 reels	

Comedy and Short Subject Releases

Feature	Star	Distributed By	Length	Reviewed
Adviser, The	Lloyd Hamilton	Educational	2 reels	Nov. 19
Assorted Heroes		Educational	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Barnyard Cavalier, A	Bobby Vernon	Educational	2 reels	Dec. 24
Barnstormer, The		Fox	2 reels	
Bashful Lover, The	Ernest Truex	Pathe	2 reels	
Battling Torchy	Johnny Hines	Educational	2 reels	Jan. 28
Be Reasonable		First National	2 reels	
Bell Hop, The	Larry Semon	Vitagraph	2 reels	Jan. 7
Blacksmith, The	Buster Keaton	First National	2 reels	
Blockhead, The		First National	3 reels	
Boat, The	Buster Keaton	First National	2 reels	
Bottle Baby, The		Universal	1 reel	
Bow Wows, The	Snub Pollard	Pathe	1 reel	
Bright Eyes	Ben Turpin	First National	2 reels	
Broker, The	Lupino Lane	Fox	3 reels	
Call the Witness	Snub Pollard	Pathe	1 reel	
Charmed Life, A	Jimmy Aubrey	Vitagraph	2 reels	
Chauffeur, The	Clyde Cook	Fox	2 reels	Dec. 31
Chums	Brownie	Universal	2 reels	
Circus Clowns	Baby Peggy	Universal	2 reels	Feb. 11
Cold Feet		Educational	2 reels	
Coming and Going	Vernon Dent	Folly-Pacific	1 reel	
Cops	Buster Keaton	First National	2 reels	
Country Style	Folly-Pacific		1 reel	
Dead Language	George Ovey	Folly-Pacific	1 reel	
Decorator, The	Jimmy Aubrey	Vitagraph	2 reels	
Edgar's Country Cousin	Johnny Jones	Goldwyn	2 reels	
Edgar's Feast Day	Johnny Jones	Goldwyn	2 reels	
False Alarm		Fox	2 reels	
Family Affair, A		Century	2 reels	Dec. 24
Fat and Sassy	Vernon Dent	Folly-Pacific	1 reel	
Felix Saves the Day		Winkler-S. R.	1 reel	Feb. 11
Flivver Tracks	George Ovey	Folly-Pacific	1 reel	
Fool Days	Al St. John	Fox	2 reels	Jan. 7
For Love of Money		First National	2 reels	
Full of Pep	Snub Pollard	Pathe	1 reel	
Get the Hook	Vernon Dent	Folly-Pacific	1 reel	
Golf Insect, A		Universal	1 reel	
Golfing	Brownie	Universal	2 reels	
Hands Up	Geo. Ovey	Folly-Pacific	1 reel	
Happy Pest, The	Al St. John	Fox	2 reels	Nov. 5
Hard Luck	Buster Keaton	Metro	2 reels	
Hennessy of the Mounted	Geo. Ovey	Folly-Pacific	1 reel	
High and Mighty	Vernon Dent	Folly-Pacific	1 reel	
High Tide	Special Cast	Pathe	1 reel	
His Home Sweet Home	Larry Semon	Vitagraph	2 reels	
Hokus Pokus	Bobby Vernon	Educational	2 reels	Feb. 4
Hold the Line		Fox	2 reels	
Holding His Own	Geo. Ovey	Folly-Pacific	1 reel	
Horse Sense	Harry Sweet	Universal	2 reels	
Hot Dog	Clyde Cook	Fox	2 reels	
Hot Off the Puss	Snub Pollard	Pathe	1 reel	
Hound of Tankerville	Otis Harlan	Educational		
Idle Class, The	Chas. Chaplin	First National	3 reels	Oct. 1
Idle Roomer, An	Harry Sweet	Universal	2 reels	
In and Out	Geo. Ovey	Folly-Pacific	1 reel	
In at the Finish	Vernon Dent	Folly-Pacific	1 reel	
It Pays to Exercise	Sennett	Paramount	2 reels	
Kiss and Make Up	Earle Rodney	Educational	2 reels	Dec. 3
Late Hero, The	Geo. Ovey	Folly-Pacific	1 reel	
Little, But Oh My	Ernest Truex	Pathe	2 reels	
Little Miss Mischief	Baby Peggy	Pathe	2 reels	
Loose Change	Paul Parrot	Universal	2 reels	Feb. 18
Love and Doughnuts	Ben Turpin	Associated Prod.	2 reels	Dec. 10
Love and War	Johnny Savo	Fox	2 reels	
Made in the Kitchen	Special Cast	Associated Prod.	2 reels	
Monkey Shines	Educational		2 reels	Feb. 11
Mother's Lamb	Billy Quirk	Reelcraft	2 reels	
Mummy's Nightmare	Geo. Ovey	Folly-Pacific	1 reel	
My Wife's Relations	Buster Keaton	First National	2 reels	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Nick-of-Time Hero	Special Cast	Educational	2 reels	Nov. 5
Nobody Home	Geo. Ovey	Folly-Pacific	1 reel	
No Parking	Neal Burns	Educational	2 reels	Dec. 17
Now or Never	Vernon Dent	Folly-Pacific	1 reel	
Nuisance, The	Jimmy Aubrey	Vitagraph	2 reels	
Off His Beat		Universal	2 reels	
Oh Promise Me		Educational	2 reels	
On the Jump	Vernon Dent	Folly-Pacific	1 reel	
One Horse Town	Harry Sweet	Universal	2 reels	
One Moment, Please		Fox	2 reels	
One Stormy Knight	Dorothy Devore	Educational		Feb. 4
Our Gang	Snub Pollard	Pathe	1 reel	
Pale Face, The	Buster Keaton	First National	2 reels	Mar. 11
Pals	Brownie (Dog)	Universal	2 reels	
Pardon Me		Fox	2 reels	
Pay Day	Charles Chaplin	First National	2 reels	
Peace and Quiet	Eddie Lyons	Arrow	2 reels	Feb. 4
Peaceful Alley	Monty Banks	Federated	2 reels	
Peggy, Behave!	Baby Peggy	Universal	2 reels	
Perfect Villain, A		Fox	2 reels	Dec. 10
Playhouse, The	Buster Keaton	First National	2 reels	
Playing Possum	Harry Sweet	Universal	2 reels	Dec. 3
Please Be Careful		Fox	2 reels	Feb. 4
Rainmaker, The	Lloyd Hamilton	Educational	2 reels	
Rambling Romeo, A	Neal Burns	Educational	2 reels	Jan. 28
Rearing to Go	Geo. Ovey	Folly-Pacific	1 reel	
Rent Collector, The	Larry Semon	Vitagraph	2 reels	
Rough and Tumble	Geo. Ovey	Folly-Pacific	1 reel	
Roped and Tied	Geo. Ovey	Folly-Paclfic	1 reel	
Rubberneck, The		Universal	2 reels	
Rural Cinderella, A		Educational	2 reels	Dec. 10
Saving Sister Susie		Educational	2 reels	Nov. 12
Sailor Made Man, A	Harold Lloyd	Asso. Ex.	4 reels	Dec. 3
Sawmill, The	Larry Semon	Vitagraph	2 reels	
School Days	Larry Semon	Vitagraph	2 reels	
Schoolday Love		Educational	2 reels	Feb. 4
Sea Shore Shapes		Universal	1 reel	
Sheik, The		Fox	2 reels	
Shipwrecked Among Animals		Universal	2 reels	Feb. 4
Show, The	Larry Semon	Vitagraph	2 reels	
Skipper's Policy, The		Educational	1 reel	
Sleeping Sickness	Vernon Dent	Folly-Pacific	1 reel	
Sleepyhead, The	Harry Sweet	Universal	2 reels	
Slow But Sure	Vernon Dent	Folly-Pacific	1 reel	
Small Town Stuff	Al St. John	Fox	2 reels	
Society Dogs	Brownie (Dog)	Universal	2 reels	
Solid Concrete	Larry Semon	Vitagraph	2 reels	
Stage Hand, The	Larry Semon	Vitagraph	2 reels	
Stage Struck	Snub Pollard	Pathe	1 reel	Feb. 11
Star Boarder, The	Larry Semon	Vitagraph	2 reels	
Stars and Stripes	Sid Smith	Federated	2 reels	Dec. 1
Step This Way		Educational	2 reels	Feb. 4
Stick Around	Ernest Truex	Pathe	2 reels	
Stolen Glory		Educational	2 reels	Dec. 10
Straight from the Farm	Al St. John	Fox	2 reels	
Straphanger, The	Lee Moran	Universal	2 reels	
Studio Rube, The	Al St. John	Fox	2 reels	
Table Steaks	Brownie	Universal	2 reels	Mar. 23
Teddy's Goat		Universal	2 reels	Dec. 24
They're Off	Vernon Dent	Folly-Pacific	1 reel	
Tis the Bull		Educational	2 reels	
Torchy's Promotion	Johnny Hines	Educational	2 reels	
Torchy Takes a Chance	Johnny Hines	Educational		Jan. 1
Torchy Turns Cupid	Johnny Hines	Educational	2 reels	
Toreador, The	Clyde Cook	Fox	2 reels	Oct. 1
Touchdown, The	Lee Moran	Universal	3 reels	
Trouble Hunter, The	Jimmy Aubrey	Vitagraph	2 reels	
Try and Get It		Fox	2 reels	
'Twas Ever Thus	Viola Daniel	Educational	2 reels	
Two of a Kind	Harry Sweet	Universal	2 reels	
Upper and Lower	Lee Moran	Universal	2 reels	
Watch Your Wallet	Eddie Boland	Universal	1 reel	
Well I'll Be	Larry Semon	Vitagraph	2 reels	
Winning Wallop	Geo. Ovey	Folly-Pacific	1 reel	
Years to Come	Snub Pollard	Pathe	2 reels	Feb. 18
Young and Foolish	Vernon Dent	Folly-Pacific	1 reel	

Short Subjects

Feature Title and Star	Star	Distributed By	Length	Reviewed
Alice in Wonderland (Serial)		Warner Bros.	2 reels	Feb. 11
Adventures of Sherlock Holmes (Drama)		Alexander-S. R.	15 episodes	
Across the St. Gothard Alps (Scenic)		Truart	18 episodes	
Adventures of Robinson Crusoe (Serial)		Universal		
Along the Rio Grande (Scenic)		Paramount	18 episodes	
An Alpine Ride Up the Stanzerhorn (Scenic)		Truart	1 reel	
An Arctic Hike on the Great Aletsch Glacier (Scenic)		Truart		
And Women Must Weep (Scenic)		Educational	2 reels	
Angel Factory, The (Drama)		Pathe	3 reels	
As Old as the Hills (Scenic)		Educational	1 reel	
At the Damascus Gate (Scenic)		Paramount	1 reel	
At the Wailing Wall (Scenic)		Paramount	1 reel	
Away Dull Care (Novelty)		Prizma	1 reel	
Babyhood (Novelty)		Kineto Review	1 reel	
Bashful Suitor, The (Drama)	Mary Brandon	Hodkinson	2 reels	Dec. 24
Battle of Jutland, The (Novelty)		Educational	2 reels	Dec. 10
Bear, a Boy and a Dog, A (Novelty)		Wid Gunning	2 reels	
Beauty Spots of America (Scenic)		Kineto Review	1 reel	
Beyond the Trail (Wes. Drama), Tom Sanchi		Pathe	2 reels	
Birds of Crags and Marshes (Novelty)		Kineto Review	1 reel	
Bonnets of Auvergne (Scenic) Bruce		Educational	1 reel	Jan. 1
Bonnie Scotland (Scenic)		Kineto Review	1 reel	
Borneo Venice, A (Scenic)		Truart		
Breaking Through (Serial), Carmel Myers		Vitagraph	15 episodes	
Call of Courage (Drama)		Universal		
City, The (Scenic)		Wid Gunning	1 reel	Dec. 10
Combatting the Elements (Novelty)		Kineto Review	1 reel	Nov. 12
Crowning King Blizzard (Scenic)		Educational	1 reel	
Cupid, Registered Guide (Drama) Edgar Jones		Pathe	2 reels	
Dangerous Adventure (Serial)		Warner Bros.	15 episodes	
Dangerous Trails (Drama)		Pathe	2 reels	
Dawn to Dust in Egypt (Scenic)		Educational	1 reel	
Death Trap, The (West. Dr.), Tom Santschi		Pathe	2 reels	
Desperation (Drama)		Universal	2 reels	
Emerald Isle, The (Scenic)		Kineto Review	1 reel	
Felix Saves the Day (Cartoon)		Winkler-S. R.	1 reel	Feb. 11
First Families of America (Novelty)		Paramount	1 reel	
From Dawn to Dusk in Egypt (Scenic)		Educational	1 reel	Jan. 28
Go Get 'Em Hutch (Serial)		Pathe	15 episodes	
Good Things of Life (Novelty)		Wid Gunning	1 reel	
Grandfather's Clock (Novelty)		Kineto Review	1 reel	Jan. 28
Grit (West. Drama), Shorty Hamilton		McGovern & Eyler	2 reels	
Holy City, The (Scenic)		Kineto Review	1 reel	
Honor of Rameriz (West. Dr.), Tom Santschi		Pathe	2 reels	Nov. 1
Hunting the Sea Wolf (Educational)		Kineto Review	1 reel	
If (Novelty)		Prizma	1 reel	
In Old Granada (Scenic)		Paramount	1 reel	
Island of Surprise (Scenic)		Truart		
Juggernauts of the Jungle (Educational)			1 reel	
Jungle Belles of Borneo (Novelty)		Truart		
Jungle Goddess, The (Serial)		Exp. & Imp.-S. R.	15 episodes	Feb 4
King of the Circus (Serial), Eddie Polo		Universal	18 episodes	
Lake Maggiore (Scenic)		Paramount	1 reel	
Leather Pushers, The (Drama)		Universal	2 reels	Jan. 28
Lochinvar of the Line (Drama), Edgar Jones		Pathe	2 reels	
Lorraine of the Timberlands (West. Dr.), Tom Sanchi		Pathe	2 reels	Oct. 8
Lost, a Yodle (Educational)		Educational	1 reel	
Magic Gems (Study)		Prizma	1 reel	
Man in a Million, The (Drama)		Seeling-S. R.	3 reels	Mar. 25
Monkey Land Up the Barito River (Scenic)		Truart		
Ne'er to Return Road (Dr.), Wallace Beery		Educational	2 reels	Oct. 8
Neighbor Nelly (Romance)		Prizma	1 reel	Jan. 28
Netting the Leopard (Wild Animal)		Pathe	1 reel	Sept. 24
New Wine in Old Bottles (Educational)		Educational		
Nice and Cannes (Scenic)		Paramount	1 reel	Oct. 1
Night Attack, The (Drama)		Universal	2 reels	Feb. 18

(Continued on page 2350)

COMING PRODUCTIONS LISTED

AFFILIATED DISTRIBUTORS, INC.

I am the Law (Special Cast)

ALEXANDER FILM CORP.

Adventures of Sherlock Holmes
(Fifteen two-reel features)

AMERICAN RELEASING CORP.

Cardigan 7
Jungle Adventures 5
Belle of Alaska....5
Daring Danger 5
Jan of the Big Snows....5
The Cradle Buster....6
Bluebeard Jr. 5
The Lying Truth....6
Sisters 7
The Hidden Woman....5
My Old Kentucky Home....6
Man's Law and God's....5
The Three Buckaroos....5
The Pillagers 6
Destiny's Isle 6
False Fronts 6

ANCHOR FILM DISTRIBUTORS, INC.

The Heart of Lincoln (Francis Ford)....5
Another Man's Boots (Special Cast)....5
The Stranger of the Hills (Special Cast)....5
They're Off (Peggy O'Day)....5
Thundering Hoofs (Peggy O'Day)....5
Threads of Destiny (Bessie May)....5
In Search of Arcady (Special Cast)....5
The Lamb and the Lion (Special Cast)....5
Hoop-La (Special Cast)....5
The Love Call (Special Cast)....5
The Girl of My Dreams (Special Cast)....5

SHORT SUBJECTS

Iris Comedies with "Little Napoleon"....2 reels
Crescent Comedies with Jack Richardson....2 reels
"The Movie Stars' Stampede," Novelty....2 reels

ARISTA FILM CORP.

Prejudice ....
When Love Is Young (Zena Keefe)....
I Defy ....

ARROW FILM CORPORATION

Love and the Law (Special Cast)....
The Stranger in Canyon Valley (Edythe Sterling)....
Headin' North (Pete Morrison)....
Impulse (Neva Gerber)....
The Innocent Cheat (Special Cast)....
A Yankee Go-Getter (Neva Gerber)....5
Devil-Dog Dawson (Jack Hoxie)....5

SPEED COMEDIES
(One Released Every Week)
MURIEL OSTRICHE COMEDIES
BLAZED TRAIL PRODUCTIONS
ARROW-GERBER PRODUCTIONS
NORTHWOOD DRAMAS
SERIALS

ARTCLASS PICTURES CORP.

After Six Days (Special Cast)....10
Sport Review Series....1 reel each

ASSOCIATED EXHIBITORS

HAROLD LLOYD COMEDIES

Grandma's Boy....5
A Sailor Made Man....4

FEATURES

A Pasteboard Crown (Special Cast)....
Lonesome Corners (Special Cast)....
The Real Adventure (Florence Vidor)....
Hills of Missing Men (J. P. McGowan)....
Don't Doubt Your Wife (Leah Baird)....
Clansmen of the North....
Woman, Wake Up....
Lady Godiva ....
Sunshine Harbor (Margaret Beecher)....

ASSOCIATED PHOTOPLAYS

Soul of a Woman (Jane Novak)....
Crossing Trails (Pete Morrison)....5

AYWON FILM CORPORATION

Across the Border (Big Boy Williams)....
The Master of Beasts....

C. B. C. FILM SALE CORP.

Life's Greatest Question (Roy Stewart)....

CARNIVAL COMEDIES
(Two Reels Twice a Month)
HALL ROOM BOYS COMEDIES
(Two Reels Twice a Month)
SCREEN SNAPSHOTS
(One Reel Twice a Month)
STAR RANCH WESTERNS
(One Two-Reeler Every Two Weeks)

SUNBEAM COMEDIES (BILLY WEST)

(Two Reels Every Other Week)

CLARK-CORNELIUS CORP.

Living Lies ....
Diamond Carlisle ....

R. CLARK SYNDICATE, INC.

The Man Worth While (Romaine Fielding)....
Miss Paul Revere....
Insinuation ....
Woman's Woman ....
The Love Slave (Lucy Doraine)....
The Two Orphans....
The Offenders (Margery Wilson)....

DI LORENZO, INC.

Blaze Away (Big Boy Williams)....

EDUCATIONAL FILMS CORP.

SHORT SUBJECTS

Cold Feet (Christie Comedy)....2
Any Old Port (Christie Comedy)....2
Torchy's Ghost (Torchy Comedy)....2
Nights of Many Shadows (Wilderness Tales)....1
Fair Enough (Christie Comedy)....2
Spooks! (Mermaid Comedy)....2
'Tis the Bull (Christie Comedy)....2
A Rag Doll Romance (Campbell Comedy)....2
How to Grow Thin (Special)....1
The People of Old Bruges (World Wanderings)....1
Torchy and Orange Blossoms (Torchy Comedy)....2
Oh Promise Me! (Christie Comedy)....2
The Skipper's Policy (Toonerville Comedy)....2
Missing Men (Bruce)....1
The Rainmaker (Mermaid Comedy)....2
'Twas Ever Thus (Christie Comedy)....2
Monkey Shines (Campbell Comedy)....2
The Silver Harvest (World Wanderings)....1
Hokus Pokus (Christie Comedy)....2
Step This Way (Mermaid Comedy)....2
And Women Must Weep (Bruce)....1
A Rambling Romeo (Christie Comedy)....2

SELIG-RORK PHOTOPLAYS
CHRISTIE COMEDIES
MERMAID COMEDIES
PUNCH COMEDIES
TORCHY COMEDIES
CAMPBELL COMEDIES
CHESTER COMEDIES
VANITY COMEDIES
GAYETY COMEDIES
SKETCHOGRAFS
BRUCE SCENICS
CHESTER OUTINGS
CHESTER SCREENICS
CINAL FILMS—SLOW SPEED
KINOGRAMS

EQUITY PICTURES CORP.

The Worldly Madonna (Clara Kimball Young)....
Where Is My Wandering Boy? (Special Cast)....

EXCEPTIONAL PICTURES CORP.

Mister Antonio (Otis Skinner)....
Grumpy ....

EXPORT AND IMPORT FILM CO., INC.

The Jungle Goddess—Selig serial. 15 episodes....
Starring Elinor Field and Truman Van Dyke

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT
(March to August Releases)

The Three of Us (Agnes Ayres)....
South of Suva (Mary Miles Minter)....
For the Defense (Ethel Clayton)....
Truth Conquers (Mia May)....
The Man Unconquerable (Jack Holt)....
The Eyes of the Mummy (Pola Negri)....
Our Leading Citizen (Thos. Meighan)....
The Woman Who Walked Alone (Dorothy Dalton)....
Over the Border (Betty Compson)....
Across the Continent (Wallace Reid)....
The Bachelor Daddy (Thos. Meighan)....
The Ordeal (Agnes Ayres)....
The Man From Home (Special Cast)....
When Knighthood Was In Flower (Special Cast)....
North of the Rio Grande (Jack Holt-Bebe Daniels)....
The Wife Trap (Mia May)....
The Beauty Shop (Raymond Hitchcock)....
Beyond the Rocks (Gloria Swanson)....
Is Matrimony a Failure? (Special Cast)....
The Spanish Jade (Special Cast)....
The Truthful Liar (Wanda Hawley)....
The Crimson Challenge (Dorothy Dalton)....
The Devil's Pawn (Pola Negri)....
Beauty's Worth (Marion Davies)....
Bought and Paid For (Agnes Ayres)....
The Sleepwalker (Constance Binney)....
The Cradle (Ethel Clayton)....
Find the Woman (Special Cast)....
Through a Glass Window (May McAvoy)....
The Green Temptation (Betty Compson)....
The Heart Specialist (Mary Miles Minter)....
Fool's Paradise (Special Cast)....
Bobbed Hair (Wanda Hawley)....
Her Husband's Trademark (Gloria Swanson)....
The World's Champion (Wallace Reid)....
Forever (Peter Ibbetson) (Elsie Ferguson)....
The Mistress of the World (Serial)....
Travelin' On (Wm. S. Hart)....

FEDERATED FILM EXCHANGES

CHESTER COMEDIES
(Once a Month)
HALLROOM BOYS COMEDIES
(Twice a Month)
JOE ROCK COMEDIES
(Twice a Month)
SCREEN SNAPSHOTS
(Twice a Month)
Miracles of the Jungle....
(Fifteen-Episode Serial)

FIDELITY PICTURES CORP.

FEATURES

12 WITMER COMEDIES (CHAS. DELANEY)

FIRST NATIONAL EXCHANGES

When She Marries (Special Cast)....
The Brotherhood of Hate (Special Cast)....
Heroes and Husbands (Katherine MacDonald)....
The Woman Conquers (Katherine MacDonald)....
Alias Julius Caesar (Charles Ray)....
The Primitive Lover (Constance Talmadge)....
The Duchess of Langeais (Norma Talmadge)....
The Soul Seeker (Dorothy Phillips)....
The Infidel (Katherine MacDonald)....
The Man She Married (Ince Prod.)....
Smilin' Through (Norma Talmadge)....
Fools First (Special Cast)....
Gas, Oil or Water (Charles Ray)....
The Light in the Dark (Hope Hampton)....
The Man Who Smiled (Special Cast)....
Rose o' the Sea (Anita Stewart)....
Skin Deep (Ince Special)....
The Woman He Married (Anita Stewart)....
Sonny (Richard Barthelmess)....
Lost and Found (Jackie Coogan)....
The Soul Seeker (Dorothy Phillips)....
One Clear Call (Special Cast)....
The Masquerader (Special Cast)....
Lorna Doone (Special Cast)....
Pawned (Special Cast)....
Domestic Relations (Katherine MacDonald)....
The Deuce of Spades (Charles Ray)....
Smudge (Charles Ray)....
The Seventh Day (Richard Barthelmess)....
Someone to Love (Ince Prod.)....
Suzanna (Mabel Normand)....
The Hottentot (Ince Prod.)....
Finding Home (Ince Prod.)....
Bellboy 13 (Ince Prod.)....
The Barnstormer (Charles Ray)....
The Song of Life (Special Cast)....
White Faith (Hope Hampton)....

COMEDIES

A Dog's Life (Chaplin re-issue)....
Sunnyside (Chaplin re-issue)....
Shoulder Arms (Chaplin re-issue)....
A Day's Pleasure (Chaplin re-issue)....
Pay Day (Charles Chaplin)....
My Wife's Relations (Buster Keaton)....
For Love or Money (Sennett)....
Step Forward (Sennett)....
Cops (Buster Keaton)....2
On Patrol (Sennett)....
The Blockhead (Billy Bevan)....
The Pale Face (Buster Keaton)....2

FOX FILM EXCHANGES

FEATURES

Very Truly Yours (Shirley Mason)....
Without Fear (Pearl White)....
The Fighting Streak (Tom Mix)....
Western Speed (Chas. Jones)....
Money to Burn (Wm. Russell)....
Arabian Love (John Gilbert)....
Up and Going (Tom Mix)....
Western Speed (Charles Jones)....
Shackles of Gold (Wm. Farnum)....
Monte Cristo (Special Cast)....
A Fool There Was (Special Cast)....
Pardon My Nerve (Charles Jones)....
Nero (Special Cast)....
Iron to Gold (Dustin Farnum)....
A Stage Romance (William Farnum)....
Chasing the Moon (Tom Mix)....
Elope If You Must (Eileen Percy)....

COMEDIES

Special Delivery (Al St. John)....
The Barnstormer (Sunshine)....
The Sheik (Sunshine)....
Hot Dog (Clyde Cook)....
The Studio Rube (Al St. John)....
The Broker (Lufino Lane)....

MUTT AND JEFF CARTOONS
FOX NEWS
(Twice a Week)

GOLDWYN EXCHANGES

THIRD GROUP OF RELEASES

Glorious Fool, The	5,392
Man With Two Mothers	4,423
His Back Against the Wall	4,680
Watch Your Step	4,713
Doubling for Romeo	4,304
Wallflower, The	5,228
Grand Larceny	5,228

GEORGE H. HAMILTON, INC.

Give Me My Son (Special Cast)....
In Self Defense (Special Cast)....
When Knights Were Bold (Special Cast)....

HODKINSON CORP., W. W.

Don't Weaken (Irene Castle)....
Pattering Feet (Mabel Ballin)....
Free Air (Special Cast)....
Other Women's Clothes (Mabel Ballin)....
Golden Dreams (Benj. B. Hampton Prod.)....
The Rise of Roscoe Paine (Irene Castle)....
At the Sign of the Jack O' Lantern....
The Grey Dawn (Benj. B. Hampton Prod.)....
The Four Seasons (Nature Classic) (Kineto)....4

(*Continued on page* 2350)

COMING RELEASES

(Continued from page 2349)

THE GREAT AUTHORS
(Series of twelve one-reel subjects)
John Greenleaf Whittier
Washington Irving
Edgar Allen Poe
James Russell Lowell
Nathaniel Hawthorne
Oliver Wendell Holmes

OFFICIAL URBAN MOVIE CHATS
(One every week for M. P. T. O. A.)

KINETO REVIEWS
(One-reel subject each week)

LEE-BRADFORD CORP.
Branded (Josephine Earle)
Serving Two Masters (Josephine Earle)
The Way of a Man (Josephine Earle)
Cloudburst (Bombdier Billy Wells)
The Unconquered Woman (Ruby de Remer)
Flesh and Spirit (Bill Bennett)
Determination (Special Cast)
Series of Six Squirrel Comedies

McGOVERN & EGLER
SHORTY HAMILTON SERIES
Apr. 10—Ride 'Em Cowboy....2
Mar. 27—Grit....2
Mar. 13—Pony Boy....2
Feb. 27—Let-'er-Go Gallagher....2

METRO PICTURES CORP.
Missing Husbands (Special Cast)
Fascination (Mae Murray)
The Prisoner of Zenda (Special Cast)
June 5—The Five Dollar Baby (Viola Dana)....6
May 29—Hate (Alice Lake)....6
May 15—Don't Write Letters (Gareth Hughes)....6
Apr. 17—The Face Between (Bert Lytell)....6
Apr. 3—Kisses (Alice Lake)....6
Mar. 20—I Can Explain (Gareth Hughes)....6
Mar. 6—Glass Houses (Viola Dana)....6
Feb. 20—The Light That Failed (Bert Lytell)....6
Jan. 2—Turn to the Right (Special Cast)

NATIONAL EXCHANGES, INC.
Welcome Children (Special Cast)

KINETO REVIEW
(One Reel Issued Weekly)

SERIALS

PACIFIC FILM COMPANY
The Fatal 30 (Special Cast)....5
The Girl from Rockypoint (Special Cast)....5
The Forest King (Special Cast)....5
Double Stakes (Gladys Brockwell)....5
The Able Minded Lady (Henry B. Walthall)....5
The Call From the Wild (Frankie Lee)....5

FOLLY COMEDIES
(Starring Geo. Ovey and Vernon Dent—One Reel Each)

PATHE EXCHANGES
The Isle of Zorda (Special Cast)

SERIALS
Go Get 'Em Hutch
(Fifteen Episodes—Starring Chas. Hutchinson)
White Eagle
(Fifteen Episodes—Starring Ruth Roland)
The Sky Ranger
(Fifteen Episodes—Starring Geo. B. Seitz and June Caprice)

SHORT SUBJECTS
More Trouble (Frank Keenan)....3
A Wolf in Sheep's Clothing (Aesop's Fables)....2/3
The Mark of Cain (Irene Castle)....3
The Opossum (Bill and Bob series)....1
Mar. 26—The Angel Factory (Helene Chadwick)....
Mar. 26—The Dissatisfied Cobbler (Aesop's Fables)....2/3
Mar. 19—Loaded Dice (Frank Keenan)....3
Mar. 5—Mysterious Tracks (Bill and Bob series)....1

COMEDIES
Stand Pat (Paul Parrott)....1
The Anvil Chorus (Pollard)....1
Hot Off the Press (Pollard)....1
High Tide (Special Cast)....1
The Bow Wows (Pollard)....1
Pardon Me (Pollard)....1
Full of Pep (Pollard)....1
Call the Witness (Pollard)....1
Harold Lloyd Reissues

NEWS REELS
Sundays—Topics of the Day
Wednesdays—Pathe News....1
Saturdays—Pathe News

PIONEER FILM CORP.
The Crimson Cross (Van Dyke Brooks)
Beyond the Crossroads (Ora Carew)
The Leech (Claire Whitney)

PRODUCERS SECURITY CORP.
The Great Alone (Monroe Salisbury)
The Wolf's Fang (Wilfred Lytell)....5
The Soul of Man....7
Squire Phinn....5
Mr. Bingle....5
Mr. Potter of Texas....6
Irving Cummings Series....2
Cissy Fitzgerald Series....2

PYRAMID PICTURES, INC.
Should Husbands Know (Betty Blythe)
The Queen of the Moulin Rouge

R-C PICTURES CORP.
The Woman Breed (Pauline Frederick)
Queen of the Turf (Special Cast)
Gay and Devilish (Doris May)
The Sheik of Araby (H. B. Warner)
The Glory of Clementina (Pauline Frederick)
The Son of the Wolf (Special Cast)
The Midnight Call (Special Cast)

HY MAYER'S TRAVELAUGHS
(Issued weekly)

RUSSELL PRODUCTIONS
FRANK BRAIDWOOD SERIES
AL JENNINGS SERIES
HELEN GIBSON SERIES
FRITZI RIDGWAY SERIES
CAPITOL FILM COMPANY
NEAL HART SERIES
LESTER CUNEO SERIES

SECOND NATIONAL PICT. CORP.
Broken Shadows (Special Cast)
Her Story (Madge Titheradge)
Mr. Pim Passes By
The Night Riders
Brenda's Heritage
David and Jonathan (Madge Titheradge)

SELZNICK (LEWIS J.) ENT.
Reported Missing (Owen Moore)
Evidence (Elaine Hammerstein)
Reckless Youth (Elaine Hammerstein)
The Prophet's Paradise (Eugene O'Brien)
The Referee (Conway Tearle)
Channing of the Northwest (Eugene O'Brien)
A Wide Open Town (Conway Tearle)
Love's Masquerade (Conway Tearle)

SELECT PRODUCTIONS
WILLIAM J. FLYNN SERIES
CHAPLIN CLASSICS
SELZNICK NEWS
SERIALS

UNITED ARTISTS CORP.
The Tailor Made Man (Chas. Ray)
The Three Musketeers (Douglas Fairbanks)
Little Lord Fauntleroy (Mary Pickford)
Way Down East (D. W. Griffith's)
The Ruling Passion (George Arliss)
Disraeli (George Arliss)
Fair Lady (Rex Beach)
The Iron Trail (Rex Beach)
A Doll's House (Nazimova)
Orphans of the Storm (D. W. Griffith)

UNIVERSAL EXCHANGES
SPECIAL ATTRACTIONS
That Lass o' Lowrie's (Priscilla Dean)
Under Two Flags (Priscilla Dean)
Human Hearts (House Peters)
The Storm (Special Cast)
A Wonderful Wife (Miss Du Pone)
May 8—Second Hand Rose (Gladys Walton)
May 1—The Man Who Married His Own Wife (Frank Mayo)
Apr. 20—The Man Under Cover (Herbert Rawlinson)
Apr. 3—The Bear Cat (Hoot Gibson)
Mar. 27—The Dangerous Little Demon (Marie Prevost)
Mar. 13—The Wise Kid (Gladys Walton
Mar. 6—Wild Honey (Priscilla Dean)
Mar. 6—Tracked to Earth (Frank Mayo)
Man to Man (Harry Carey)

SERIALS
The Adventures of Robinson Crusoe
(Eighteen Episodes—Starring Harry Myers)
With Stanley in Africa
(Eighteen Episodes—Starring Geo. Walsh and Louise Lorraine)

COMEDIES
The Gay Deceiver (Star)....1
Sic 'Em Brownie (Century)....2
Loose Nuts (Star)....2
Red Hot Rivals (Century)....2
The Sleepyhead (Century)....2
A Dark Horse (Century)....2

UNIVERSAL DRAMAS
Squarin' It (Neal Hart)....2
The Raid (Neal Hart)....2
A Guilty Cause (Tom Santschi)....2
The Verdict (Eddie Polo)....2
A Treacherous Rival (La Plante-Pembroke)....2

NEWS AND MAGAZINE REELS
Tuesdays—International News....1
Fridays—International News....1
Fridays—New Screen Magazine (Universal)....1

VITAGRAPH EXCHANGES
FEATURES
Blue Blood (Alice Calhoun)
Too Much Business (Special Cast)
Angel of Crooked Street (Alice Calhoun)
My Wild Irish Rose (Pauline Starke)
The Silent Vow (Wm. Duncan)
Locked Out (Alice Calhoun)
The Sheik's Wife (Special Cast)
Gypsy Passion (Special Cast)
The Magnificent Ambersons (Jean Paige)
The Man From Downing Street (Earle Williams)
Island Wives (Corinne Griffith)
The Prodigal Judge (Jean Paige)

COMEDIES
The Show (Larry Semon)
A Charmed Life (Jimmy Aubrey)
The Sawmill (Larry Semon)

SERIALS
Breaking Through
(Starring Carmel Myers and Wallace MacDonald)

WARNER BROS.
Your Best Friend (Vera Gordon)
School Days (Wesley Barry)

SERIALS
Alice in Wonderland....15 episodes
A Dangerous Adventure....15 episodes
Miracles of the Jungle....15 episodes

MONTY BANKS COMEDIES
(One Released Every Month)

WID GUNNING, INC.
ENTERTAINMENT SERIES
Dollar Devils (Special Cast)
Apr. 1—Alias Phil Kennedy (Bill Patton)
Apr. 1—The Blonde Vampire (De Sacia Mooers)
Mar. 25—The Madness of Love
Mar. 25—The Fire Bride (Ruth Renick)
Foolish Monte Carlo
The Bootleggers
The Love Nest
Don't Blame Your Children
Mrs. Dane's Confession
The Blue Mountain Mystery

POST NATURE SERIES
(One Every Two Weeks)

SHORT SUBJECTS
The Good Things of Life
(Weekly Single Reel Release)

SHORT SUBJECTS

(Continued from page 2348)

Feature	Star	Distributed By	Length	Reviewed
Nippon (Study)		Prizma	1 reel	
No More Gasoline (Scenic)		Educational	1 reel	
Northern Trail, The (Drama)		Educational	2 reels	
Official Movie Chats of M. P. T. O. of A		Kineto		Feb. 11
Old and New England (Scenic)		Educational	1 reel	Dec. 10
Old Dynamite (Special)		Universal	2 reels	Dec. 3
Old Moose Trails (Scenic)		Educational	1 reel	
Pageantry in India (Scenic)		Kineto		
Panama (Scenic)		Kineto Review	1 reel	
Pelican Island (Scenic)		Truart		
Perilous Ascent of the Zinal-Rothorn (Scenic)		Truart		
Primitive Life in Tennessee (Scenic)		Kineto	1 reel	Feb. 4
Puppy Days		Wid Gunning	1 reel	
Pyrenees and Wooden Legs (Scenic)		Educational	1 reel	
Quaint Denizens of the Zoo (Novelty)		Kineto Review	1 reel	Mar. 25
Quaint Holland (Scenic)		Universal	2 reels	
Ranger's Reward, The (Drama), Art Acord		Educational	1 reel	Feb. 18
Ranger, The (Scenic)		Sunset-Burrud	1 reel	Feb. 11
Roaring Waters (West. Drama), Geo. Larkin		Universal	2 reels	Sept. 27
Robinson Crusoe Hours		Wid Gunning	1 reel	
Roplin' Fool, A (Will Rogers, W. Dr.)			8 reels	Nov. 26
Ruins of Angkor (Study)		Prizma	1 reel	
Rural Java (Scenic)		Paramount	1 reel	
Santa Fe—The City Different (Scenic)		Paramount	1 reel	
Science at Home (Kineto Review)		National Ex.	1 reel	
Secret of Butte Ridge, The (W. Dr.), T. Sanchi		Pathe	2 reels	Feb. 4
Seeing San Marino (Scenic)		Paramount	1 reel	
Seeing the Unseen (Novelty)		Prizma	1 reel	
Seven League Booters (Scenic)		Educational	1 reel	
Seville in Fair Time (Scenic)		Paramount	1 reel	
Sky Ranger, The (Serial)		Pathe	15 episodes	
So This is London (Scenic)		Prizma	1 reel	Feb. 4
Stamboul (Scenic)		Paramount	1 reel	
Striking Tires, The (Novelty)		Bosworth, De Freves & Felton	1 reel	
Sunbeams (Study)		Prizma	1 reel	
Sweet Heart (Western Drama), Billy West		Joan Film	2 reels	
Terror Trail (Serial), Eileen Sedgwick		Universal	18 episodes	
Thrills (Sport Topic)		Kineto Review	1 reel	
Too Much Overhead (Educational)		Educational	1 reel	
Trickery (Drama)		Universal	2 reels	
Trip of U. S. S. Idaho (Scenic)		Kineto Review	1 reel	
Trip Through Film Land, A (Novelty)		Bosworth, De Freves & Felton	2 reels	Dec. 31
Village Life in Switzerland (Scenic)		Kineto Review	1 reel	
Vistas of the Holy Land (Scenic)		Kineto Review	1 reel	
Wanderlust (Scenic)		Educational	1 reel	
Was Darwin Right? (Educational)		Kineto Review	1 reel	
Watching the Wayanda (Scenic)		Paramount	1 reel	
Water Babies (Educational)		Kineto Review	1 reel	
Wedding Feast, Among Borneo Dayaks, A (Novelty)		Truart		
White Eagle (Serial)		Pathe	15 episodes	
White Mouse, The (Drama), Lewis Stone		Educational	2 reels	Nov. 8
Wild Men of Borneo (Adventure)		State Rights		
Winter Pets (Sport Review)		Artclass	1 reel	
Winners of the West (Serial), Art Acord		Universal	18 episodes	Oct.
With Stanley In Africa (Serial)	George Walsh	Universal	18 ep'sdes	Feb. 11
Young Painter, The		Hodkinson	3 reels	

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - TECHNICAL EDITOR

Selecting a Suitable Screen for the Motion Picture Theatre

A Most Important Part of the Equipment of Which Little Is Known

While it is true that the light source, projection machine, film and the like have long received the closest of study, the subject of screens has been neglected. That is to say, there is very little general knowledge in circulation today concerning screens. When we stop to consider the importance of the screen to the motion picture theatre, it certainly warrants serious consideration.

We may compare the screen to a canvas upon which the artist paints a picture. We could hardly expect a masterpiece, no matter who the artist, if the picture was painted on some substance that absorbed all the life and color. Similarly, we cannot expect to show good pictures on a screen which absorbs detail and depth. To secure high-grade projection it becomes necessary to have a good screen which will bring forth the finished picture. The screen is at the center of attraction during the entire show, excepting perhaps the time required for the prologue. Let us, then, be thoroughly impressed with the importance of this part of the theatre equipment and choose our screens with great care.

Types of Screens

Screens can be classified under two general headings, the reflecting and diffusing types. These two classes have entirely different characteristics and consequently serve best under entirely different conditions. It is difficult, however, to classify some screens under either of these headings, as they combine some of the qualities of both these types.

The diffusing quality of a screen throws the reflected light in all directions. For instance, if we stood looking very nearly edgewise at the screen we would find considerable light reflected in our direction. This would enable us to see a picture at this extreme angle.

However, if instead of this screen, a highly reflecting type of screen was substituted, probably the surface would then appear very nearly black if observed from the same position.

The reflector screen is somewhat siimlar to a mirror in that it reflects most of the light back through a definite angle. Both types have their uses, and great care should be taken in selecting the screen best suited for the theatre.

Your Particular Theatre

The selection of the screen best suited for your particular theatre involves a problem that should be subjected to intelligent study. The many factors that enter into this problem, such as the seating arrangement, position of the projection room, balcony and the like, must be given their due consideration to insure satisfactory results. The size of picture for the individual house should receive especial attention as a poor decision in this matter may well prove a decided detriment to the box office reieipts.

It is advantageous to use the screen that will reflect the light back through an angle where it will be most useful. Nevertheless, we must not lose sight of the fact that the audience seated in the front side section demands consideration.

Texture and Color of the Screen

A screen surface finished in a heavy, coarse texture tends to illuminate detail. This is only noticeable when the picture is observed at very close range. When a screen is observed from some distance the texture is of small importance.

Through recent developments it has become necessary to consider the color of the screen. Roughly speaking, there are now three kinds of projected light, that from the high intensity arc, the common arc and the Mazda lamp. Each has a more or less color distinction. It follows that a screen can be selected to aid in securing the best resultant reflected color from each of the above. We would not select a dazzling white screen for the high intensity arc, whereas this same screen might prove very satisfactory with the Mazda lamp projection. The light from the Mazda lamp has a yellowish tinge. Thus by the proper selection of color tone for the screen we may aid in securing a pleasing light to the audience.

Borders and Shadow Boxes

It is becoming common practice to surround the screen with some kind of a framework or border. Shadow boxes are often employed for this purpose.

There are several advantages to such arrangements provided they are properly employed. A plain border or shadow box offsets the picture and gives it a neat uniform surrounding; some settings being so designed as to give a sense of greater distance from the observer to the screen.

However, there is a tendency to border the picture with either a jet black material or paint. While this does aid in making the picture appear brighter, there is danger of causing a sensation of glare through this contrast, as it is difficult for the eye to observe two objects at the same time if they vary to an extreme degree in the light they reflect. Here we would have such a case; a brightly illuminated screen offset by a jet black border. It has been found that a medium dark gray, such as a soft gray velvet, serves best for this purpose.

The Effect of Stray Light on the Screen

A very common cause for pictures appearing gray and hazy is through stray light falling on the screen. Great care should be taken in excluding all light from the screen excepting that projected from the booth. A streak of light falling on the screen from a partly closed window or from some unshielded electric light will cause a loss of depth and detail in the picture. Precautions in this matter may very materially improve the picture.

Distortion of the Picture

Repeated attempts have been made to secure a screen that would present the objects in the picture in their natural proportions when observed from any position. If these attempts had proved successful the audience sitting in the front side seats of the theatre would enjoy the picture as much as those in the center of the house. However, the writer is acquainted with no screen that eliminates distortion of the picture.

When we observe the picture from a front side position in the theatre, that is, through a large angle, the screen appears to be much narrower than it is actually. Yet all the figures in the picture are projected on this apparently narrow screen. Therefore, it follows that the figures must

(*Continued on page 2362*)

Composite of the Most Modern Features in World Theatre

Omaha's New Palace Seats 2500; Building Costs 1,500,000 Dollars

A composite of all the new features in modern theatre building is incorporated in the new World Theatre in Omaha which opened its doors to the public on April 15.

The palace of photoplay and Pantages vaudeville is located at Fifteenth and Douglas streets in the middle of "theatre row" and stands out in prominence in the business section of the city like the Temple of Zeus in ancient Athens. Estimated cost of the entire property is $1,500,000. The seating capacity is 2,500, including the reclining lounge seats in the loges. The World Realty Company which operates the Sun, Moon and Muse theatres in Omaha operates the new World Theatre with Harry Goldberg managing director, Arthur A. Frudenfeld manager, and Nathan N. Frudenfeld publicity director.

Howard C. Crane and R. S. M. Wilde, both of Detroit, Mich., were the architects, James Black Company of Omaha and St. Louis constructed the building, while the Nelson Decorating Company of Chicago, completed the interior art work. The theatre is of concrete skeleton, steel structure for the ceiling and is finished in terra cotta, adorned with tall Gothic columns and decorative canopy.

Entering the auditorium of the new World Theatre, one is impressed with a solemnity of beauty and grandeur; the color scheme of turquoise blue and gold striking the eye while an appealing harmony of lights reflect from the prosecenium, the walls and dome. One feels like a fairy in a garden of wealth and flowers in the World Theatre with its rare chandeliers bespeaking richness in design and a dome of hammered bronze, gold and silver leaf attracting ardent attention.

The lower floor contains 900 seats finished in turquoise blue and gold plush; also there are 350 lounge seats in the loges of the mezzanine floor and 1,250 seats in the balcony. A remarkable view of the stage may be had even from the extreme remote corners of the balcony.

Arthur A. Frudenfeld, manager, who has 15 years experience to his credit

The loges contain reclining seats within railings on the mezzanine floor. The walls bespeak new art in mural decorations. Friezes of the muses of art, music, poetry, dance and drama adorn the upper parts of the auditorium walls, while draperies of turquoise blue and gold lend appealing attraction to the eye. The stage is spacious enough for any sort of play, the hangings and scenics having been supplied by the Sosman-Landis Scenic Company of Chicago. Comfort facilities are featured by a ladies' smoking room, to be known as the "Egyptian Room," really an innovation in the Middle West. The room opens from the mezzanine floor and is rich in draperies, color design and comfort facilities for Milady. Smoking tables, reclining lounges together with a counter of gold tips, perfumed and "round" cigarettes are at Milady's comfort; all provided the public doesn't enter a further objection, the management stated.

Another ladies' rest room of Japanese effect is located on the balcony floor. Two men's rest rooms, one finished in English hunting style, the other in plain design, are also provided.

The equipment of the new World Theatre is of the latest in theatre manufacture. The heating and cooling systems are in one, designed by C. H. Brown of Cleveland. Heating of the theatre is by warm air, whisked through galvanized iron chambers by fans and heated by steam coils, then blown into the theatre through concealed openings about the upper walls and ceiling. Cooling system operates similarly without the heat from the steam coils. Ventilation is by means of suction fans drawing the foul air through air chambers in the floor.

A Hope-Wurlitzer organ is the feature of musical entertainment in the new World Theatre, the tones filling the spacious auditorium through openings in the ceiling and upper walls. Floor covering throughout with plush carpet of turquoise blue and gold. Ticket office equipment is the latest in ticket selling devices of the Simplex brand, and supplied by the St. Louis Automatic Ticket Device Company.

An intercommunicating 'phone system was installed by Western Electric.

Motiograph machines are used for the pro-

(*Continued on page* 2354)

Exterior of the World theatre, Omaha, Nebr., presents an attractive and imposing front. The lobby, on left, is very spacious, the simplicity of design is noteworthy

The Barton Console in the
WORLD THEATRE
TOLEDO, OHIO
Mr. Geo. Fleischman, Owner

The Barton is a theatre organ in appearance, performance and operation. It is the most versatile instrument made and can be played by any organist.

Sob Stuff or Laughter!

You are in the business of ***selling emotion***—they come to laugh, cry, sympathize or rage at or with your pictures—don't you realize you need the music to fit the emotions of your audiences? Making the heart glad with rollicking tunes, keeping step with marching men, the twitter of birds in the forest depths, the soft caressing of a mother's hands—these are tasks for music—***real*** theatre music.

The Barton Orchestral Organ easily supplies it—gives it to you—beautiful volumes of soul stirring melody in so many variations that it never tires. The marvelous Barton Divided Manual, exclusive with the Barton, is largely responsible.

You can get more profits with a Barton for less cost. The first payment is small, the terms easy and the whole cost much less than you would believe possible. Write today.

IT'S A **Barton** ORCHESTRAL ORGAN

BARTOLA MUSICAL INSTRUMENT CO.
313-316 Mallers Bldg.
CHICAGO, ILL.

Interior of the new World theatre, Omaha, Nebr., showing part of balcony, lower floor, proscenium and mural decorations. This new palace seats 2,500 and costs approximately 1,500,000 dollars

jection equipment, finished in blue and gold. Three machines, one stereopticon and two spotlights make up this installation equipment, together with four concealed spotlights from the balcony.

Distance of throw is 122 feet to a gold fibre screen supplied by the Sosman-Landis Scenic Company of Chicago. Snap-Lite lenses are on the Motiograph machines. Three-phase Wagner Rotary converters are used to supply direct current. General Electric high tension arcs are also used.

The entire lighting system of the new World Theatre was arranged by O. A. Hansen, head of the projection force of the World, Sun, Moon and Muse theatres. Lights, fixtures of rare and costly designs, were supplied by the Victor S. Pearlman Company of Chicago. Lighting of the exterior of the building will be done from concealed reflectors on the canopy casting vari-colored hues all over the building. A huge electric sign that may be seen from a distance of five miles has been constructed on top of the new theatre. The switchboard was supplied by the Mutual Switchboard Company of Chicago. Plastic work in the new theatre was

(*Continued from page* 2352)

done by the Decorative Supply Company of Chicago.

Prevention against fire in the World Theatre is declared 100 per cent perfect with easy exits from all parts of the house. Dressing rooms in the new theatre are done in the latest design with shower baths and quick access to the stage.

Popular prices will prevail, 30 cents for general admission on afternoons, and 50 cents at night.—

Frank G. Hall to Open First "Dollar Top" Theatre for Jersey City

Establishing procedents in the theatrical field is no new stunt for Frank G. Hall, one of the best known showmen in the metropolitan district and now after a year's absence from the "glare of the Broad White Way" he comes forth and puts over a new one.

On April 17th, he will open to the public of Jersey City his new million dollar State theatre on the Hudson Boulevard, opposite the Elk's Club, which will be the first community owned theatre financed through a membership plan built in this country.

A little over a year ago Mr. Hall went to Jersey City practically a total stranger with an idea of providing the community with playhouses and entertainment upon a plane commensurate with the city's progress, intelligence and refined tastes.

It was not long before Mr. Hall's infectious enthusiasm over his project, his untiring efforts and unquestioned ability attracted a group of conservative business men to share with him the launching of his membership plan, which he termed "The Success of a New Idea." This plan provided for a membership of 1,000 heads of representative families in the community to be passed upon and elected to life membership by a Board of Governors.

Besides becoming stockholders in the corporation these thousand members are to be entitled to free admission for the balance of their lives to the theatres controlled by the company.

That Mr. Hall's abstract idea of a year ago and his invitation to the public spirited citizens

(*Continued on page* 2356)

"Navy Standard"

The Navy Department has drawn up rigid specifications for linoleum to be used on the decks of battleships. Naturally, a linoleum that conforms to these exacting Navy requirements, and that will endure under the terrific wear imposed by Navy service, is exactly the type of floor-covering needed in the theatre.

All so-called battleship linoleum is not made according to Navy specifications. To be absolutely certain you are getting genuine battleship linoleum, made according to Navy standard, you should insist on Gold-Seal Battleship Linoleum.

Motion Picture Exhibitors tell us—

DURING the past year we have asked motion picture exhibitors all over the United States what they demand in a theatre floor-covering. Here, in condensed form, are their opinions:

"Theatre floors must be extremely durable to withstand the heavy, daily traffic, up and down the aisles, through the corridors, etc."

"Floor-coverings must be quiet underfoot so that people walking about and looking for seats will not disturb those already seated."

"They must be easily and inexpensively cleaned to keep down overhead expenses."

"Must be durable?"—*Gold-Seal* Battleship Linoleum is manufactured in strict accordance with the standards set by the U. S. Navy—made to withstand such terrific, grinding wear as is given the decks of battleships.

"Quiet underfoot?"—"Easy and inexpensive to clean?"—As cork is its main ingredient, *Gold-Seal* Battleship Linoleum is comfortably quiet to walk on—pleasantly resilient under foot. Its smooth, sanitary surface can be cleaned in a jiffy by a few whisks of a damp mop. It comes in three colors—attractive shades of terra cotta, brown and green.

No other linoleum so fully meets the requirements of motion picture floors as does *Gold-Seal* Battleship Linoleum. It will pay you to insist upon the genuine.

Gold-Seal Cork Carpet

Some exhibitors, who desire absolutely soundproof floors, prefer *Gold-Seal* Cork Carpet. This efficient floor-covering is very durable and as velvety quiet underfoot as a woven rug. Made in 6 attractive shades.

CONGOLEUM COMPANY
INCORPORATED

Philadelphia New York Chicago Boston Dallas Atlanta
San Francisco Minneapolis Kansas City Pittsburgh Montreal

CAUTION!

The Gold Seal, facsimile of which is shown at right, is pasted on the face of all genuine *Gold-Seal* Linoleum. Look for it!

GOLD SEAL
Battleship Linoleum
(THE FAMOUS FARR & BAILEY BRAND)
Made According to U.S.Navy Standard

Million dollar State theatre, Jersey City, N. J., which will soon be opened by Frank G. Hall

(*Continued from page* 2354)

of Jersey City to join him in the development of his idea met with immediate response and approbation is best evidenced in the concrete, by the magnificent structure, the State Theatre to be opened within the next two weeks.

Many innovations in the matter of construction are promised which will make the "State" rank with the foremost theatres in the country.

The seating capacity will be about three thousand and Mr. Hall announces that "one-dollar top" will be charged for the attractions which makes the State the first "dollar-top" theatre in Jersey City.

Besides being managing director of the State Theatre on the Boulevard Mr. Hall is the managing director of the successful U. S. Theatre, Hoboken, N. J., president of the State Theatres Corporation, which company owns the State Theatre and is going to build the new Capitol on Monticello Avenue, Jersey City; president of the Ritz Theatres Corporation, now operating the Ritz Theatre on Central Avenue, Jersey City; and president of the Capitol Theatre Amusement Co., which company is building the State-Capitol Twin Theatres at Union Hill, N. J., said to be the largest theatre property in the world and the first "twin theatres" in the country.

Construction has already started on the twin theatres, which were also financed through the membership plan and it is calculated to have these two houses ready for opening by Labor Day.

With the theatres already built and in operation under his control and those that are now under construction and which will be under the Hall management, Frank G. Hall has acquired, built and financed in less than one year a circuit of theatres in New Jersey that will not only be unequalled in joint of structural beauty and grandeur by any other circuit of theatres in the country but one that will be a decided factor to be reckoned with in the matter of booking.

The policy of the Hall theatres will be high class "Big Time" vaudeville and "first run" feature photoplays.

Miami, Florida, Claims New Studio

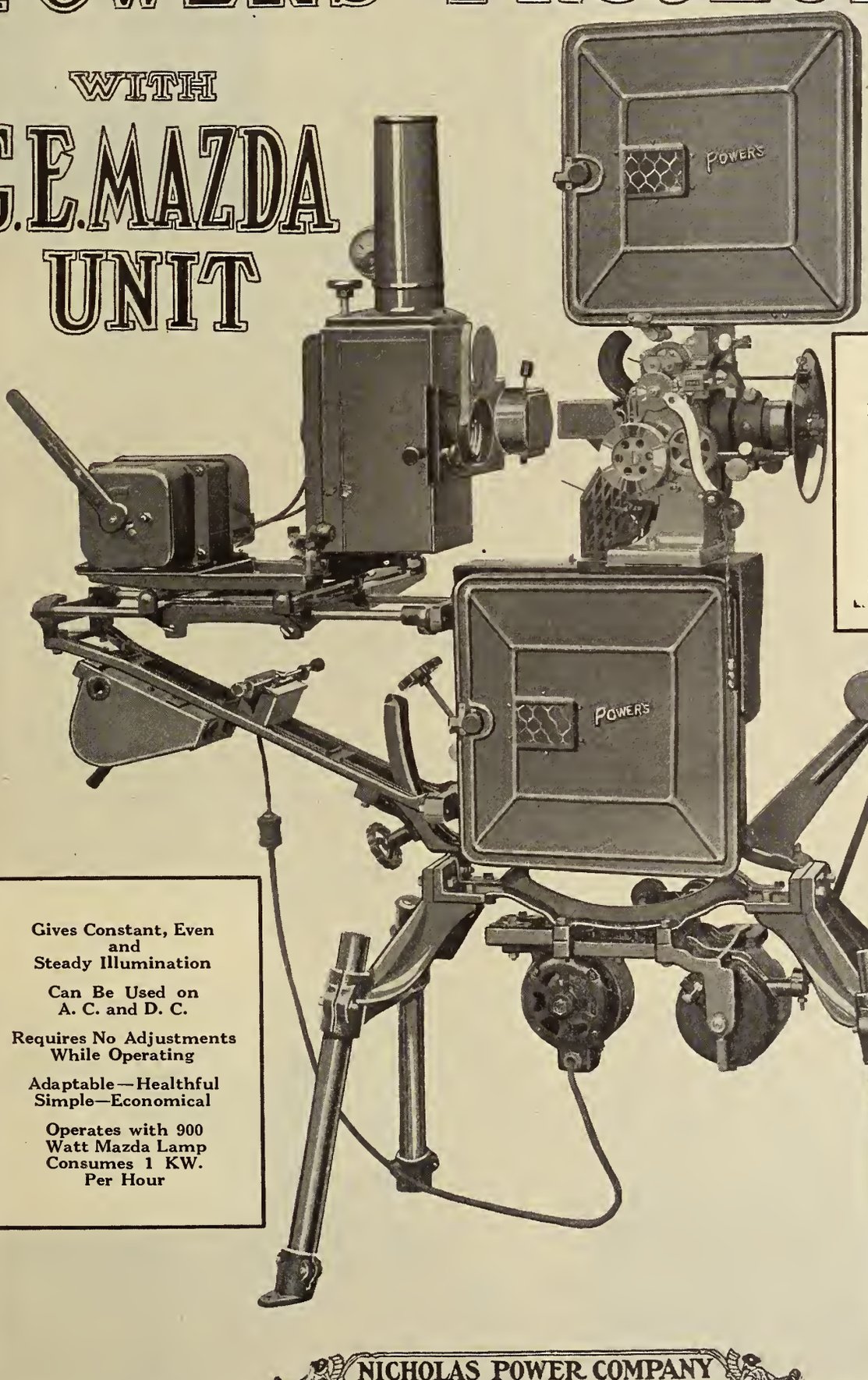
The most compact and complete studio that the state of Florida boasts of is that of the Brush Photoplays which is located five miles just outside Miami on the famous Ta-Miami Trail. The studio is the property of William B. Brush, late of Los Angeles, where he was connected as production manager with Thomas H. Ince.

The Lyric theatre, Cincinnati, Ohio, was purchased by MacMahon and Jackson, when it was operating under the name of the Majestic Opera House, converting it into an up-to-date vaudeville and picture house. The photographs show the great improvement of placing lobby display cases and mirrors into which are fastened electric fixtures. The lobby display cases were furnished by Libman-Spanjer Corp.

POWER'S PROJECTORS

WITH

G.E. MAZDA UNIT



A GREAT ADVANCE IN MOTION PICTURE PROJECTION
For All Buildings Having a Maximum Main Floor Seating Capacity Up To 1000—A Picture Not Over 16 Feet and a Throw Not Exceeding 120 Feet

Gives Constant, Even and Steady Illumination

Can Be Used on A. C. and D. C.

Requires No Adjustments While Operating

Adaptable—Healthful Simple—Economical

Operates with 900 Watt Mazda Lamp Consumes 1 KW. Per Hour

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST NEW YORK, N.Y

"Joe" Hornstein, president of the Howell Cine Equipment Corp.

New Quarters Result of Big Business

Here's one indication of the return of good business: a theatre supply company, namely the Howells Cinema Equipment Corp., finds the present and future so promising as to move their quarters into a very prominent and much larger space. Joe Hornstein, president of this supply house, will now transact his rapidly growing business from the first and second floors on the corner at 740 Seventh Avenue and 40th Street, New York City. This location is several times larger than the former premises on the eleventh floor of 729 Seventh Avenue and also has the decided advantage of a corner location providing an enormous window display. "Joe" has now expanded his activities into the wholesale distribution of Westinghouse radio equipment with marked success having shown great foresight in laying in a heavy stock of this equipment while it was obtainable. Therefore he now has the distinction of being one of the very few distributors who can meet the present demands. "Joe" further informs us that he has two large store rooms in the Manhattan Supply Building, where he keeps on hand for immediate delivery both a complete supply of theatre and radio equipment.

Frank A. Hall of the World theatre

While the attitude of many supply dealers toward the business outlook is pessimistic, it has been proven through this particular example along with others that the dealer who keeps his eye open for every opportunity is pulling through this depression in first-rate shape.

Additional Claims for New Model of Power's G. E. High Intensity

The General Electric Company, cooperating with the Nicholas Power Company, has recently made several improvements in the Power's G. E. High Intensity Arc Lamp.

The accompanying illustrations show two views of the new model. The two cooling heads, formerly used on the ends of the positive and negative carriages, have been eliminated, as it was found that the large amount of cooling surface heretofore provided was not required.

One of the main features of the new model is the ingenious arrangement for conducting the current to the positive carbons. This is accomplished by means of two heavy contact shoes, marked "H" in Figure 1, made of solid nickel and cast in one piece with their respective supporting arms. The contact shoes grip the carbons on both sides, the gripping pressure being maintained by means of a heavy spring made of a special heat resisting alloy placed on the lower end of the supporting arms which have a lever action. The entire positive assembly is mountcd on a flexible support so that the contact shoes float on the end of the positive upper carbon and any eccentricity in the carbons cannot produce a binding action. The design of the new contact shoes is such that there can be no accumulation of carbon dust and a perfect contact is at all times maintained.

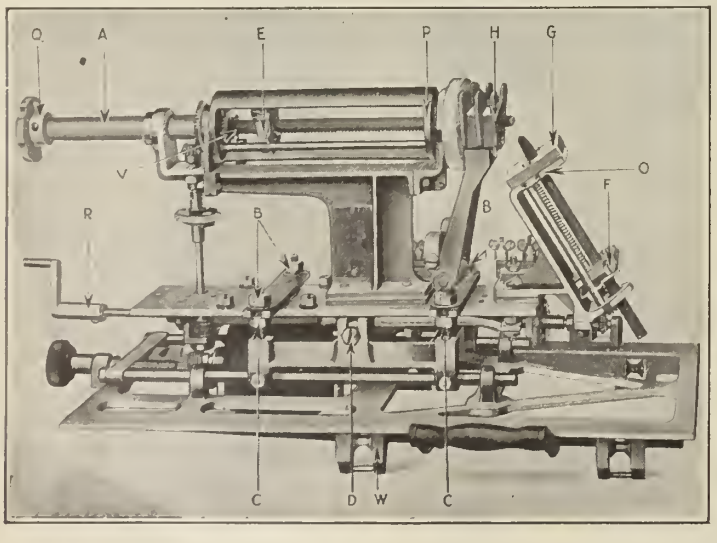
Another important innovation is the extention of the negative carbon carriage, which will permit of utilizing another inch of the negative carbon. A shield of heavy asbestos composition "G" is mounted on the upper end of the negative assembly and protects the metal parts from the heat of the arc.

The rear end of the positive clamp has been provided with an additional out-board bearing in order to give more support to the carbon feed tube. This bearing insures a smoother operation of the positive carbon feed and rotating mechanism and lightens the load on the motor.

An important change has also been made in the carbon specifications. A ⅜" diameter cored "Silvertip" high intensity carbon 9" long is specified for the negative instead of the uncoated carbon formerly used. The use of a coated negative carbon permits the current to be conducted to the lower end of the carbon as in the regular carbon arc lamp, and eliminates the use of a contact shoe which was the cause of most of the difficulties formerly experienced with the Power's G. E. lamps in the past.

A fact which many who are otherwise familiar with these lamps may not know is that although they are designed for operation on direct current, it is possible to operate the lamp successfully on alternating current. In case of emergency, either an elternating current compensarc or similar device is used for reducing the voltage of the A. C. line to a proper value. For emergency A. C. operation, the best results are obtained with the 75 ampere lamp operated on from 60 to 65 amperes at about 35 to 40 volts A. C. When operated on alternating current, the motor which is designed for direct current only must be cut out of the circuit. In order to do this with the least delay, a snap switch is provided on the lamphouse.

The improved Power's G. E. High Intensity Lamp has been thoroughly tested in the laboratories of the General Electric Company under actual operating conditions and the two first models received have been in successful operation for several months in one of the Broadway theatres.



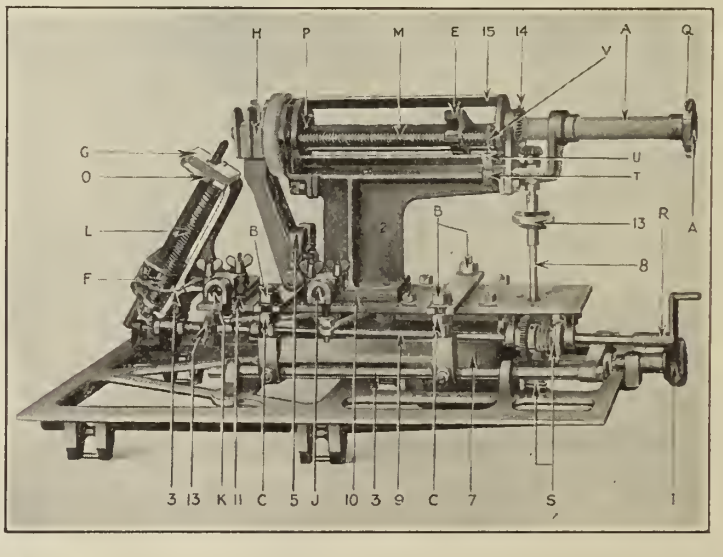


Figure 1

EASTMAN POSITIVE FILM

Bears the words "EASTMAN" "KODAK" —in *black* letters in the transparent film margin, as a means of positive identification, exactly as you see them in the section of film reproduced above.

If you see these same words in *white* on a black strip you have incontrovertible proof that they were so printed by the finisher to mislead, not stenciled by the manufacturer to identify, and that the stock is not Eastman.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

National Anti-Misframe League Forum

Dear Editor: Will write to you and tell you that the League is a fine thing. I got in some very bad films and used all of the labels up. Would like to have some more. All of the bad films came from one company. It was Famous Players-Lasky. In the Denver territory I sure A-1 them.

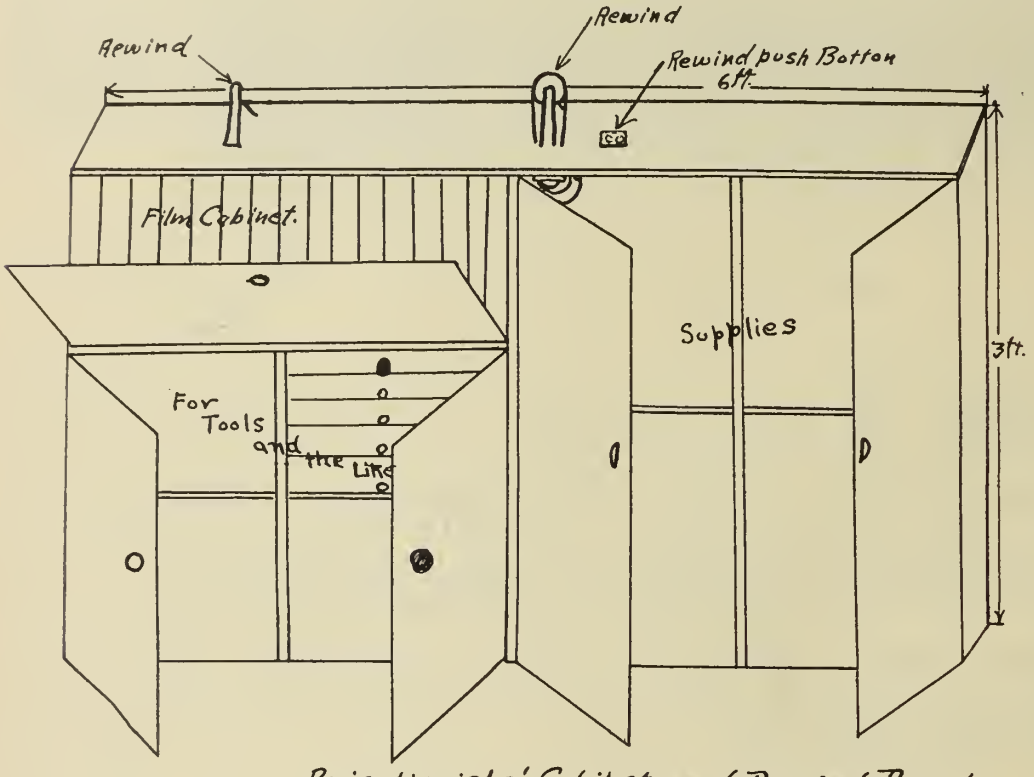
Am sending a rough drawing of the rewind cabinet I have built. It may interest others. It is very handy and you can do all of the repairing on it. Plenty of room.

RODRALF KOENIG,
Chief Projectionist, Orpheum Theatre, Scotts Bluff, Neb.

Membership Buttons

We have received the mental membership buttons which have been so consistently demanded by the members. Every brother should hop to it and get one of these, as they are a great improvement over the former celluloid type.

It is our desire to sell this button to the fellows for what they actually cost us. The price for one button is 25 cents. Any member sending us this amount in stamps or coin will be sent a button immediately.



Projectionists' Cabinet and Rewind Bench
by
R.H. Koenig-projectionist
Orpheum Theatre
Scottsbluff, Neb.

Gentlemen:

I have been putting it off long enough. I am sending my application for membership to-day.

I think it is one of the best that has ever been introduced; it benefits all parties concerned in motion picture business. If all the boys will get together and work for each other's benefit, the motion picture business will become more or less a pleasure, instead of a misery.

I have always done my best to put the films which I used in as good condition as possible before shipping it out even if it went back to the exchange who sent it out. I have worked an hour lots of times locating and mending one misframe. I don't think I have ever sent one out without making sure it was right in every way. I have never put any signals on any film and I do not intend to do so. This causes lots of annoyance to the public as well as the next operator who has to deal with it.

I received a film once with instructions inside the case stating they were in first-class shape, but I did not consider this satisfactory, for my policy is to know by self inspection, so I found four pins and ten or twelve patches that were too heavy and thick with old cement to run through a machine without jumping and maybe causing a break. This bunch of films came from what is considered a first-class theatre. I cannot understand why any one would rewind a film and pronounce it perfect, in such condition; it is liable to cause a fire and burn a theatre down and maybe kill several people.

I failed to inspect a film one time that was sent out from one exchange due to the lack of time, as the train was late in delivering them to our town, and there was a pin which was missed in the inspection of them; it caused quite a fire, but as the magazines were tight it did not get into them and burned all that wound around the sprockets, which made quite a fire; when the manager came up I was unconscious on the floor from the smoke which I inhaled, and the fumes of pyrene which I used to check the fire. He being an operator himself went on with the show and there was very little excitement in the theatre. A fire is exciting to any one but I have never quit a machine on this account. If there is a chance to save the film or machine that is my business to do so.

I have been operating about two years; learned under my manager, who is an expert on most everything pertaining to films and machines and operating same.

I could tell lots of experiences, but will save it for further and later writings, which I intend doing frequently.

Yours for better projection.
Oasis Theatre.
Walter Dupuy.

Dear Editor:

Here comes another letter. I suppose you think I am going to keep you busy.

I am going to describe our projection room. Our booth is 9 feet by 12 feet. We have two Powers 6B Type E machines. The tension on the film and on the take-up is very loose. We use 110 volts A. C. current, 60 amperes to the arc and secure very good results. Our throw is 80 feet; we use a 4¾ E. F. lens made by the Bausch & Lomb Optical Company. The rewind is motor driven fixed with a loose belt so as to keep the film from getting too much speed when the reel gets full.

There are three port holes in the front of the booth. They are 12 inches by 12 inches. Located over these port holes are fire shutters fixed with a cord leading to the rewind table. There is a master link directly over the rewind table which all of the lines are fastened to. Each line has its individual fuse

(*Continued on page 2364*)

Blank for New League Members

Member's Name.....

Home Address.....

Theatre.....

Name and Address of Theatre Manager.....

.....

New members—send in twenty-five cents for a button

We Have Not Claimed

RAVEN HAFTONE SCREEN

IS BEST
FOR ALL THEATRES

But We Have Proved

IT IS BEST
FOR SOME THEATRES

Let Us Tell You Why

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Every Theater Needs

TransVerteR

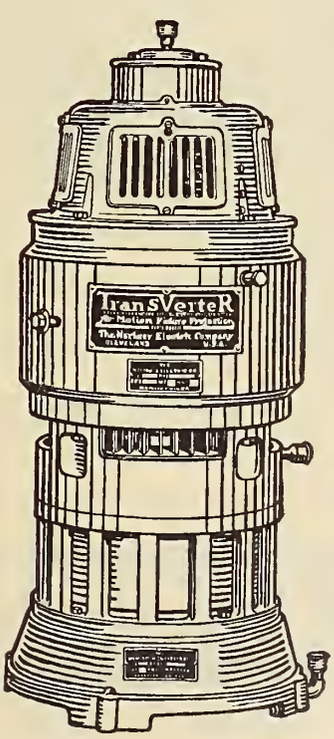
It gives the projectionist perfect arcs; clear, white, steady light that is easily directed and controlled and clean, sharp-lined pictures.

It furnishes two arcs in series, same amperage and light value in each, making possible perfect dissolve and projection of the pictures.

TRANSVERTER is vertical in design and operates on ball bearings. It takes up less space in the booth, it is quiet and economical in operation, gives better projection and more service and satisfaction than any other equipment.

TRANSVERTER is full of worthwhile features and the greater one's experience the more it is appreciated.

THE HERTNER ELECTRIC CO.
1900 W. 112th St.
Cleveland, Ohio



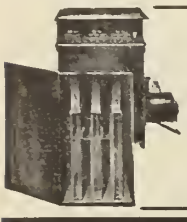
Business Offerings

FOR SALE—Modern theatre with seating capacity of 1060 in fast growing Southern manufacturing town. Theatre now doing good business playing road attractions and moving pictures. No competition. Will sell on easy terms or exchange for large Virginia or North Carolina farm. Post Office Box 124, Roanoke Rapids, N. C.

WANTED TO BUY—Old model Chicago Stage Arc Lamps. E. Neumeyer, 3159 Indiana Avenue, Chicago.

ORGAN, Wurlitzer Concert. Cost $7000, new. Will sell for $3500 cash. Excellent bargain for a picture house or dancing pavilion. Instrument slightly used. For full particulars address the Hayes Music Company, 422 Superior Street, Toledo, Ohio.

FOR SALE—300 used opera chairs, 3 ply; also No. 6 Powers Machine in good condition. Play House, Suffern, N. Y., F. Conklin, Manager.



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REYNOLDS ELECTRIC CO.
2650 W. Congress St. - - Chicago, Ill

Selecting the Screen

(*Continued from page* 2351)

appear of less than their actual width though they still remain their original height. Thus the pictures appear out of proportion, or, as it is commonly termed, distorted. Very often the screen itself is blamed for this distortion. However, the only remedy for this trouble is to increase the distance from the front seats to the screen, as this lessens the angle through which the screen is observed.

The Size of Screen to Use

"How large should the new screen be for my theatre?" This question is very frequently heard and, usually, it receives a great variety of answers.

A poor selection in the size of screen best suited for the theatre may prove a drawback to the box office receipts. This is particularly the case with screens too large for the house. Pictures that are extremely large for the theatre may prove very annoying to the audience, especially those in the front section.

A person seated only a short distance from a large picture has difficulty in following all the action taking place on the screen. The eye can only see objects included in a relatively small angle. Therefore, it is necessary, if observing a large picture at close range, to continuously cast the eyes to various directions in order to include the entire screen. The observer will find it much easier to follow the action if he increases his distance from the screen or if the picture itself is made smaller. Eye fatigue will be reduced, helping to eliminate one of the causes of headaches. The tendency toward unsteadiness and flicker is much more noticeable in large pictures.

Another advantage of using a moderate size picture and placing it well back from the audience is that coarseness of detail in the picture will be reduced. Small defects are very noticeable when magnified to an extreme degree.

When choosing the correct size of screen for the theatre, the front, center and back of the house must be considered. It is well to select a screen that will give a moderate picture from the center of the house. If it is impossible to place the screen well back from the front seats, then this front section should be slightly favored by reducing the size of the screen. While from the extreme rear of the house a large picture would appear in proportion, however, the smaller picture will prove satisfactory. It is necessary to compromise, allowing the audience in all parts of the house an enjoyable picture.

Care and Maintenance

Very often a good screen is installed in a theatre and because it showed to advantage when first used it receives no further attention. Screens become soiled and dusty and require cleaning at certain intervals. Therefore, it is advisable to refer to the screen manufacturers for their instructions. Quite often the mistake is made of indiscriminately wiping off a screen. This may cause it to appear streaked.

Some screens depreciate in their original reflective qualities more rapidly than others. It is good practice to compare the screen in the theatre with new samples of screen. From this comparison it is possible to estimate when a screen has served its useful life.

Many Advantages of Mexican Studio

An up-to-date Mexican studio which is completely equipped on the style of the latest American studios, is reported as doing a good business. During the last year five large pictures have been made, the latest of which is to be released in this country.

Besides the many advantages of the studio itself, there are a great number of natural benefits to be derived from its location. Within a radius of thirty miles of this studio can be found tropical vegetation, mountainous country, general rough country, Spanish atmosphere, race tracks, bull fight rings and the like.

Sunshine is an article more abundant than in any other part of the world. It is a well-known fact that Mexico City, in which this studio is situated, is gifted with the maximum amount of light which proves a most economical and convenient feature.

G. Camus, owner, has been an ardent student of American methods and is expected to be in New York City about the middle of this month. His office will be located at 220 West 42nd Street, New York City.

RADIO-MAT PATENTED
RADIO-MAT SLIDE CO. MAKERS
TALK from your screen
WITH your quickly
TYPEWRITTEN MESSAGES
60 RADIO MAT SLIDES $2.
Accept no Substitute.
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MOVING PICTURE MACHINES
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We rent lists of or address contemplated of existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving of from 20 to 50% in postage, etc.
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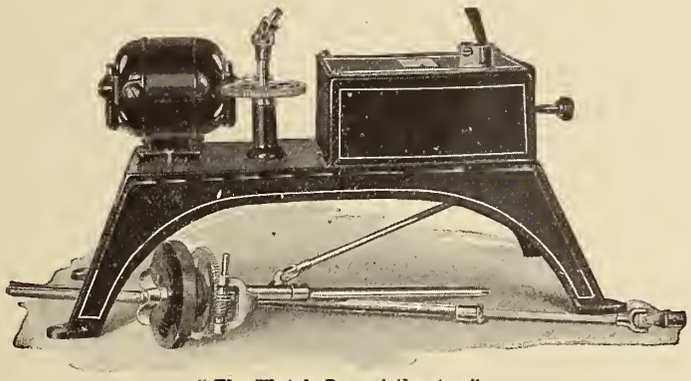
The *Completely Automatic* ARC CONTROL



"The Watch Dog of the Arc"

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America's Finest Theatre—
the new four million dollar
CHICAGO THEATRE
uses PEERLESS Automatic Arc Controls
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Write for circular
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30 N. Jefferson St. Chicago

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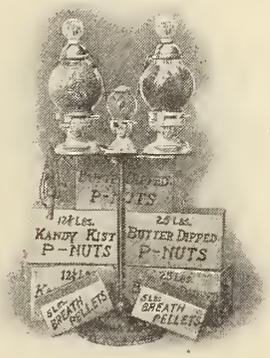


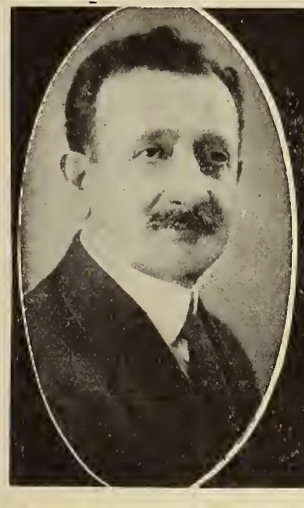
Patent applied for and pending on Heating Attachment. Any infringements will be prosecuted to the fullest extent of the law.

"BIG-3-DEAL"
(If it is not a HOT PLATE it is not a Hot P-Nut Machine.)

is walking right out of your "THEATRE," that you should be getting. The two 25-Watt Frosted Mazda Lamps flash bright, then dim —ATTRACTING. Yes, pulling trade to their location.

The three machines are in beautiful white enamel, trimmed in gold, mounted on an attractive black enamel stand, which can be moved to any location. They consist of a Hot Salted P-Nut Machine, Breath Pellet Machine and Kandy-Kist P-Nut Machine. For further particulars write or wire

THE HOT P-NUT MACHINE COMPANY
350 East Long Street Columbus, Ohio
Dept. MW.



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Don't Wait—Do It *Now.* Send for an OTT SCRAPER and MOISTNER

$1.00 **$1.00**

Live film cutters and operators are using the OTT Combination Scraper and Moistner. It saves time and does neater work. Send one dollar at once to

OTT SALES CO., Inc.
522 FIFTH AVE.
NEW YORK CITY
Phone Vanderbilt 9795-9839

N. A. M. L. FORUM

(*Continued from page 2360*)

link, which is located directly over each machine. The booth is lined up with asbestos and sheet metal, thus making it absolutely fireproof.

Yours truly,
TRUE E. ANDERSON.

Member Number 1626, Community Theatre, Russellville, Ark.

DEAR EDITOR:

With interest I have been reading the N. A. M. L. for some time and think it is the very thing for the motion picture industry.

I have been an operator for the last three years and took a deep interest in my work from the very beginning. Here in Oklahoma the film exchanges and operators have been very careful with the film, in fact, I have received very few bad prints. I am operating a Motiograph and a Powers 6A and get the best picture possible. My throw is only 71 feet.

Inclosed you will find my application in the N. A. M. L. Trusting it will be accepted,

Very truly yours,
SEARCY HOLLAND.

The Blue Bird Theatre, Mangum, Okla.

DEAR EDITOR:

Please send particulars in regard to the N. A. M. L., as I would like to become a member of it. Have been reading a great deal about it in the NEWS, but it doesn't state how much it costs or anything. I have been an operator about twelve years. I always send a film out in as good shape as I receive it, and most of the time better. For sometimes I get films that I have to work on over an hour before I can get a decent show out of it, but never less. It won't hurt anything to be a member of the League. I have only been working here a short time and came from Iowa, so send me full details.

Very truly,
D. F. GLANCY.

Colonial Theatre, Jasper, Ala.

All that is necessary for you to do to become a member is to fill in the N. A. M. L. blank found in the back of MOTION PICTURE NEWS with your name and address, the name and address of the theatre where you are employed and the manager's name. Upon receipt of this information you will be enrolled in the society in due course. The membership button costs 25c., upon receipt of which amount, either in coin or stamps, a button will be sent you. Here's hoping you will soon become a member!

DEAR EDITOR:

Perhaps you will be surprised to hear from me as I did not write you ever since I joined the N. A. M. L., but then I did not have anything to write about, but still I'm keeping my pledge to the society of which I appreciate very much to be a member.

Now to come to a few points in discussion. About the bronze buttons, my opinion is to go to it and if they're ready let me know. Also about the film reports on each show . I think that's a great idea.

I would like to know where I could buy a slide showing that I am a member of the N. A. M. L. Please send me some labels as I am about all out of them.

I am keeping up my work in best of ability of my seven years' experience permits me. I have two Powers 6B machines which I keep in the best of condition. I am a constant reader of the NEWS and very much interested in the Projectionist's page, as I think a person never knows too much. Please let me hear from you.

Sincerely,
FRANK DOMONKAS.

Number 1394, Ideal Theatre, 244 Wooster Avenue, Akron, Ohio.

The Unique Slide Co., Inc., 717 Seventh Avenue, New York City, can furnish you with slides of the type you desire. Upon receipt of twenty-five cents in coin or stamps we will send you the N. A. M. L. membership button. Your request for labels will be forwarded to the proper department for attention.—ED.

DEAR EDITOR:

I see in the NEWS where you are sending out a N. A. M. L. button. Will be glad to give 25c. for one of them.

I like the League fine and I want to tell you I get some bad films. I have two Powers 6A machines.

Will write you a long letter next time.

Yours truly,
G. I. THOMAS.

Number 1674, Bedford Theatre, Bedford, Va.

Brother Thomas was the first to receive an N. A. M. L. button.—EDITOR.

Attention Fred H. Wood

WE were glad to receive your application blank for membership in the National Anti-Misframe League. However, would you kindly fill out another blank as you overlooked including your complete address.

SERVICE

Projection—Ventilating—Heating—Fire Prevention
Theatre Furnishings—Construction Material—Music—Lighting

Motion Picture News is in a position to advise any theatre owner on any equipment problem.

We are in contact with all the manufacturers.

Our Technical Department is at your service.

Consult us if you need advice or help.

Installation Inspected Precision Machine Coby.

E. S. Porter, of the Precision Machine Company of New York, was in Buffalo recently supervising the installation of the new Simplex machines in the Lafayette Square theatre. The Booth equipment was installed by Al Becker, of the Becker Theatre Supply Company of Buffalo. Arch Geddis, formerly at the Olympic, is chief operator at the Lafayette.—TAYLOR.

Monsoon Opens Branch Office in Philadelphia

Owing to its steadily increasing business in Pennsylvania and Delaware, and the host of new inquiries from these two states, Monsoon Cooling System, of Brooklyn, N. Y., have been compelled to open a branch office in Philadelphia.

J. G. Ammon, an engineer thoroughly experienced in the designing of cooling and ventilating systems for theatres, will be in charge.

The new Philadelphia office of the Monsoon Cooling System, Inc., will be located in the Bulletin Building, Room 726.

Salt Lake Theatre Supply Opens Theatre

A new motion picture theatre was opened at 44 Exchange Place in Salt Lake City, Utah, with a special matinee, at which showing representatives of theatres in the intermountain territory, local film exchanges and members of the press were the invited guests of the Salt Lake Theatre Supply Company, the owners. The place is a theatre in miniature and its construction and equipment, completed under the supervision of Manager Samuel I. Levin, marks a distinct step forward in the methods of handling theatrical equipment and supplies. The house has complete equipment for the display of any size or variety of film with the same projection and lighting effects that would be available in a large modern theatre. The equipment includes a miniature stage with proscenium arch, the usual wings and all the appurtenances necessary for conducting a motion picture show. Music is provided by the latest type of photoplayer, a marvel in the furnishing of the correct musical effect.—HUNT.

Wurlitzer Hope-Jone Used

Fred M. Zimmerman, of the Avondale theatre, North Tonawanda, N. Y., has installed a new Wurlitzer Hope-Jone Unit Organ in his house.—TAYLOR.

In the hour of need

When the day comes around for which you've booked your biggest and highest-priced film of the year—

—and the weather turns out sizzling, steaming brutally hot—

That's the time you really appreciate your Monsoon Cooling System.

A snap of the switch and immediately its cool refreshing breezes sweep through the house—keeping the crowds cool and contented, all-forgetful of the sweltering heat outdoors, keen to get every ounce of enjoyment out of a good picture.

And when you come to count up the day's receipts, you'll be glad—mighty glad—you had Monsoon Cooling System in your hour of need.

Install Monsoons for this summer

Write for Booklet N-15

Monsoon Cooling System, Inc.

71 North 6th St. BROOKLYN, N. Y.

726 Bulletin Bldg. PHILADELPHIA, PA.

BASS EVER IN THE LEAD

A 200 ft. capacity new Universal with Automatic Dissolving Shutter, Tessar F:3.5 lens, complete with Universal Panoram and Tilting top tripod. Price $488.00
Without tripod, price 399.00
Telegraphic orders shipped same day received. Wire deposit, balance C. O. D.
A few left of the 400 ft. Liberty War Model Universals complete with lens, four magazines, carrying cases. Price per outfit $255.00
Universal panoram and tilting top tripod at the record breaking price of $89.00 each.

Write or wire to the Motion Picture Headquarters of America.

BASS CAMERA COMPANY
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CORCORAN'S DEVELOPING TANKS
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753 Jersey Avenue Jersey City, N. J.

Music and the Picture

New Metropolitan Baritone Is Noted Screen Player

The recent announcement that Michael Bohnen has signed a contract with the Metropolitan Opera Company to sing leading baritone roles at the Metropolitan next season is of special interest to exhibitors who will play "The Mistress of the World" productions.

Mr. Bohnen plays "Benson" in "The Mistress of the World," which calls upon him to perform all sorts of daring and dangerous exploits.

A Russian by birth, Bohnen has sung in all the leading capitals of Europe. He possesses a rich, powerful voice, distinguished by the deep, gnarled quality that is a characteristic of Russian singers everywhere. One of his most successful roles is that of Scarpia in "Tosca," and at the Berlin Opera he was cast in the leading role in "The City of the Dead," which recently caused a sensation in Europe and has since been presented at the Metropolitan in New York, serving as the vehicle for the American debut of Mme. Jeritza, the Viennese soprano.

Audiences Must Learn Technique Says London Times

An audience has its technique to learn quite as much as the artist, says The London Times. Technique is only a convenient word for "what you may take for granted," and it comes from practice. When all the crimes of this unmusical nation are reckoned up and cast in the balance, this, the fact that for a generation at least they did practice seriously, should be thrown into the opposite scale. Any one who despairs of the republic of music might take a glance at the "Diary of Viscount Percival," where the interest centres in and stops at anecdotes of Handel and Bononcini, without a pulse beating any the quicker for anything they wrote—at least not audibly.

Music Weeks Meet with Public Favor

Eighty Cities in United States Have Held City-Wide Demonstrations

NEARLY eighty cities distributed throughout the United States have already held Music Week and scores of others are planning them for the near future. New York was the first city to inaugurate the movement on a large scale, as it has many other things musical, but the great city-wide musical demonstration has spread with such rapidity and has taken root in so many places that it already might be called a national institution. San Francisco, Los Angeles, Dallas, Denver, Detroit, Washington, D. C., St. Louis, Peoria, Portland, Ore., Seattle Little Rock, Sacramento and Youngtown have already held Music Weeks and other cities including Philadelphia, Pittsburgh, Toledo and many smaller places are planning them for the near future.

Music Week is apparently as well adapted to the small cities as the large ones, for the interest aroused is as great in cities of all sizes. The participation includes so many elements in the city's life that the enthusiasm generated is so spontaneous that we must be convinced that it has very decidedly struck a popular chord.

While there are many spectacular features connected with Music Week, it is not spectacular in its essence. It is sort of an awakening of the musical consciousness of the people and an opportunity of self expression.

The growth of the Music Week movement has resembled the progress of those things destined to become the customs and institution of a country advancing with measured gait but firm and steady step from city to city, taking root as an annual event wherever it has once been adopted and accompanied by that interchange of ideas and cumulative development which characterize those voluntary activities which really serve the public and which the public takes to its heart.

Just what a Music Week is has been variously defined. In some cities it is referred to as "a community effort to emphasize the value of music." In others it is described as "a widely scattered, widely varied but well organized and simultaneous demonstration in honor of music," or more briefly, "a tribute to music in which everybody has a part." The exact wording matters little. It may appear on official programs and in the mayors' proclamations that often announce the observance, and its main purpose is to remind the town of the aim underlying what is going on. That aim is similar practically everywhere, and the success with which it is carried out depends upon the public-spirited efforts of those in charge of the organization work. The object is always to get as much cooperation and participation as possible not only from the musical elements but also from those not directly connected with music—civic, religious, educational, industrial, etc., etc.—to the end that Music Week may be a real city-wide demonstration bringing the message of music to every man, woman and child and impressing upon the consciousness of the public the benefits to be derived from music and the need for its greater utilization in every phase of life.

Otto H. Kahn is honorary chairman of New York's Third Music Week Committee, as he has been of the two preceding. C. M. Tremaine, director of the National Bureau for the Advancement of Music is the active chairman and Miss Isabel Lowden is director. The membership of the general committee includes many of the most distinguished men in the city and there are thirty-five special committees representing the important musical organizations and a wide variety of interests outside musical circles. The Special Committee for the Motion Picture Theatres is headed by Hugo Risenfeld and the other members are Frank Stewart Adams, V. C. Cooper, Carl Edouarde, Michael P. Kruger, Joseph Littau, Ernst Luz, Erno Rapee, Olois Reiser, Frederick Stahlberg and Victor Wagner.

Judging from the responses which have thus far been received by the committee and from the participation during the two previous years more than 2,000 different organizations and groups will take part in this year's demonstration. They will include churches, public and private schools, colleges, women's clubs, musical societies, stores and factories, libraries, hotels, theatres and motion picture houses.

A movement which is so completely meeting the popular approval and arousing such widespread public interest must naturally interest the motion picture theatre owners and we strongly recommend that they take a conspicuous part in the participation in those cities in which Music Weeks are being held. There is strong indication that the movement may be national and the same week observed simultaneously throughout the country. Full information can be obtained from the National Bureau for the Advancement of Music, 105 West 40th Street, New York.

Coliseum Orchestra Seattle's Pride

Sunday Concerts Big Feature in the Musical Life of the City

ONE of the largest organizations of its kind on the Pacific Coast, and an important factor in the musical life and progress of the city of Seattle is Manager Frank Steffy's Coliseum Theatre Symphony Orchestra, under the direction of Conductor Arthur Kay.

The orchestra is composed of over forty pieces, including practically every instrument used in the largest symphony orchestras in the country.

A great part of Mr. Steffy's time and interest has been devoted to the musical part of the Coliseum's programs since his affiliation with the house over four years ago. Since that time he has attracted music lovers to the theatre by his exceptional orchestras, and the Coliseum is widely known and recognized as "Seattle's Symphony Center."

Mr. Kay has been directing the present organization for over a year.

Aside from furnishing an accompaniment for the feature pictures and specialities, the orchestra renders a concert selection at each afternoon and evening performance. Mr. Kay often arranges his concert numbers to correspond to the type of picture being shown. Holiday occasions also call for novelty musical offerings.

Each Sunday morning from 12:30 to 1:30 a special symphony concert of classical and popular numbers is played. There is no extra charge to the public for this concert. A selected soloist usually appears at each of these weekly events, rendering either vocal or instrumental selections.

For the past few weeks the Coliseum has been conducting an elaborate musical contest. Any musical, fraternal or social organization is eligible to enter, and the winner will receive a prize of $500 from the Coliseum. The organizations each select a program to be played by the orchestra at one of the Sunday concerts, and the program that attracts the largest audience will be judged the winner.

In connection with the orchestra, the Coliseum maintains a completely equipped musical library. This library aids materially in the selection and presentation of concerts, prologues and specialties.

The accompanying photograph shows the entire orchestra, including Arthur Kay, conductor. Frank Steffy, manager of the Coliseum, stands at Mr. Kay's right.

THE WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

WE INCLUDED THIS VERSE IN OUR NOV. 12th AD.

"And they asked me how I did it
And I gave 'em the Scripture text
You keep your light so shining
a little ahead o' the next!
They copied all they could follow
but they couldn't copy my mind
And I left 'em Sweating and Stealing
a year and a half behind."

—*Kipling.*

And our comment then, and now was "HOW DID KIPLING KNOW OUR COMPETITORS SO WELL?"

WE PREDICTED A SCRAMBLE AS SOON AS OUR NEW HIGH INTENSITY ARC LAMP WAS OFFERED TO THE TRADE AND JUDGING BY RECENT TRADE ADVERTISEMENTS OUR

COMPETITORS ARE RUNNING TRUE TO FORM

SO DO NOT BE MISLED

THE

SIMPLEX-SUNLIGHT-ARC HIGH INTENSITY PROJECTOR LAMP

Was Designed, Developed and Constructed Correctly Right From the Start

IT ALWAYS

REDUCED CARBON WASTE TO A MINIMUM
HAD A FLOATING POSITIVE CONTACT
COULD BE USED ON AMPERAGES FROM 70-120
And We Never Used A Negative Brush Contact

SO WHY *EXPERIMENT* WITH OTHERS?

THE PRECISION MACHINE CO. INC.
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Rothacker Film Mfg. Co.,
Chicago, U. S. A.

Miss Norma Talmadge
in
"Smilin' Through"

Joseph M. Schenck presents
Delightful Norma Talmadge
In *"Smilin' Through"*—Adapted
From Allen Langdon Martin's
Famous play—A screen sensation
Directed by Sidney A. Franklin.
Photographed by Roy Hunt
And Charles Rosher.

"Smilin' Through" is acclaimed
A wonderful symbol of the
Art of Miss Talmadge—***Great.***
A First National Attraction
Prints made under the personal
Supervision of Joe Aller.

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5515 MELROSE AVENUE
HOLLYWOOD, CALIFORNIA

APRIL 29, 1922

Motion Picture News

Reg. U. S. Patent Office

Who Buys?

The *purchasing* circulation of a magazine determines, of course, its value to the advertiser.

The ribbon clerk, the broker, the banker and the manicurist types of reader buy not one cent's worth of motion picture product—except at the theatre.

The *EXHIBITOR* is the buyer.

And the magazine reaching by far the largest number of exhibitors (8577) by *paid subscriptions* is MOTION PICTURE NEWS.

Worthy of thought, Mr. Advertiser?

The News Alone Covers the Field

VOL. XXV No. 19

Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879

PRICE 20 CENTS

Published Weekly—$3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

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THEY'RE BOOKING THIS NOVELTY-COMEDY REEL NOW AT THE FOLLOWING EXCHANGES:

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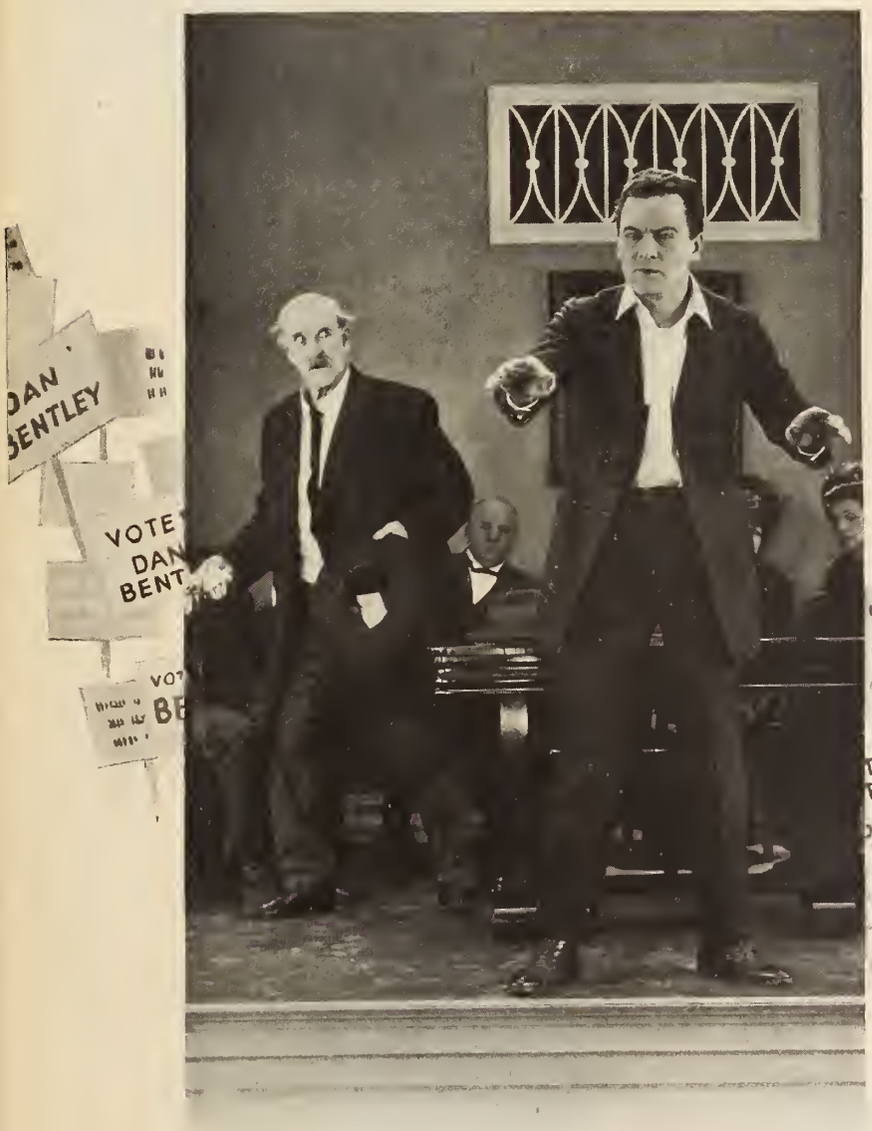
ADOLPH ZUKOR PRESENTS

Thomas Meighan

IN A GEORGE ADE STORY

"Our Leading Citizen"



AMERICA'S greatest humorist has written a story direct for the screen! And what's more, he worked with the director and scenario writer in the making of it!

That means something new and bright and entertaining. Tom Meighan never had such an altogether satisfying role.

A great supporting cast interprets this delightful comedy. Lois Wilson is leading woman, Theodore Roberts has a characteristic role, and others are Guy Oliver, Charles Ogle, Sylvia Ashton, Ethel Wales, Lucien Littlefield, and W. P. Carleton.

The hundred million admirers of Meighan and Ade will flock to see it!

Directed by Alfred E. Green
Scenario by George Ade and Waldemar Young

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

JESSE L LASKY PRESENTS A

George Melford PRODUCTION

"The Woman Who Walked Alone"

with

Dorothy Dalton

A GEORGE MELFORD production of the sensational novel by John Colton. A story that starts in London's aristocracy, and races through a hundred thrills to the depths of Africa's jungles.

One of the greatest roles any star was ever called upon to play. And Miss Dalton excels herself in it—excels even her work in Cecil B. DeMille's "Fool's Paradise."

A big director, a big star, and a story packed with sensations! Together with a title that will make people stop and look!

From the novel, "The Cat That Walked Alone," by John Colton. Scenario by Will M. Ritchey.

A Paramount Picture

Betty Compson

Tom Moore

ADOLPH ZUKOR PRESENTS A

Penrhyn Stanlaws production

"Over the Border"

WITH

Betty Compson *and* Tom Moore

TWO great stars, a great director, and a great author! They make "Over the Border" one of the season's best.

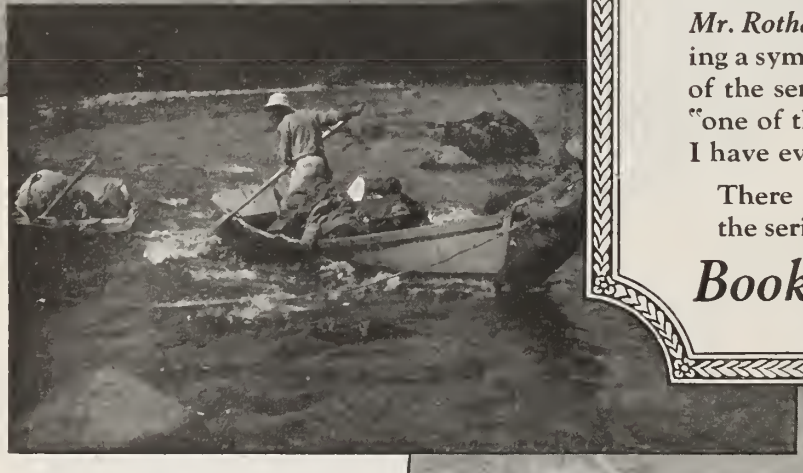
It's a story of the north and the mounted police, full of adventure and daring and romance.

The author of "Behold My Wife!" never wrote anything finer.

By Sir Gilbert Parker
Scenario by Albert S. LeVino

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY



WILDERNESS TALES

By Robert C. Bruce

The Artist Who Uses A Camera

are one-reel photoplays of scenic character which mark a definite step in the progress of the motion picture art.

The National Board of Review, in its publication for January-February, discussed the first of the series—"AND WOMEN MUST WEEP"—and declared it one of the "exceptional" pictures of the year. This is the *only* time this publication has ever deigned to discuss a one-reel picture of any kind.

The Editors-in-Chief of all the national trade journals in this industry have paid editorial tribute to these gems of the photo-dramatic art.

Mr. Rothafel is spending three weeks arranging a symphony for "MY COUNTRY," one of the series, and has declared this picture "one of the most beautiful motion pictures I have ever seen on the screen."

There are ten one-reel photoplays in the series of WILDERNESS TALES—

Book the Series NOW!

Educational Pictures

"THE SPICE OF THE PROGRAM"

Reg. U. S. Pat. Off.

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons, President

Sherlock Holmes *in* Motion Pictures

The Industry's leaders say the screen needs new blood!

The public is eager for moderate-priced entertainment, but—to re-kindle public confidence, the type of pictures needs changing.

"The Adventures of Sherlock Holmes" are a new series of short-reel features, to be released shortly by Educational, that meet every requirement for "better pictures."

For tense dramatic interest, suspense, vigor of story, continuity and excellence of photography they have never been excelled, and have seldom been equalled.

SHERLOCK HOLMES is a name to conjure with at your box-office. Conan Doyle's GREATEST OF FICTION CHARACTERS is not only pre-eminent as *the* Detective of English Fiction, but is also the best known and most enjoyed of all fiction personages.

"The Adventures of Sherlock Holmes" mark a new step in the progress of the motion picture art, and it is perfectly natural that Educational should sponsor these features—in Short Subjects.

To help you sell these two-reel features, Educational is preparing many unique exploitation stunts, as one of which we will tell TWELVE MILLIONS OF PEOPLE all about them through advertisements in

THE SATURDAY EVENING POST

Note: Watch Subsequent Advertisements Telling You How To Merchandise These Pictures Through Your Box-Office.

Contract for the Entire Series Now!

Educational Pictures

"THE SPICE OF THE PROGRAM"

Reg. U. S. Pat. Off.

Contract for the Entire Series Now!

EDUCATIONAL FILM EXCHANGES, Inc. E. W. Hammons, *President*

I am the LAW!

THE biggest national advertising campaign ever put behind one picture will make people everywhere look for "I Am the Law."

Big full-page smashes will appear in

The Saturday Evening Post
Life
Photoplay
Motion Picture Magazine
Motion Picture Classic
Picture Play
Screenland and other publications

This picture is right! The story is right! The author is right! The director is right! The cast is right! And the record-breaking advertising will make sure that everybody everywhere will want to see this picture. It promises to be the biggest thing in years. Will you have it?

See the following six pages—

The Saturday Evening Post

THE OPENING GUN
This smashing full page ad appears in
THE SATURDAY EVENING POST
and other publications

C. C. Burr presents
Edwin Carewe's Production

I am the Law

a photoplay by Raymond L. Schrock, adapted from "The Poetic Justice of the Uko-San," by the author of "The River's End"

James Oliver Curwood

PICTURE the splendors of the Orient transplanted by an exiled Chinese to his quarters in the frozen wastes of the North, where he gave shelter to soldiers-of-fortune, outlaws and the like. Imagine an American girl seeking refuge in this amazing spot.

Picture also the greatest man-hunt ever screened—brother tracking brother, over snow-clad mountains, across frozen rivers, along perilous ledges until at last both hunter and hunted stumble out of the blizzard into the cabin of the girl they both love.

These are but two of many situations from what has been called "unquestionably one of the two greatest pictures of the North ever made."

"I am the Law" marks the dawn of a new era in motion picture production. As much time, care and patience have been expended in the creation, development and presentation of this remarkable picture, as upon any dramatic success on the legitimate stage. It is Belasco-like in its perfection. Don't miss it."

EDWIN CAREWE
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Shots

At the outpost of the Northwest Royal Mounted. The commandant suddenly returning to find his wife in the arms of one of his own men. . . . . Then the crack of the dog-whip as the older man unmercifully beats his cringing betrayer. Wonderful acting! Acting such as you have seldom seen!

Then the drama of brotherhood. One brother compelled by the creed of the Royal Mounted to hunt down the other, but eventually offering the supreme sacrifice that this other may go free. Scenes that will make your heart beat faster.

And finally a pure, clean love story.

A beautiful girl and a handsome, dashing corporal of the Mounted. Romance with all the delightful freshness of the snow upon it. A story that will go down thru the years.

Don't miss it.

THE GREATEST GALAXY OF STARS EVER ASSEMBLED FOR ONE PICTURE

Alice Lake Kenneth Harlan Gaston Glass Rosemary Theby Noah Beery Wallace Beery

C. C. Burr presents
Edwin Carewe's Production

I am the Law!

A photoplay by Raymond L. Schrock
Adapted from "The Poetic Justice of Uko-San" by
James Oliver Curwood
Author of "The River's End"

NEXT—

This full page ad in

LIFE

and other publications

The Greatest Man-Hunt Ever Filmed

And a love-story long to be remembered

OVER the frozen wastes and snow-clad mountains of the North, across ice-bound rivers and along perilous ledges, through blinding blizzard and midnight darkness—brother tracking brother!

The one a murderer; the other the greatest man-hunter of the Northwest Royal Mounted, compelled by his creed to bring to reckoning the very man he had promised to protect.

And, in the back of each one's mind, the image of the girl they both loved.

This is but one of several elements that make "I Am the Law" the memorable picture that it is.

Written by the Northland's greatest story-teller; produced by the master of outdoor photodrama, "I Am the Law" will be talked of for years to come. As much time, patience and study have been lavished on it as on any dramatic success of the legitimate stage. It is Belasco-like in its perfection. Don't miss it.

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Alice Lake Kenneth Harlan Gaston Glass Rosemary Theby Noah Beery Wallace Beery
THE GREATEST GALAXY OF STARS EVER ASSEMBLED FOR ONE PICTURE

STILL ANOTHER—

This full page appears in

PHOTOPLAY

and other publications

A Love Story That Will Go Down the Years

HOW an American girl came to the frozen North;
—how she fell into the clutches of the notorious Fu Chang;
—how a handsome, dashing sergeant of the Royal Mounted rescued her;
—how he confessed a crime of his brother's, only in the end to be compelled to track that brother down;
—how the three—the girl, the tracker and the tracked—were snowed in by a blizzard—this is but the beginning of one of the most stirring love stories ever told—"I am the Law".

Adapted from a story by James Oliver Curwood, directed by that master of outdoor production, Edwin Carewe, "I am the Law" has had more time, patience and study lavished on it than most productions on the legitimate stage. It is Belasco-like in its perfection. Don't miss it.

C. C. Burr presents

Edwin Carewe's Production

I am the LAW!

A Photoplay by Raymond L. Schrock Adapted from "The Poetic Justice of Uko-San" by

James Oliver Curwood
Author of "The River's End"

EDWIN CAREWE
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THE GREATEST GALAXY OF STARS EVER ASSEMBLED FOR ONE PICTURE

KENNETH HARLAN ALICE LAKE GASTON GLASS ROSEMARY THEBY NOAH BEERY WALLACE BEERY

ANOTHER SMASH

A full page in

MOTION PICTURE MAGAZINE

and other publications

"You are no longer a brother of mine. *You're a criminal and—I am the Law.*"

C. C. Burr presents

Edwin Carewe's Production

I am the LAW!

A Photoplay by Raymond L. Schrock
Adapted from "The Poetic Justice of Uko-San" by

James Oliver Curwood
Author of "The River's End"

PICTURE the mental anguish of a man—the greatest man-hunter of the Royal Mounted—compelled to capture, dead or alive, not only a brother officer in the service, but his own younger brother whom he had sworn to protect and keep straight—the fiancee of a girl for whom he himself would have laid down his life.

This is but one of the tense dramatic incidents in the most gripping, soul-stirring story ever told on the screen. A story of the romance, adventure and tragedy of the great Northland, by James Oliver Curwood, one of America's greatest story tellers.

Under the flawless direction of Edwin Carewe, "I am the Law" marks the dawn of a new era in motion picture production. As much time, care and patience have been expended in the creation, development and presentation of this remarkable picture, as upon any dramatic success on the legitimate stage. It is Belasco-like in its perfection.

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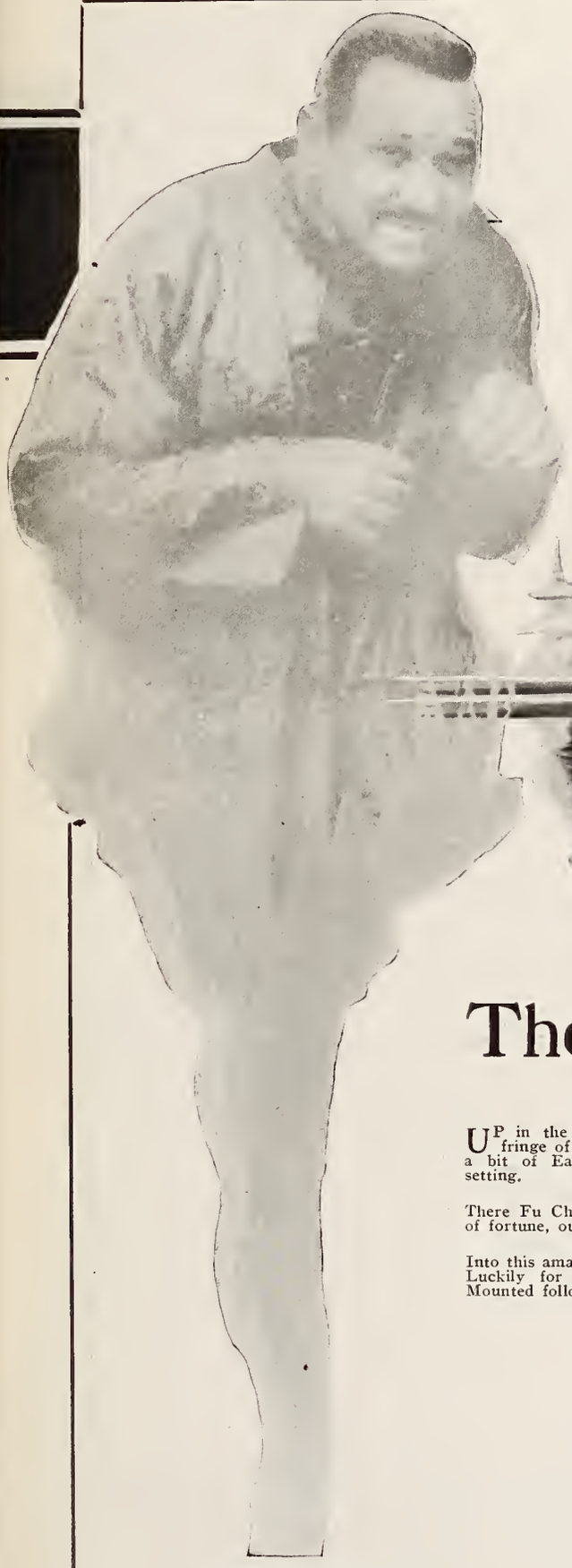
THE GREATEST GALAXY OF STARS EVER ASSEMBLED FOR ONE PICTURE

MORE FULL PAGE COPY
in
MOTION PICTURE CLASSIC
and other publications



The Gorgeous East—

Transplanted to the Rugged North

UP in the frozen Northland, on the very fringe of the law, lay an Oriental "Inn," a bit of Eastern color, in an incongruous setting.

There Fu Chang kept open-house for soldiers of fortune, outlaws and the like.

Into this amazing trap came an American girl. Luckily for her, a corporal of the Royal Mounted followed on her trail. See this wonderful story, a stirring tale of adventure and love, acted by an all-star cast—"I Am the Law."

By the Northland's greatest story-teller, James Oliver Curwood, directed by Edwin Carewe, the master of out-door photodrama.

"I Am the Law" has received more time, patience and study than most presentations, even on the legitimate stage. It is Belasco-like in its perfection. Don't miss it.

C. C. Burr presents

Edwin Carewe's Production

I am the LAW!

A photoplay by Raymond L. Schrock adapted from "The Poetic Justice of Uko-San" by the author of "The River's End"

JAMES OLIVER CURWOOD

THE GREATEST GALAXY OF STARS EVER ASSEMBLED FOR ONE PICTURE

ALICE LAKE KENNETH HARLAN GASTON GLASS ROSEMARY THEBY NOAH BEERY WALLACE BEERY

EDWIN CAREWE
PICTURES CORP.
B. P. FINEMAN, Pres.
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Distributed by
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133 WEST 44TH ST., N. Y.

FULL PAGES AGAIN—
this time in
PICTURE PLAY
AND
SCREENLAND
and other publications

My Wife Eh!

what have you got to say—

UNJUSTLY accused of forcing unwelcome attention on the wife of the man you most admire and respect—

What would YOU do?

To tell the truth meant impeaching the honor of his superior's wife—hurting the girl he loved who believed in and loved his own brother, the real culprit—disgracing his brother whom he had sworn to protect and keep straight.

To remain silent admitted his guilt, his own dishonor and possible dismissal from the service to which he had dedicated his life. And more—it killed forever his hope for happiness with the girl he loved.

What would YOU do?

DON'T miss this powerful, enthralling drama of the great Northwest, the most picturesque, soul stirring story ever told of the romance, tragedy and adventure of the North.

By America's greatest story-teller, James Oliver Curwood, with flawless direction, and with the greatest galaxy of stars ever featured in one picture, "I Am the Law" marks a new epoch in photodramatic achievement. Don't miss it!

C. C. Burr presents

Edwin Carewe's Production

I am the LAW!

by the author of "The River's End"

James Oliver Curwood

EDWIN CAREWE
PICTURES CORP.
Distributed by
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DISTRIBUTORS, INC.

ALICE LAKE
WALLACE BEERY

GASTON GLASS
ROSEMARY THEBY

KENNETH HARLAN
ALICE LAKE

THE GREATEST GALAXY OF STARS EVER ASSEMBLED FOR ONE PICTURE

The title alone
is enough:—

Don't Doubt Your Wife

with Leah Baird and a Special Cast

A Startling Drama of the Mishaps of Marriage

A LEAH BAIRD PRODUCTION
DISTRIBUTED BY
ASSOCIATED EXHIBITORS
ARTHUR S. KANE PRESIDENT
FOREIGN REPRESENTATIVE SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE
INC.

SILAS MARNER

GEORGE ELIOT'S FAMOUS NOVEL

HERE is the perfect screen edition of a masterpiece of fiction, startling in its fidelity to the story and wonderfully well suited to your box office.

Presented and Distributed by
ASSOCIATED EXHIBITORS
Arthur S. Kane, President

ASSOCIATED EXHIBITORS INCORPORATED

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

It's Big! It's Spectacular! It's Amazing!

The settings are marvellous. The cast is admirable:

Craufurd Kent	Evelyn Greeley
Bradley Barker	Nona Marden
Robert Kenyon	Marguerite Courtot
George Fawcett	Marie Edith Wells
Austin Huhn	Jean Girardin
John Randall	Ricca Allen

PRODUCED BY
FRANK DONOVAN

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PATHE EXCHANGE
INC.

What the Chicago Sunday Tribune
THE WORLD'S GREATEST NEWSPAPER
APRIL 9, 1922.

A Good Picture and Some Views of Folks and By 'Em

"CARDIGAN."

Produced by Messmore Kendall. Directed by John W. Noble. Presented at the Ziegfeld.

THE CAST.

Michael Cardigan.....William Collier Jr.
Silver Heels.....Betty Carpenter
Sir William Johnson.....Thomas Cummings
Walter Butler.....William Pike
Lord Dunmore.....Charles E. Graham
Marie Hamilton.....Madeleine Lubetty
Lady Shelton.....Hatty Delaro
Sir John Johnson.....Louis Dean
The Weazel.....Colin Campbell
Jack Mount.....Jere Austin
Chief Logan.....Frank R. Montgomery
Dulcina.....Eleanor Griffith
Quider.....Dick Lee
Col. Cresap.....Jack Johnston
Molly Brant.....Florence Loeffler
John Hancock.....William Willis
Paul Revere.....Austin Hume

By Mae Tinee.

DO you want more proof that the all star cast's the thing? Here it is: Name, "Cardigan."

It is sure a downright relief to see a picture where everybody's on the job and nobody's walking around hogging the limelight and worrying because somebody else was accorded a big scene. In this photoplay, adapted from the historical novel by Robert W. Chambers, there's a lot of good work and everybody's doing it. And a casual glance at the cast reveals no name that carries any special weight.

BETTY CARPENTER.

Betty Carpenter, for instance. You wouldn't go around the corner to see Betty Carpenter, would you? Because you never heard of Betty Carpenter. Suppose, though, you DO go around the corner just out of curiosity. You'll be surprised! Here's a pretty girl who apparently doesn't know there's a camera "registering" her every expression. A pretty girl who dares to look ugly. A pretty girl who conveys joy and heartbreak without exhibiting facial or any other sort of acrobatics.

Then, William Collier Jr. Ah—you knew William's dad! But you hadn't heard much about William. Behold, then, a youthful edition of Rodolf Valentino. A lithe, brilliant, enthusiastic young chap, who demonstrates with no apparent effort to demonstrate, that he has romance, passion, shrewdness, bravery, and wiry good health wrapped up in the slim person that is himself. He's not as good looking as the adored Rodolf, but he has a world of charm and a "way wid him" that's going to set the flapper's heart to flapping or I miss my guess.

And so you can go down the line. Jere Austin has played leads opposite feminine stars and played them well. But he's not particularly well known, and in "Cardigan," while he has an important part, is NOT the hero. Which fact seems to trouble him not at all. He throws himself heart and soul into the rôle that is his.

The story is a romance threaded through the exciting days that presaged the revolutionary war. It has Indians in costume, council fires, and crooks, gallant bewigged defenders of the nation, and suave bewigged servants of the throne. It has deep forests and stately homesteads; exquisite gardens and fields that become scenes of carnage. It has humor and pathos, and punch. Yet it apparently makes no deliberate "yank at your emotions," as Eye Witness declares the Griffith film, "Orphans of the Storm," does.

No, "Cardigan" is an interesting story, simply and effectively picturized against a background that always pleases. It is not one of the world's greatest pictures, perhaps, but it is certainly one of the most delightful film offerings of the season.

Without doubt the salaries paid the players were small, as we have grown to think of movie salarites. But they were honest salaries to honest folks who put out an honest picture.

Back to normalcy! Attaboy!

Told its 3,000,000 Readers in the Middle West about

CARDIGAN

Produced by
Messmore Kendall

From the Famous Novel by
ROBERT W. CHAMBERS
Directed by John W. Noble

This wonderful review is the most unusual praise given any motion picture by Mae Tinee in two years. When you please her with a picture you have passed muster with the most exacting screen critic in the world.

All the English language papers in New York (14) praised "Cardigan" and the Capitol Theatre topped $40,000 with it. All six of the Philadelphia dailies were unanimous in their praise.

From one end of the country to the other—Boston, Toledo, Minneapolis, Los Angeles, Seattle—"Cardigan" is a big, honest, valid box-office success and the public everywhere likes it in equal measure with the scores of critics who reflect public opinion faithfully.

American
RELEASING CORPORATION
WALTER E. GREENE, President F. B. WARREN, Vice-President

The Greatest
Action Picture Ever Made

SELZNICK
REG U.S. PAT. OFF.
PICTURES

Owen Moore
in
"Reported Missing"

DIRECTED BY HENRY LEHRMAN

The Biggest Clean-up Since "The Kid"

Holy Bill, What a Picture!

LEWIS

Pre

Owen

"Reported

Directed by HENRY LEHRMAN

The Fastest Moving Picture On Record!

SELZNICK
ents

Moore in "Missing"

Scenario by LEWIS ALLEN BROWNE

An Absolute Statement of Facts:

This Production Will Gross More Than Any Other Picture Ever Made by SELZNICK or sold by SELECT

Playing New York's Leading Theatre——

Beginning Sunday April 23rd—

SELZNICK'S

"REPORTED MISSING"

Starring

OWEN MOORE

WILL APPEAR FOR AN INDEFINITE ENGAGEMENT
AT THE

CRITERION THEATRE

BROADWAY AT 44th STREET

WE RECOMMEND THIS PICTURE FOR EVERY CLASS OF THEATRE

Every inch of it thrills!

Action! Adventure! Fight!

It's a *speed* picture—

A *real* picture!

It's a story of a treasure-hunt.

It packs a wallop!

It ends with a *surprise!*

As an interest-getter, it's one of the year's best.

As a production—*it's a Goldwyn picture!*

If you won't look at the picture before playing it, just take a slant at the lobby cards.

This is an *audience* picture.

It has no special message!

It has no theme—no thesis—no lecture!

It's just a corking moving-picture!

Book it! *Bank*-book it!

Helene Chadwick

Richard Dix

Gouverneur Morris

The Press and Service
Book for Exhibitors is complete

Goldwyn
presents

Yellow Men And Gold

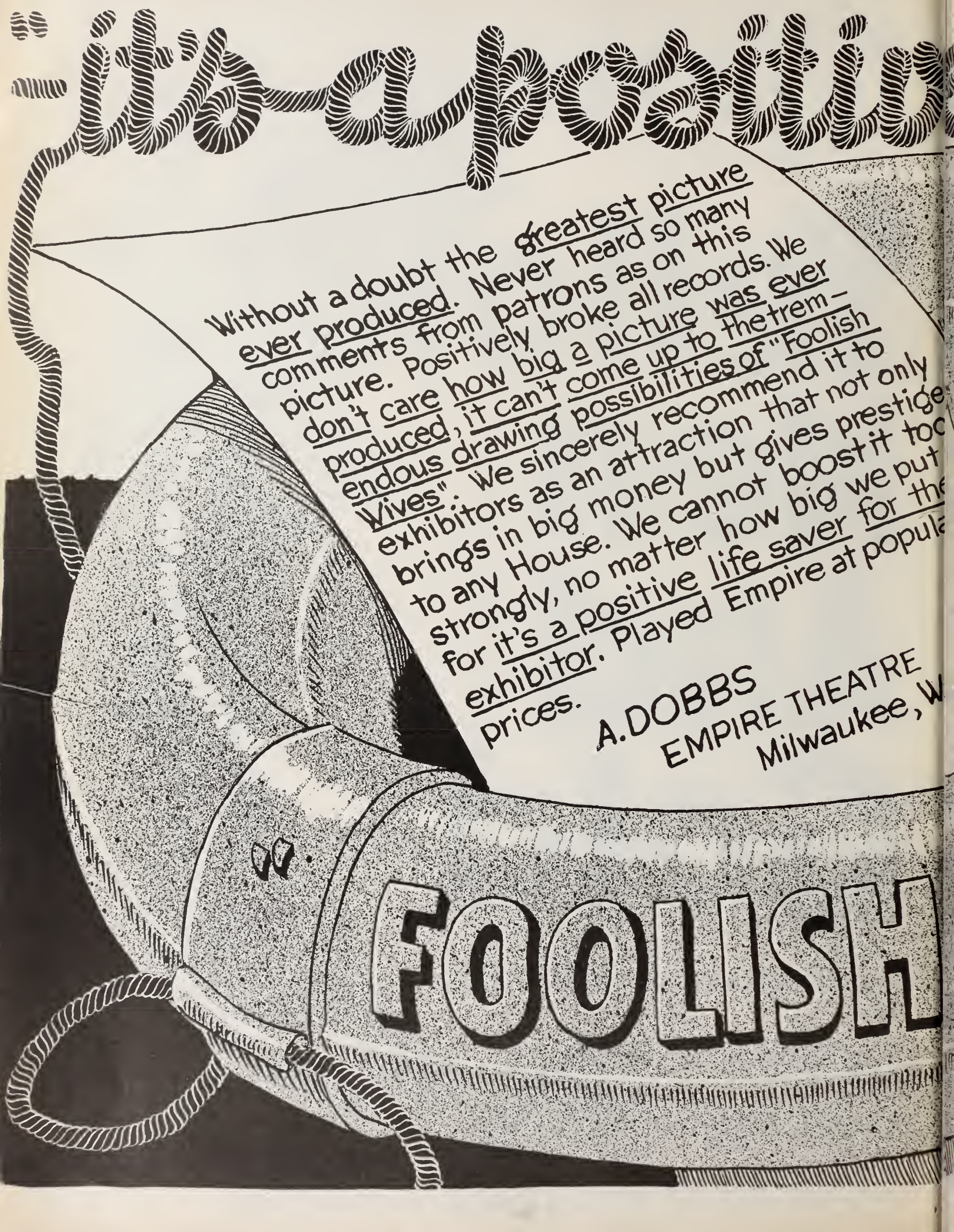
with
HELENE CHADWICK & RICHARD DIX

Adapted from the famous tale of adventure by

GOUVERNEUR MORRIS

Personally directed by **IRVIN V. WILLAT** by special arrangement

A
GOLDWYN PICTURE


it's a boatio
Without a doubt the greatest picture ever produced. Never heard so many comments from patrons as on this picture. Positively broke all records. We don't care how big a picture was ever produced, it can't come up to the tremendous drawing possibilities of "Foolish Wives". We sincerely recommend it to exhibitors as an attraction that not only brings in big money but gives prestige to any House. We cannot boost it too strongly, no matter how big we put for it's a positive life saver for the exhibitor. Played Empire at popula prices.
A. DOBBS
EMPIRE THEATRE
Milwaukee, W
FOOLISH

life saver

for the Exhibitor"

says A. Dobbs

EMPIRE THEATRE
MILWAUKEE, WIS.

Carl Laemmle's Supreme Achievement

Universal Super Jewel

by and with Von Stroheim

"Good Short Stuff" is Not Good Enough for Universal

REGINALD DENNY

EVERY patron of your house will want to see this handsome hero of "THE LEATHER PUSHERS" series—the short features that made screen history—in the smashing Royal Northwest Mounted Police stories he is now making for Universal! Watch for them—they're as full of action as the North Woods are full of trees!

TOM SANTSCHI

EVERYBODY knows Tom Santschi—and everybody likes him! The great two-reel western features he is now making for Universal are the best of his career. They'll make your patrons beg for more—so don't make the mistake of letting this series of eight get past you! You'll be needing them!

NEELY EDWARDS

This popular young comedian will shortly be known from one end of the country to the other as "Nervy Nat." In this comic tramp role, Neely Edwards is making the most screamingly funny one-reel comedies that have come your way in a long time! They'll be released soon! Watch for 'em!

$7000 CASH FOR BEST EXPLOITATION IDEAS ON "ROBINSON CRUSOE"

SEE UNIVERSAL'S MOVING PICTURE WEEKLY FOR FULL DETAILS

WRITE CIRCULATION MANAGER 1600 BROADWAY IF YOU DON'T RECEIVE IT.

UNIVERSAL SHORT STUFF

Coming Soon!
RAIZAL
Carl Laemmle
will shortly present
"The Man of a Thousand Faces"
LON CHANEY
in his greatest screen triumph
"A TRAP"
Universal—Jewel
Directed by
ROBT. THORNBY

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of tonal expression.

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Please Send Particulars of your Peerless Organ.

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Notice — Warning — Promise!
Bill Farnum is back in a blue shirt!
If you have due regard for your box office you will take steps now for an early play date on Farnum's next picture — greater than any other Farnum success

Coming — William Fox presents — Ready May 7

WILLIAM FARNUM
IN
SHACKLES OF GOLD

FROM THE MODERN SOCIETY DRAMA "SAMSON" by HENRI BERNSTEIN ~ Directed by HERBERT BRENON

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and Box [illegible]

William Fox *presents*

SHIRLEY MASON

in the romance of an every-day girl

Very Truly Yours

It starts with a typewriter and ends with a flourish

Author-Hannah Hinsdale — Directed by Harry Beaumont

WARNING!!!

Regardless of Any Statements Made By Any Distributors

Adventures of Sherlock Holmes

TWO-REEL SPECIALS

Now Ready for Immediate Bookings and Release

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Alexander Film Corp. New York	Independent Film Corp. St. Louis, Mo.	Arrow Photo Play Co. Salt Lake, Utah
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Great Lakes Film Corp. Buffalo, N. Y.	Royal Film Exch. Philadelphia, Pa.	Enterprise Dist. Corp. New Orleans, La.
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Any Theatre Owner or Distributor Booking or Contracting for any of the following subjects through any other source, will be prosecuted to the full extent of the law.

THE MAN WITH THE TWISTED LIP	A CASE OF IDENTITY	THE COPPER BEECHES
THE BERYL CORONET	A SCANDAL IN BOHEMIA	THE EMPTY HOUSE
THE RESIDENT PATIENT	THE NOBLE BACHELOR	THE TIGER OF SAN PEDRO
THE DYING DETECTIVE	THE YELLOW FACE	THE PRIORY SCHOOL
THE DEVIL'S FOOT	THE RED-HEADED LEAGUE	THE SOLITARY CYCLIST

ALEXANDER FILM CORPORATION

130 West 46th Street - - - - New York City

BRODEK and RAPHAEL, *Attorneys*

2 Rector Street, New York City

FASHIONS IN PICTURES

FASHIONS, like the sun, travel from East to West. There are fashions in motion pictures just as in everything else. The fad on Broadway today sooner or later becomes the craze all over the country.

MELODRAMA has come back. The big stage hits of the season have been melodramas, and the New York public has paid $5.00 a seat to see them. Melodrama is again ruling strong on the screen.

"FAIR LADY" is a big, high-class, stirring, thrilling melodrama—a melodrama that spells love, romance, adventure, intrigue. It furnishes entertainment that is all the rage everywhere.

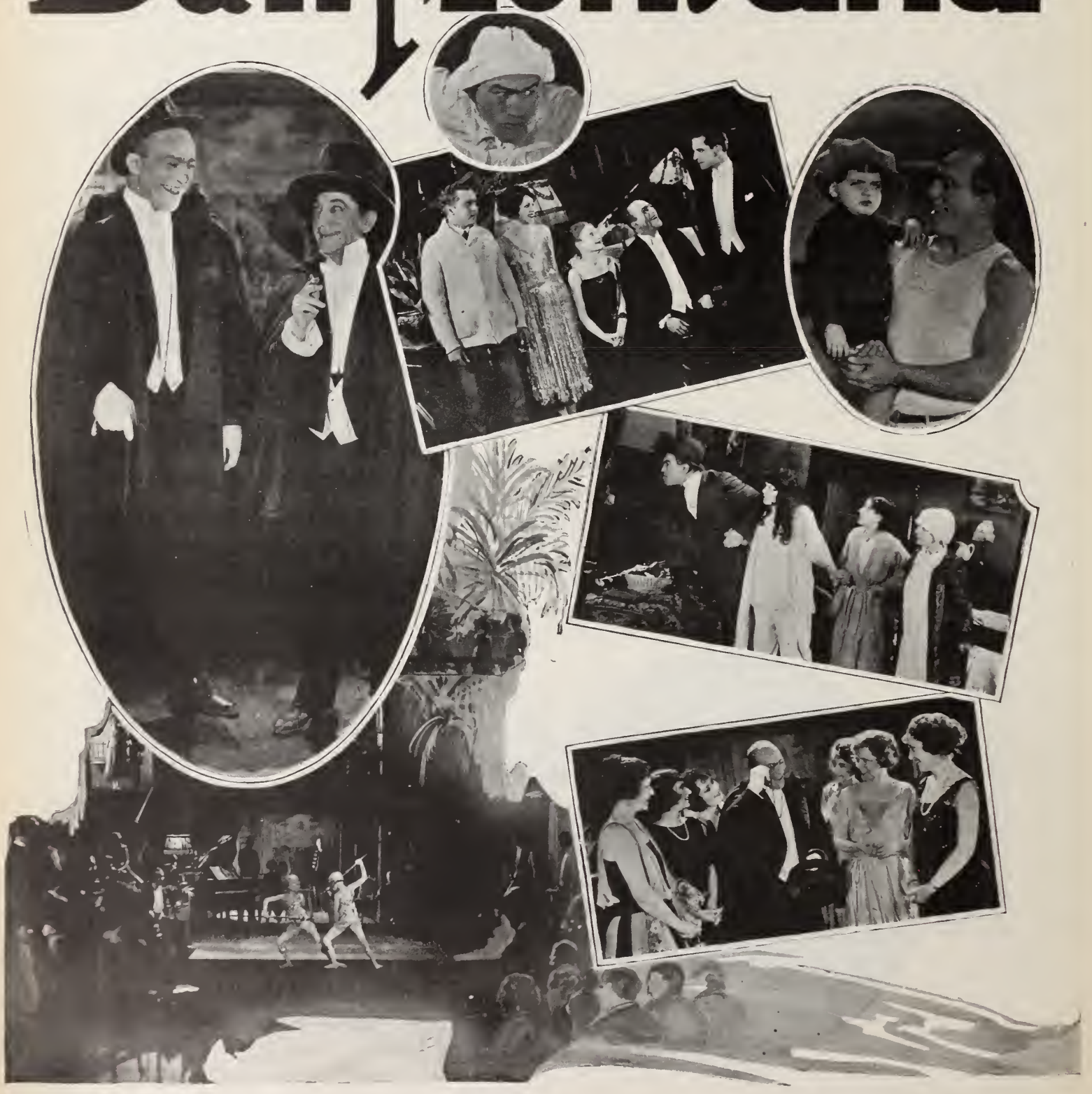
SELL THIS great picture to your public as a melodrama; the kind of amusement the big towns are paying big money to see. Play up the thrills, the action, the heart beats! Your box office will give the answer.

WILL TELL more about this picture next week.

The man who sells amusement, like the man who sells merchandise, must study the styles, and the wants and needs of his public. The people of one city generally want what those of other cities want. Give it to them, and profit at the box-office.

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

HUNT STROMBERG *Presents*

Bull Montana

In His First Three Reel Comedy Special

"A Ladies' Man"

There'll Be Crowds at Every Theatre!

ONE thousand, eight hundred and seventy-one exhibitors of America have written or wired enthusiastic endorsement of BULL MONTANA as a box-office attraction that will get the crowds and provide something new and delightful in comedy entertainments.

Correspondence files—proving the most remarkable and unanimous pledge of support ever accorded a single idea since the birth of motion pictures—are open to all!

The market today is sprinkled with comedies of scattered appeal, most of which are accepted merely as "time-fillers," three or four of which are sold, accepted and exploited for their net value as crowd-getters and prestige builders.

BULL MONTANA, in finely produced, superbly cast and directed comedy specials, will instantly rank *with* or *ahead* of these acknowledged topnotchers.

It's in the cards by past performances—and a record of *unsolicited* publicity and advertising that has made this unique personality one of the most popular idols of the theatrical world.

Exhibitors *feel* this, *know* this, and *admit* this—That's why *"There'll Be Crowds at Every Theatre!"*

RUN over the list, recall every successful comedy of the past twelve months and you'll find none—*bar none*—that can equal "A Ladies' Man" for roars of laughter and concussions of thrills!

An effervescent, thoroughly human story of "Little Oswald," a foundling of unknown parentage, who is adopted by wealthy aristocrats, runs away from home at the age of ten and later returns—NOT as the Lord Fauntleroy that mama and papa expected, but as—well, it's too funny for words!

BULL MONTANA is a sensation as "Little Oswald." The supporting cast reads like a seven-reel super. Claire McDowell, Charles Mailes, Myrtle Lind, Chuck Reisner, Master Dinky Dean Reisner, Stanhope Wheatcroft, Frank Kingsley, "Snitz" Edwards and two hundred others!

A BIG, "different" Comedy of Quality that the entire industry can welcome with Pride and exhibit with Profit. Produced by a staff comprising the most skilled craftsmen in pictures!

Written and Personally Directed by HUNT STROMBERG
Edited by - - - DEL ANDREWS Scenario by - - - REX TAYLOR
Associate Director - CHUCK REISNER Title Illustrations, RENAUD HOFFMAN
Photographed by LYMAN BROENING and STEVE EVANS

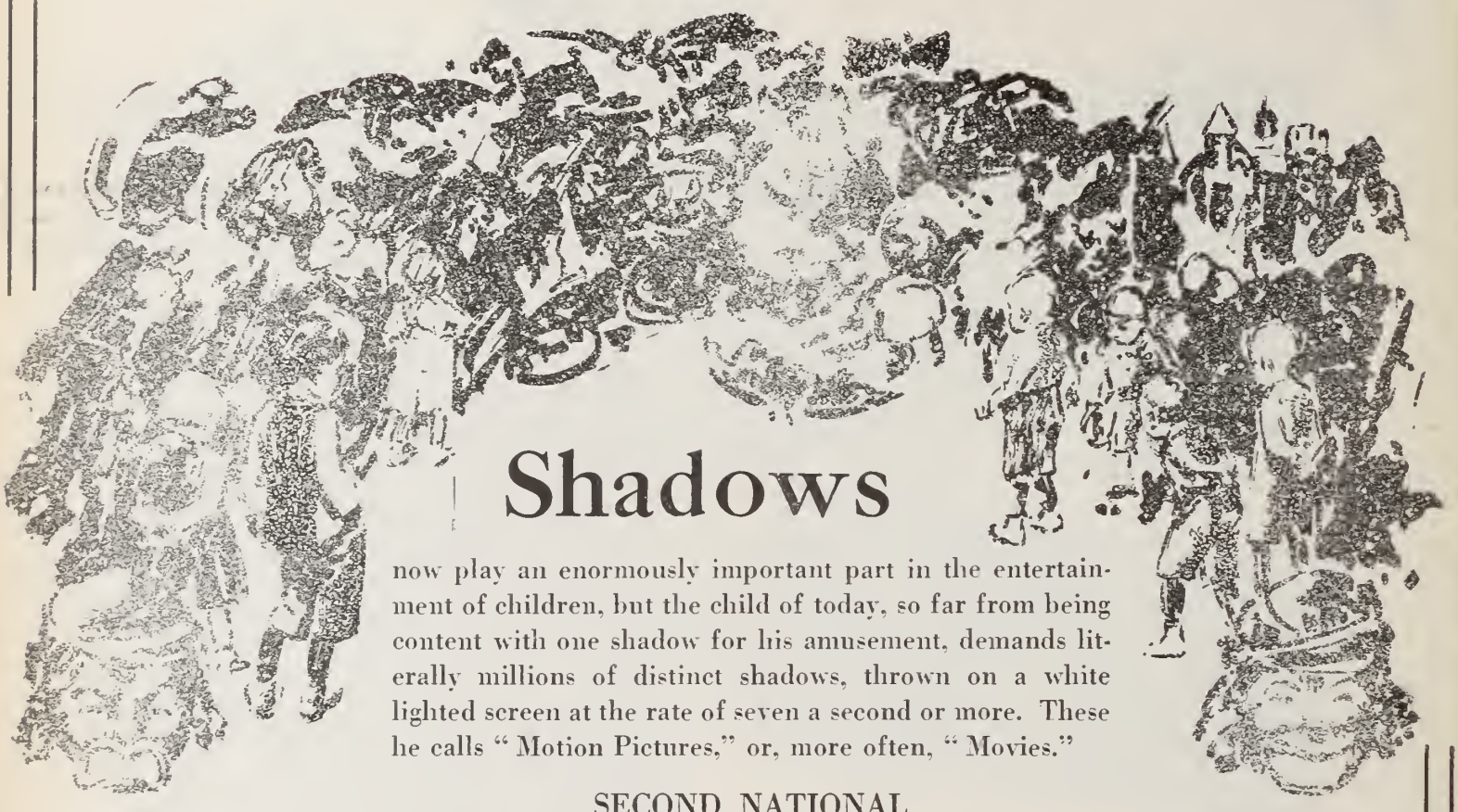
Hunt Stromberg Productions

HOLLYWOOD STUDIOS -:- HOLLYWOOD, CALIFORNIA

Shadows

have aroused the curiosity and held the interest of children always. It is different now, however, from what it was when Robert Louis Stevenson wrote the little poem for children, entitled "My Shadow."

"I have a little shadow that goes in and out with me,
And what can be the use of him is more than I can see.
He is very, very like me from the heels up to the head;
And I see him jump before me, when I jump into my bed."



Shadows

now play an enormously important part in the entertainment of children, but the child of today, so far from being content with one shadow for his amusement, demands literally millions of distinct shadows, thrown on a white lighted screen at the rate of seven a second or more. These he calls "Motion Pictures," or, more often, "Movies."

SECOND NATIONAL
PICTURES CORPORATION

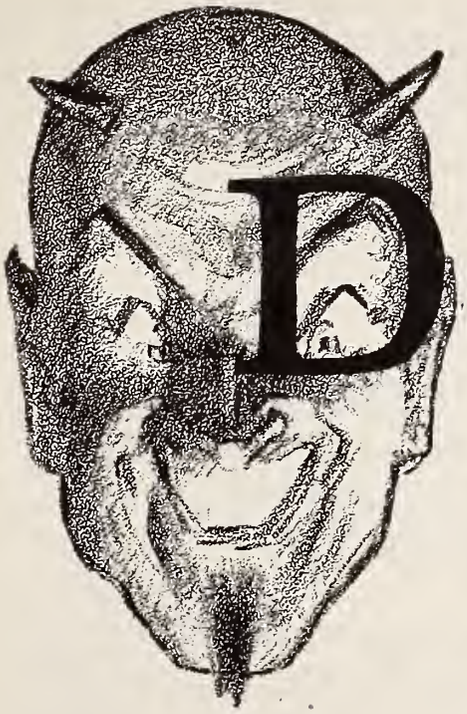
by the adoption of systematic methods of distribution, is enabled to offer the best possible motion picture entertainment for children and adults as well, and on most attractive terms.

Releases:

"THE NIGHT RIDERS" "HER STORY"
"DAVID AND JONATHAN"
"BROKEN SHADOWS"

Second National Pictures Corp.

140 West 42nd Street **New York**



Victor Schertzinger
Presents

Dollar Devils

A Wonderful Old Man to Love
A Sweet Old Mother to Adore
A Two-fisted Hero to Cheer
A Crooked City-slicker to Hiss
A Charmingly Pretty Girl to Sigh for
WOW! WHAT A KNOCKOUT
STRAIGHT TO THE HEART!
No Wonder Wid says
"IT'S A **WHALE**"

A Worthy Cast Includes Jos. J. Dowling (The Original "Miracle Man"), Cullen Landis, Eva Novak, Hallam Cooley and Andrew Arbuckle.

—You Can Look
Before You Leap
—Prints ready for
you to see May 1st.

AT ALL WID GUNNING, INC., EXCHANGES

SALES-SERVICE EXPLOITATION
Wid GUNNING INC.
CO-OPERATION

EXHIBITOR CO-OPERATION

OUR PICTURES ARE SOLD ON A CO-OPERATIVE BASIS WITH STATE-RIGHT BUYERS.

WE RETAIN AN INTEREST IN OUR PRODUCTIONS AT ALL TIMES, AND WE BEND EVERY EFFORT TO HELP EXHIBITORS DERIVE THE MAXIMUM RESULTS FROM EACH AND EVERY ATTRACTION.

OUR BROADSIDE PRESS SHEETS CONTAIN EVERY CONCEIVABLE IDEA ON EXPLOITATION, BUT WE DO NOT STOP HERE. IMMEDIATELY UPON RECEIVING THE EXHIBITORS CONTRACT OUR SPECIAL EXHIBITORS CO-OPERATION DEPARTMENT SENDS YOU ADVERTISING SUGGESTIONS, IN addition TO FURNISHING IDEAS SUCCESSFULLY USED BY OTHER LIVE-WIRE SHOWMEN.

THIS HAS BEEN OUR POLICY WITH *"WHY GIRLS LEAVE HOME,"* AND *"SCHOOL DAYS,"* AND YOU CAN DEPEND UPON THIS KIND OF CO-OPERATION WHEN YOU BOOK ——

"YOUR BEST FRIEND"

featuring

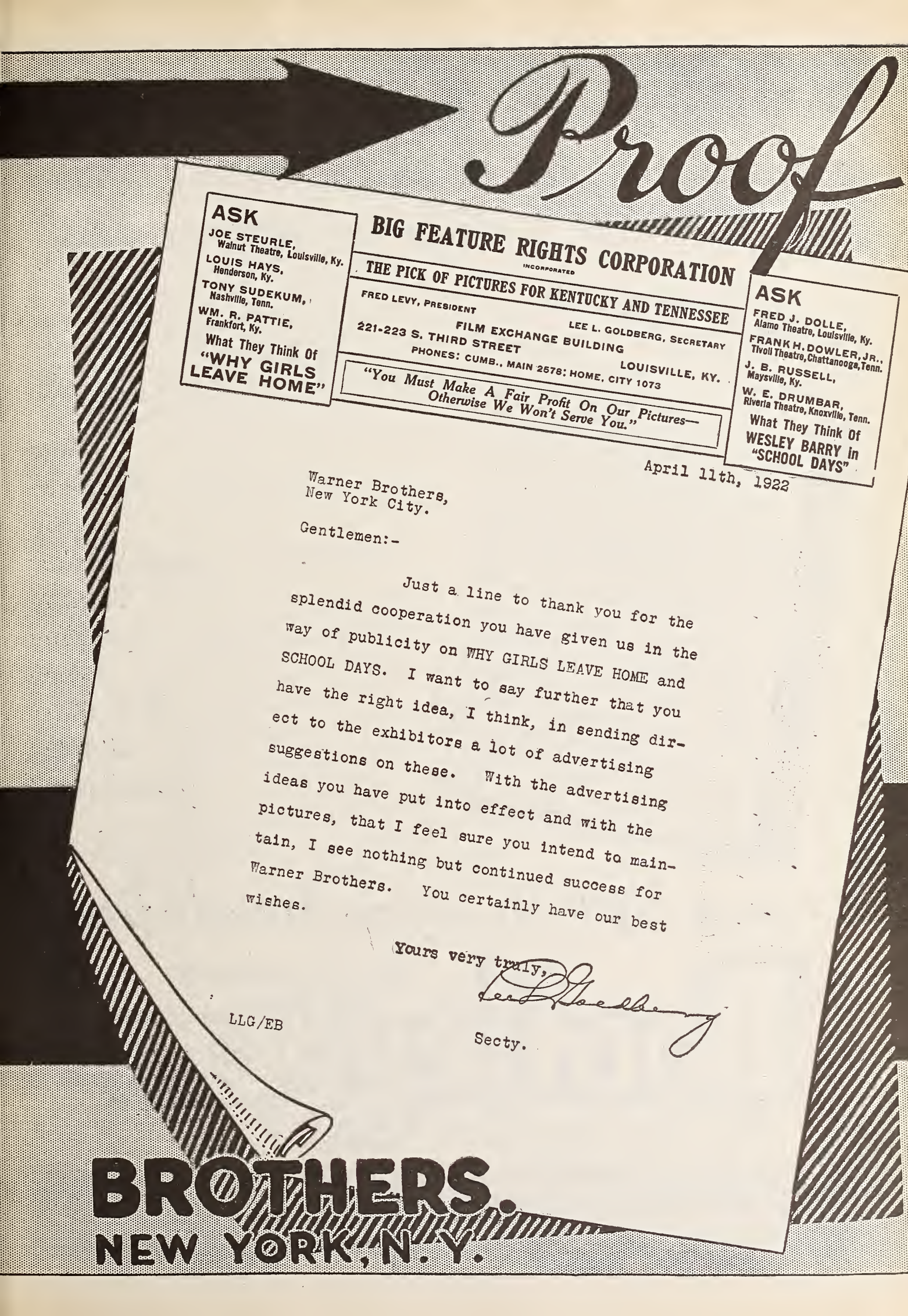
VERA GORDON

A HARRY RAPF PRODUCTION

DIRECTED BY WILL NIGH

WARNER

1600 BROADWAY


Proof
ASK
JOE STEURLE, Walnut Theatre, Louisville, Ky.
LOUIS HAYS, Henderson, Ky.
TONY SUDEKUM, Nashville, Tenn.
WM. R. PATTIE, Frankfort, Ky.
What They Think Of "WHY GIRLS LEAVE HOME"
BIG FEATURE RIGHTS CORPORATION
INCORPORATED
THE PICK OF PICTURES FOR KENTUCKY AND TENNESSEE
FRED LEVY, PRESIDENT
LEE L. GOLDBERG, SECRETARY
FILM EXCHANGE BUILDING
221-223 S. THIRD STREET
LOUISVILLE, KY.
PHONES: CUMB., MAIN 2678: HOME, CITY 1073
"You Must Make A Fair Profit On Our Pictures— Otherwise We Won't Serve You."
ASK
FRED J. DOLLE, Alamo Theatre, Louisville, Ky.
FRANK H. DOWLER, JR., Tivoli Theatre, Chattanooga, Tenn.
J. B. RUSSELL, Maysville, Ky.
W. E. DRUMBAR, Riveria Theatre, Knoxville, Tenn.
What They Think Of WESLEY BARRY in "SCHOOL DAYS"

April 11th, 1922

Warner Brothers,
New York City.

Gentlemen:-

Just a line to thank you for the splendid cooperation you have given us in the way of publicity on WHY GIRLS LEAVE HOME and SCHOOL DAYS. I want to say further that you have the right idea, I think, in sending direct to the exhibitors a lot of advertising suggestions on these. With the advertising ideas you have put into effect and with the pictures, that I feel sure you intend to maintain, I see nothing but continued success for Warner Brothers. You certainly have our best wishes.

Yours very truly,

Lee L. Goldberg

LLG/EB

Secty.

"It Certainly is a Piece of Good Showmanship to Cash In on the Selling Qualities of Such a Title as Adorns This"

—Laurence Reid in Motion Picture News

M.P. News says

"The Bootleggers"
Wid Gunning—Six Reels
(Reviewed by Laurence Reid)

IT certainly is a piece of good showmanship to cash in on the selling qualities of such a title as adorns this production. The bootlegging enterprise is brewing and distilling itself into an enterprise which will soon have to be labeled Big Business. There is a world of suggestion in such a title. It conveys the idea of unadulterated melodrama—of conflict, hate, jealousy, mystery, surprise and exciting adventure. And this thought is brought home from the introductory sequence. If the story had nothing to recommend it the title would act as a magnet in drawing a crowd. And the offering as a result should play to packed houses.

There is enough thrill and action packed away in its six reels to satisfy the most jaded of spectators. What if some of its melodrama strains credulity? That is to be expected. The point is the author and director found it to advantage for the sake of adventure and romance to cram it full of elemental conflict and picturesque detail. And the result speaks for itself. The author reads his daily paper. He has omitted nothing in the scheme to catch the desperate bootlegger. The aerial patrol is utilized in the complicated pattern. You see the colorful smuggler and his bootlegging sweetheart. You look upon the heroine as she is coveted by the villain. The

New York Morning Telegraph says:

"'The Bootleggers' is a most exciting and all round fine picture—title should draw the crowds—action makes you sit forward in the orchestra seat and hold your breath—features the most talked of characters of today in a drama of Land, Sea and Air."—Suzanne Sexton in N. Y. Morning Telegraph.

Now Featured on Big and Smaller Circuits Including Lynch B. S. Moss Stanley Consolidated

Foreign Representatives
Apollo Trading Corporation
1600 Broadway, New York City

On every lip! In every head-line!

"The Bootleggers"

Al Gilbert's

The clean-up picture

It's one of The Entertainment Ten

BROADCASTING

The Entertainment Ten

Proven
Money
Makers
—EAST
—WEST
—NORTH
—SOUTH

Alder & Unander
The Fire Bride

Physioc
Madness of Love

Long Beach
Alias Phil Kennedy

Rock's
Blonde Vampire

Al Gilbert
The Bootleggers

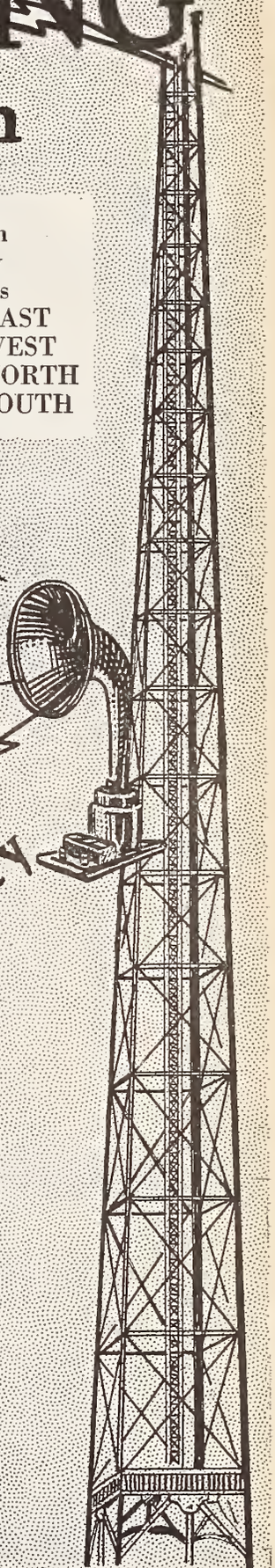
Physioc
The Love Nest

B&C
Foolish Monte Carlo

B&C
Dont Blame Your Children

Herz-Sascha
Mrs. Danes Confession

E.J.&D. Carroll
Blue Mountain Mystery



Now Featured on Big and Smaller Circuits, Including
LYNCH
STANLEY
B. S. MOSS
CONSOLIDATED
MAYER & SCHNEIDER

Foreign Reps.
Apollo Trading Corp.
1600 Broadway, N. Y. C.

Booking now at all Wid Gunning *Exchanges*

Announcing

THE PLUM CENTER SERIES of TWO REEL CHARACTER COMEDIES

DAN MASON AS POP TUTTLE

Produced by
ROBERT EDDY

Featuring
DAN MASON

Supported by
WILNA HERVEY

Dear Mr. Exhibitor:

Here's good news for you! I am back again with "Bob" Eddy, whom you will remember as the director of my first Toonerville Trolley Comedies. And we are making a new series of darn good two reel comedies.

Mr. H. C. Weaver, my boss, is at the Astor Hotel in New York to make arrangements for the release of these new comedies.

So long. Will write to you again.

Yours for fun,

DAN MASON.

WILNA HERVEY AS TILLIE, THE GREAT DANE

EACH PICTURE A TRUE TO LIFE CHARACTERIZATION
NO SLAP STICK
NO HOAKUM
NO FORCED GAGS
CLEAN WHOLESOME HUMOUR

The
PAUL GERSON PICTURES CORPORATION
SAN FRANCISCO

"Fast Action! Strong Human Appeal!"

—Exhibitors Trade Review.

ESPECIALLY PLEASING TO THE YOUNG FOLK

"Strong human appeal and offers an interesting study in contrasting personalities—vividly outlined. Exactly the sort of ending to please the patrons and establish the film as a popular attraction. Barthelmess plays with his usual fine sense of dramatic values—sincere and natural. The support is excellent and the marine views exquisite. Fast action."—*Exhibitors Trade Review.*

WELL ACTED; ALL WILL LIKE THIS

"Well acted comedy drama—attractive locations, good sea stuff—pleasing entertainment. It is the kind of story young folks love and believe in—clean and full of the spirit of youth. You'll like it."—*Exhibitors Herald.*

Inspiration Pictures present

Richard Barthelmess IN "The Seventh Day"

Story by Porter Emerson Browne; Directed by Henry King; Photographed by Henry Cronjager; Art Director, Charles O. Seessel.

A First National Attraction

FIRST NATIONAL PICTURES

Advertise "Dick—Our Star"—It will pay you for There's a Fine Series Coming!

There'll be a Franchise everywhere

Smashes Coast Record!

Crowds a block long on 10th week - Read

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ASSOCIATED FIRST NATL PICTURES INC 6 WEST 48 ST NEWYORK NY

SUNDAY BEGINNING OF TENTH WEEK YOUR PICTURE SILENT CALL HAD LINE NEARLY BLOCK LONG STOP THIS WEEK WILL BREAK ALL RECORDS ON COAST FOR CONTINUOUS RUNS STOP AM CONVINCED THAT THIS PICTURE WILL ESTABLISH RECORD FOR THE WHOLE COUNTRY TO SHOOT

AT FRED A MILLER MILLERS THEATRE

H. O. DAVIS

presents

"The Silent Call"

From Hal G. Evarts' story, "The Cross Pull" in the Saturday Evening Post

A Laurence Trimble Jane Murfin Production

FIRST NATIONAL PICTURES

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Released on the Open Market: Available to all Exhibitors

It's a Tough Job to Beat This!

George A. Rea, manager of the Forum Theatre, Hillsboro, Ohio, wires:

"'The Cops' is beating 'the Paleface.' One hundred per cent funny. A knock-out comedy."

Now read what Mr. Rea wrote us about "The Paleface" in March:

"When I played 'The Paleface' I had 219 seats. I have not checked up since, so am not sure they are all there. I know it must have required some time to repair them, for this picture was a Riot. If Mr. Keaton could hear the kids in the front row yell, 'Buster, Buster! There's old Buster now,' I am sure there would be a lump in his throat over the Joy he gives."

Joseph M. Schenck presents

BUSTER KEATON

in

"THE BOAT" "THE PALEFACE"
"THE COPS" "THE PLAYHOUSE"

Written and Directed by Buster Keaton and Eddie Cline

A First National Attraction
Released on the Open Market

Every Show is a good Show when Keaton Heads the Bill

FIRST NATIONAL PICTURES

He Went Smilin' Through 16 Days And the Smile Won't Come Off!

H. B. Watts, manager of the Strand Theatre, Omaha, Neb., liked "Smilin' Through" so well

He Booked It For 9 Days
So many were unable to get in that

He Booked It For 3 Days More
And still the crowds were unable to get in—so

He Booked It For 4 Days More
And then he had to put up his S. R. O. sign.

BROKE ALL RECORDS IN CITY FOR CONTINUOUS RUN

Joseph M. Schenck Presents

NORMA TALMADGE

IN

"Smilin' Through"

Adapted by James Ashmore Creelman and Sidney A. Franklin from Allen Langdon Martin's play. Directed by Sidney A. Franklin; photographed by Roy Hunt and Charles Rosher; technical directors, Willard M. Reineck and Lawrence Hitt.

FIRST NATIONAL PICTURES

A First National Attraction

It's All the Screen Can Give

There'll be a Franchise everywhere

Motion Picture News

Crippsville

A RECENT issue of a national weekly carried an article on censorship—a common—sensible, lucid article. To our mind it did not go far enough; it did not tell just what censorship is and how it works—or rather doesn't work.

But it certainly carries a message to this industry.

The article creates an imaginary little town called Crippsville. Nothing in the way of the drama ever came to Crippsville before. Only the wicked cities held the theatres. Now the drama—in film—goes to Crippsville every day and the whole family attends. The women of Crippsville want something to say about the kind of entertainment that Crippsville is housing every day; *and they're going to have that say.* Let no one mistake that!

They jump at censorship because it's the only thing offered them. It is all nicely sugar-coated by such smiling and benevolent gentlemen as a hired propagandist is hired to seem to be. And they swallow it whole, and, undoubtedly with entire self-satisfaction, not aware that the sugar conceals as bitter a pill as any true American ever swallowed. A pill so bitter that it won't stay down—for long.

But—there's the situation.

Crippsville.

Crippsvilles—several thousand of them, from Maine to California, and in them several millions of women who vote. Several millions of women who want to and who have every right to demand the right kind of entertainment for their hearth and home—for that's practically what it amounts to.

The hired propagandists—as narrow and dangerous a band as ever held sway in this country—offer them censorship.

And they're pretty apt to take it.

Because—*we* offer them nothing else. No true solution. Not even the truth about censorship.

But—it isn't too late. Far from it.

And—this industry is marching straight to Crippsville today.

* * *

It may be that some producers have never been to Crippsville. Some may not think of Crippsville as they film their stories.

But—we know this: that Will Hays is going to take these producers to Crippsville. He knows Crippsville—knows its huge importance, knows our huge responsibility, knows the straight road to Crippsville. And he won't lay down till he gets his people there. He's that kind of a man.

* * *

To the exhibitor we have this to say—and with all earnestness.

You are in Crippsville. Ninety-odd per cent of you. In your city neighborhoods, your suburbs, your towns and hamlets, you are right in the heart of Crippsville.

And you need not wait for Mr. Hays to get there.

There are plenty of pictures that Crippsville wants—plenty right now. A large list of *selected* pictures.

* * *

ACT!

Don't wait for the women of Crippsville to come to you. They'll come—sooner or later. *But go to them first.*

Go to the various club leaders and lay down this platform: You want to show the pictures they want. You want their active interest, sympathy and assistance. Your problem is their problem. You want them to help you select pictures.

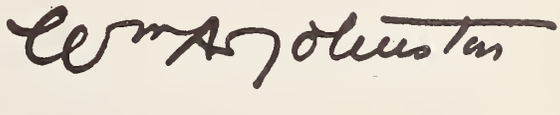
You want, through them, the active cooperation of the newspaper, the school teachers, the clergy. You want the endorsement of the pictures you select, by the newspapers, in the schoolroom and from the pulpit.

You can get this help. There's no question about it. And you're going to have it. It's simply a question of whether you move first or your community moves first.

The picture theatre is the theatre of Crippsville.

Crippsville is the yard-stick of motion picture production.

And Crippsville runs this country.



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Film Normalcy Is Predicted by Producers

Lasky and Smith, Back from California, Tell of Increased Production Plans

HEADS of large producing companies, who have returned from California during the week, express themselves as being most optimistic over prospects of returned prosperity in the movie game. Indications seem to be that the next few months will bring things back to normal.

Back from Hollywood, where he spent the last three months completing ambitious production plans for Paramount pictures, Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation, declared this week that increased production presaged the approach of better times in the motion picture business. May will be a red-letter month in the Lasky studio, he said, with no fewer than thirteen companies working continuously on a series of big pictures.

"After a careful survey of conditions I am confident that this increase in production forecasts a return to condition nearer to normal in the next few months.

"A glance at the pictures which either will be in production or will go into production during May will show the extent of our confidence.

"May 1st will see Cecil B. DeMille begin production on 'Manslaughter,' Thomas Meighan will play the role of the district attorney, Leatrice Joy will play the feminine lead and Lois Wilson, will be seen in the part of the maid.

"William de Mille's picture of 'Nice People,' which Clara Beranger adapted from Rachel Crothers' play, will be in production during May, with a cast including Wallace Reid, Bebe Daniels, Conrad Nagel, Walter Hiers and Eve Sothern.

"Penrhyn Stanlaws will begin his production of 'Pink Gods' during May with Bebe Daniels, James Kirkwood, Anna Q. Nilsson and Adolph Menjou in the cast.

"George Fitzmaurice's production of Mary Johnston's famous novel, 'To Have and To Hold' will be under way in May, with Betty Compson, Theodore Kosloff, Bert Lytell, Theodore Roberts, and George Fawcett in the principal parts.

"George Melford will begin 'Burning Sands' his companion picture to 'The Sheik' next month, with Milton Sills and Wanda Hawley in the leading roles.

"We have long been besieged with requests to star Theodore Roberts in a picture. The admirers of the grand old man of pictures will see him in the greatest role of his career in 'The Old Homestead,'

"'The Cowboy and the Lady,' with a cast headed by Mary Miles Minter and other well known players, will go into production under the direction of John S. Robertson.

"Irvin Willat will begin production of a special picture, 'The Siren Call,' with Dorothy Dalton and Jack Holt in the leading roles.

"'The Ghost Breaker,' will be started in May with Wallace Reid as the star, and Lila Lee heading a strong cast.

"Jack Holt will begin production of 'The Man Unconquerable,' under the direction of Joseph Henabery.

"Agnes Ayres will soon start work on 'Borderland.'

"Before the end of May Gloria Swanson will have returned from her holiday in Europe and will have begun work on the biggest picture of her career, 'The Impossible Mrs. Bellew,' under the direction of Sam Wood.

Albert E. Smith, president of Vitagraph, arrived in New York from California early this week after two of the busiest months of his life at the Vitagraph studios in Hollywood.

President Smith saw the completion of Vitagraph's latest special production, "My Wild Irish Rose," adapted from the stage success, "The Shaughraun," by Dion Boucicault. It tells a charming, yet intensely dramatic story of life in the Emerald Isle in the early years of Queen Victoria's reign.

The Vitagraph studios were working full blast during Smith's sojourn in California. Earle Williams finished his latest picture, "Restless Souls," a delightful comedy-drama adapted from Richard Harding Davis' story, "Playing Dead." Williams is now at work on another production, the title of which is soon to be announced.

Alice Calhoun completed one picture and immediately began another, the working title of which is "Blue Blood." William Duncan finished "The Silent Vow," a story of the Northwest Mounted Police, in which the star assumed a dual role. Larry Semon has been hard at work on his latest funmaker known under the working title of "The Substitute."

President Smith expressed himself as entirely satisfied with the progress all the companies were making at the Vitagraph studios. Things are going ahead at full speed on all sides, he said.

PICTURES AND PEOPLE

ON the Sunday preceding the Washington convention of the M. P. T. O. A., May 7th, the Washington Post, well known as an administration organ and a newspaper of much consequence, will issue a large special supplement devoted to motion pictures.

The editorial contents which are being collected by Lesley Mason, with the trade paper editors acting as an Advisory Board, will be devoted to a fact survey of the industry and its public relations. Prominent writers and public men will contribute. The editorial outline is comprehensive and impressive. This supplement will be the first presentment by the industry of its true facts and policies.

A previous supplement issued by the Washington Post was devoted to the disarmament Congress.

* * *

P. S. Harrison's Reports of this week comes out editorially for Senator James J. Walker as President of the M. P. T. O. A. Mr. Harrison makes a warm eulogy of Senator Walker's ability and popularity with exhibitors everywhere. He states that despite his large political and legal affairs that, in his opinion, Senator Walker can be induced to accept the position.

* * *

MARCUS LOEW sounded a very sensible note of warning at the recent luncheon of the Theatre Owners Chamber of Commerce at which Will Hays and Senator Walker pledged themselves for cooperation between the three branches of the industry. In brief Mr. Loew warns the exhibitor not to leap too fast in deciding that Mr. Hays is to serve immediately as a Court of Appeal for exhibitor complaints. There is a vast amount of work already facing Mr. Hays and also the exhibitor organization in building up public regard for motion pictures and public confidence in the industry. Much as he might like to serve in the capacity of a Court Mr. Hays would, for the present, at least, find it utterly impossible.

* * *

As we stated editorially last week we have many pressing commercial problems, in particular those that are, at the present, points of irritation between producer, distributor and exhibitor, but our greatest and most pressing problem—the one just without our door and the one which must take precedence over all others—is the big problem of the motion picture and its public relations. We can't do very much of consequence until we attend to this matter.

* * *

THE Washington convention convention looms up as the most important exhibitor convention thus far held. This is the time for construction. The industry needs it as never before and there seems to be a universal sentiment in favor of construction. We are optimistic enough to believe that a fine, solid platform of industrial cooperation will issue from this Washington meeting, which assuredly every one who can should attend.

* * *

Harry Houdini as President of the Society of American Magicians, which he states numbers a thousand members, has sent a letter to the Managers of the Broadway theatres. It is a strong letter of protest against the exposing, through motion pictures, of the professional secrets of his fellow members.

We might add that there are a good many motion picture illusions such, for instance, as stars, which should not be exposed too freely to the public gaze.

* * *

THOMAS D. SORIERO, Manager of the Strand theatre, Lowell, has opened up his spring campaign by giving away house lots located in the heart of the City of Lowell within ten minutes of the theatre. He induced the land company to give the lots away at no cost to the theatre and also to pay for the advertising. In return he gave the company the privilege of securing the names of patrons entering the theatre who desire to enter the land contest. The contest lasts for a period of four weeks. "My object," says Mr. Soriero, "in this real estate stunt is to stimulate the building boom that will surely start very soon."

* * *

In reply to our recent appeal for the preservation of important historical negative we are advised by the Eastman Kodak Company that Mr. George Blair will present a paper on the subject before the Society of Motion Picture Engineers in May. The Eastman laboratory also is hard at work at present on possible methods of preserving film which will be reported upon as soon as they are obtained.

* * *

The Minneapolis convention of the Minnesota branch of the M. P. T. O. A. was a rattling good one; about 150 theatre owners were present. President Steffes and Vice President Hays are to be congratulated on the excellent organization of this influential body.

* * *

GREAT preparations are being made for the Southeastern Better Films Conference which meets in Atlanta on April 28th. The conference will be the first big educational gathering ever held in this country in the interest of better motion pictures. More than two hundred of the leading civic workers and educators of the nine southeastern States will be present. Prominent speakers will be Mayor James M. Curley of Boston and Senator Henry F. Ashurst of Arizona. Senator Ashhurst will officially represent Will H. Hays. Other topics to be discussed by distinguished authorities at the conference will be the influence of film upon the home, school and church life of America; the educational uses of pictures; modern plans to promote better film programs in particular cities and states; instructive film legislation; crime and motion pictures, and other phases of the Better Films Movement.

* * *

(Copyrighted by Rothacker Film Co., Chicago)

Beginning the experiment which proved that talking movies are possible by means of the human voice transmitted by radiophone. Harry J. Powers, Jr. (left), inventor of the movie-speakie, watched as Watterson R. Rothacker directed Frank Bacon in a short sketch. The motion picture camera recorded Bacon's actions and a stenographer took down his words. Later Bacon radiophoned these words to a projection room where the film was being screened. Bacon's words from the radio and Bacon's action on the screen synchronized. Talking pictures were a fact!

Much interest has been expressed in New York film circles over Ferdinand Earl's "Rubaiyat." Mr. Earl has finally assembled his picture and some few people have already seen it. It is a magnificent production. The picture will be reviewed specifically in Motion Picture News at a later date. We venture to say that the novel treat-

ment of this picture will have a considerable effect on picture production. Mr. Earl is to be congratulated upon his remarkable work. The picture is in the hands of Frank M. Tichenor.

* * *

We do not know the details of the recent important affiliation between Goldwyn and First National. The little we have heard, however, and which deals only with the broader lines of the contract, induces us to say that it is not only advantageous all around but also a sound business arrangement that should help put this industry upon a more stable basis.

* * *

THE practicability of the radio as a time saver was for the first time applied to motion pictures recently by Watterson R. Rothacker, head of the film printing and developing concern bearing his name. To expedite the handling of the new John M. Stahl production "One Clear Call," the negative of which had been shipped to the Rothacker plant, Louis B. Mayer and Stahl from Los Angeles, "matched up" the negative and master print by means of a radio conversation. As a consequence, when the master print followed the negative to the Chicago laboratory, the negative was already cut and sorted according to scenes and the work of turning out final prints was pushed forward and finished in record time.

In connection with the inroads the radio is making into every side of public and private life, the story carried on page 2422 of this issue of its use in making "talking movies" a reality, is of double interest. The experiment was also conducted at the Rothacker laboratory.

* * *

Now Marshall Neilan comes along, through his irrepressible mouthpiece, Pete Smith, and announces the installation of a radiophone receiving and sending outfit in his Hollywood studio. The innovation allowing Mickey to sit in the studio and direct the action of his players at Santa Monica Beach miles away.

O. K. for some directors, perhaps, but if some others we know try it there will be immediate censorship of the air, so far as the language used is concerned.

* * *

We learned the other day of a picture—a good one, that could have been sold over a large circuit provided the distributor would guarantee that a "leech" picture, same title of course, would not also appear in the same district. The distributor could have bought off the other fellow and still have made an acceptable deal; but he construed the matter as "blackmail" and declined to pay it. How much longer will the industry, in particular the exhibitor who can settle the matter, stand for this sort of thing?

* * *

Mayor G. F. Freitas, Sandusky, O.

"I'll resign my position as Mayor of Sandusky, rather than take from the average citizen the little pleasure that life holds in store for him—and the Sunday movie is one of these little pleasures.

George F. Freitas, Mayor of the Ohio city, thus replies to heckling blue law advocates.

To our mind those few words as expressive of the attitude of a broad thinking, plain speaking executive, bear more weight than any preachment. And we venture to say Mr. Freitas will not have to resign his post—either now or later.

* * *

Congratulations—to Mr. and Mrs. Eugene Zukor upon the birth of a son, Eugene Zukor, at the Knickerbocker Hospital, New York, April 14.

* * *

The daily grist of mail brought the following letter of appreciation—and somehow, the day's tasks seemed lighter after reading it.

Dear Mr. Johnson:

That was a bully reference to our new booklet you made in "Pictures and People." I thought you might like to know that Mr. Rothaker was more than delighted with what you said about it and the way you said it.

Those few lines brought Mr. Rothacker so much pleasure that I am taking it upon myself to call your attention to the fact that the Rothacker Company's twelfth anniversary comes the first week in May. My good friend Mason has promised a birthday cake in the way of a news story; a little icing from the P-P column and would not the returns of the day be complete?

I want to say that, in my humble opinion the P-P column is the best thing in the film trade papers. With features such as this the NEWS will continue to cover the field.

Thanks. Cordially yours,

ROTHACKER FILM MFG. CO.,
By A. L. Parker, Publicity Department.

* * *

Katherine MacDonald

"The most beautiful woman in the world" has been found. Of course, this is not the first time, nor the hundredth, that some artist or self elected judge of feminine pulchritude has announced his or her find of "the most beautiful woman." This time the Chicago Tribune and the Illustrated Daily News of New York embarked on the venture—and the wreath is placed on the brow of Katherine MacDonald.

It is an interesting commentary to note that the judge, Miss Antoinette Donnelly, upon setting forth to seek the prize beauty, some six weeks ago, went directly to the picture colony in Los Angeles.

Still—as First National's publicity experts inquire, "if not, why not?"

* * *

Congratulations are in order to Hugo Reisenfeld upon the celebration of the sixth anniversary of the Rialto theatre the week of April 23.

Motion Picture presentation has advanced by leaps and bounds since the opening of this edifice on the site of the historic Hammerstein Music Hall. And this theatre, and the other large Broadway houses which have come into being since as homes of the silent drama, are monuments to the progress made in presentation in recent years.

* * *

OUR very sincere congratulations to Will H. Hays and to Adolph Zukor, Jesse L. Lasky and Joseph Schenck upon their prompt and decisive action on the Arbuckle films. A large financial sacrifice had to be made; and arguments flow easily in favor of a man acquitted with a jury statement such as Arbuckle had.

But—there's the jury of the American public! And there's the motion picture! And there's the motion picture industry!

It was the right thing, rightly done.

We only hope the industry at large fully appreciates the situation.

At least no doubt can remain in any man's mind but that Will H. Hays and the Producers and Distributors Association mean business.

* * *

Commenting editorially on the Arbuckle films the New York Tribune says:

"The motion picture producers will do well to move to make permanent Director Hays's temporary order to hold up the exhibition of an Arbuckle film. The money they lose on any contract they may have with the actor will be more than made up by their gain in the esteeem of the clean minded."

Heywood Broun, in the New York World, takes his characteristic attitude that it isn't a question of public morals but rather of taste, and that the Producers' and Distributors' Association will do well to ban all films that offend in themselves and regardless of the careers of the principals.

Hays' Dictum on Arbuckle Pictures Accepted by Producers

Outlawing of Films Brings Cooperation of Producers and Distributors

WILL H. HAYS has tabooed the "Fatty" Arbuckle pictures, at least temporarily, and possibly permanently. Those producers most heavily interested financially in the disposal of the pictures have accepted the dictum gracefully. The amicable manner in which the situation, of such vast importance, was adjusted, bespeaks the sincerity of purpose of the new organization and is conclusive proof of the co-operation that is to be extended Hays as the arbiter of matters relating to the film industry. It is apparent that all parties are working mutually for the benefit of the industry.

The decision of Hays came after conferences during the week between him, Nicholas Schenck, representing Joseph Schenck, the producer, and Adolph Zukor and Jesse Lasky of the Famous Players-Lasky Corporation, the distributors. At Hays' request it was agreed to withdraw from distribution all Arbuckle films, both old and new.

This is the first official act of importance of Hays since he assumed the office of president of the Producers and Distributors, Inc. The question regarding Arbuckle films is one that had been widely discussed both inside and outside of the industry, and speculation was rife as to what action the producers and distributors would take with the Arbuckle pictures, despite the fact that announcement had been made of a showing next week in New York of one of the pictures.

The Hays statement following his conference with the producers and distributors is as follows:

"After consultation at length with Nicholas Schenck, representing Joseph Schenck, the producer, and Adolph Zukor and Jesse Lasky of the Famous Players-Lasky Corporation, distributors, I will state that at my request they have canceled all showings and all bookings of the Arbuckle films.

"They do this that the whole matter may have the consideration that its importance warrants, and the action is taken notwithstanding the fact that they had nearly ten thousand contracts in force for these Arbuckle pictures."

In accepting the Hays dictum without protest the producers and distributors are taking a loss that in all probability means millions of dollars to them. Not only do they lose the contracts already on hand, but they are in possession of three pictures made previous to the Arbuckle Labor Day party in San Francisco, which have never been released. These are titled "Gasoline Gus," "Prepaid Freight" and "Leap Year."

Opinion has been divided both in and out of the industry as to whether or not Arbuckle films would ever become as popular as they were before the comedian was indicted in San Francisco in connection with the death of Virginia Rappe. As a means of testing public sentiment showings were to be made in various parts of the country of Arbuckle films, following his acquittal on the charge against him in the San Francisco courts.

The Rivoli and Rialto theatres in New York City were to have shown an Arbuckle picture next week as a medium to determine upon future action. Upon learning of the ruling of Hays, Hugo Riesenfeld, Managing Director of these theatres, withdrew the film and substituted a Wallace Reid picture in its place.

Statements have not yet been forthcoming from any of the parties interested, outside of the one submitted by Hays. The Famous Players-Lasky and the Schenck interests expressed their willingness to accept the ruling of Hays despite the huge monetary loss it meant to them. They are satisfied to take this judgment for what they termed the good of the industry.

Upon accepting office as head of the Producers and Distributors, Inc., Hays expressed his determination to endeavor to raise the film industry to a plane where it would have the approval of the public at large. His decision in the Arbuckle matter is taken as a proof of his sincerity in the issuance of that statement. It is evident, as a result of this ruling, that Hays considers only the welfare of the screen industry, and that no outside influence played any part in the ruling.

So far as has been learned the Hays action was not forced by any official situation. The New York censors have gone on record as saying that Arbuckle's record could have nothing to do with their consideration of any films in which he appeared, and nothing to the contrary has been announced by any other state board, so far as could be learned.

Arbuckle is at present in Hollywood, California. It is said his future activity is as yet undetermined. Whether his pictures will be shown abroad, where the Hays influence does not extend, is not yet known. Arbuckle has been quoted as saying since his acquittal of the charges against him that he hoped to proceed in his profession at once. It would appear now that if he did this he would have to go abroad. Other alternatives for him are to become a director or to proceed in the making of pictures under the management of some producing company not affiliated with the organization that is headed by Hays.

Hays Reception Big Boost, Declares Laemmle

CARL LAEMMLE, as his first act on reaching his office at 1600 Broadway, after his return from the coast, issued the following statement:

"The biggest thing that has happened for the good of the whole industry in a long time was the reception given to Mr. Hays by the Motion Picture Theatre Owners Chamber of Commerce. I heard the news the minute I stepped off the train on my return from the coast, and it started my imagination along a mighty happy vision for the future.

"Mr. Hays in less than an hour established that friendly relationship between exhibitors and producers which should have existed long ago. He could not have done it in a million years if the exhibitors had not been impressed with his bigness and his sincerity and had not known that he was dealing on the level with them. And if Mr. Hays impressed the exhibitors, I want to say that Senator Walker was just as big in the impression he made upon producers and distributors. His speech came straight from the heart.

"Both men were right when they said there must be no yesterdays.

"I can't help admiring a big thing when it is done in a big way and I congratulate everyone who had any hand in this wonderfully important get-together movement. After the exhibitors and producers have worked shoulder to shoulder for a short time, both sides will discover that the other fellow hasn't any horns after all."

Lusk-Clayton Bill Fails to Get Approval

THE Lusk-Clayton motion picture bill, which was included among the thirty day measures in the hands of Governor Nathan L. Miller of New York state, was not approved by the State's chief executive. It had been presumed all along that the bill would find favor with the governor, particularly in view of the fact that it was sponsored by the commission and was drawn at the request of Chairman George H. Cobb.

The commission introduced the bill which carried with it a provision that it would have the power to issue subpoenas and call for the production of books and records in the courts.

Gradwell Quits Service With Gunning

ANNOUNCEMENT is made that Ricord Gradwell has discontinued with Wid Gunning, Inc., and is no longer acting as managing director of that corporation.

Exhibitors of Indiana Endorse Hays

The following statement was issued from the Indiana Exhibitors headquarters.

"We have noted with the greatest appreciation the enthusiastic reception of the exhibitors of the country of Will H. Hays's plea for confidence and co-operation within our industry.

"We in Indiana have recognized for years this is the solution of all our difficulties, and only because Will Hays is an Indiana man have we delayed in forwarding our congratulations on his broad aims for the good of us all, preferring to let our fellow exhibitors catch his splendid spirit first and give their expression of opinion of our big brained champion of right.

"We have absolute faith in Will Hays and his certain ability to establish thorough business principles heretofore so sadly lacking, that every honest exhibitor, producer and distributor can subscribe to, and we will give him our wholehearted support in his efforts. Indiana exhibitors are absolutely for the movement."

Alexander Charges Stoll with "Breach of Faith"

In a statement issued this week the Alexander Film Corporation charges the Stoll organization with "a breach of faith" in connection with the delivery of certain "Sherlock Holmes" productions for distribution through the Alexander Film Corporation. The Alexander Film company alleges that the Stoll organization "caused to be organized a new releasing organization to which it was proposed to hand over the remaining 'Holmes' productions not yet delivered to the Alexander firm." This action was taken, declares Alexander Film, after a national selling campaign had been undertaken by the Alexander concern in behalf of the "Holmes" productions. The complaint specifically charges the Stoll organization with trying to "shut the Alexander firm from further profits, that the Stoll firm might themselves reap the harvest that the Alexander organization had sown." The Alexander company announces the likelihood of court action.

Cleveland Exchange Men Adopt New Name

The Film Board of Trade of Cleveland is the new name of the motion picture exchange managers' association, which was recently formed here under the name of the Board of Motion Picture Exchange Managers of Cleveland.

Three member exchange managers and three exhibitor members of the M. P. T. O. A. of Ohio constitute a board of arbitration. The exchange managers named were Robert Cotton, Fox; Paul Tessier, Pathe; and Herbert Ochs, Hodkinson. Exhibitor members are W. J. Slimm, Marquis theatre; John Kalafat, Five Points theatre; and B. Z. Lavine.

Reader Has His Say

"To the Editor of Motion Picture News:

"The expected has happened. On page 2335 of Motion Picture News for April 22, under the caption, 'Special Showing for "Smilin' Through,"' appears this: 'A song bearing the same title as that of the picture has been written by Arthur A. Penn. . . . The song was also placed on phonograph records by the leading phonograph companies. Pianola records have also been made.'

"While these statements are accurate, the clear inference, of course, is that I wrote the song, 'Smilin' Through,' after the picture was made—a trick that has been done often in the past. I know you will agree with me when I urge that in justice to myself the real facts should be part of the publicity attaching to this First National attraction. Briefly, then, they amount to this: If it had not been for my song, 'Smilin' Through,' there never would have been any picture bearing that title. I wrote and composed 'Smilin' Through' in the year 1918, and it was published that year by M. Witmark & Sons. Long before Jane Cowl appeared in the play—in which she is still starring—Reinald Werrenrath, of the Metropolitan Opera Company, made the song famous on his recital program, as well as his recording for the Victor Talking Machine Co. Moreover, all the numerous phonograph records and player rolls of my song were made and issued long before either play or picture was presented.

"Jane Cowl was so struck with the theme and title of my song that she sought and obtained permission to use it for her new play, which was produced in Pittsburgh under the title, 'Smilin' Through,' in the fall of 1919. The song is referred to in the play, lines from it were quoted in the most dramatic moment, and the music was and is used as a theme. When the picture rights were purchased for Norma Talmadge from the Selwyns, the title and the song were taken along, too, of course. Thus it will be seen that the enormous vogue of the title, as well as the existence of both play and picture, are the direct result of my own creation. I have never used anybody else's ideas and titles for any song I have written.

"The producers of the 'Smilin' Through' picture promised in writing to flash this acknowledgement of the source of title and picture on the screen. The showing at the Strand theatre revealed that this promise had been ignored. No such announcement was flashed. Nevertheless, I crave the courtesy of your space to place the real facts before your readers. I think I may claim this is the only instance on record where a play and a feature picture have been founded upon a song, instead of a song being written around a play or a picture.

"Very truly yours,

"ARTHUR A. PENN,

"Bayside, N. Y., April 18."

Withdrawal of Rachmann Ends Controversy

The long-drawn controversy between Samuel Rachmann and the other executives of the Hamilton Theatrical Corporation and the Efa Company, the German producing unit of Hamilton, which caused a great deal of sensational newspaper notoriety in Berlin and New York, was settled Monday night.

A contract was entered into under which Rachmann retired as vice-president and a director of the Hamilton company and also as a director and an executive of Efa and all of the German companies owned by Hamilton.

Rachmann will have no further connection with the management of the business of the Efa companies or of Hamilton, either directly or indirectly, but he retains his stock interest as heretofore. Ralph A. Kohn was elected vice-president in place of Mr. Rachmann.

The business of the Efa company and all of the other German companies owned by Hamliton will be run by the Board of Directors, of which Ike Blumenthal and Albert A. Kaufman are members.

New Owners of Cleveland Theatre Announced

Announcement has been made of the names of the men who have taken over the control of the million dollar Allen theatre, built just a year ago in Cleveland by the Allens of Toronto.

The Allen-Cleveland Company was recently incorporated in Columbus, to take over the Allen theatre from Jules and J. J. Allen. The officers of the new company are Thomas Coughlin, president, William R. Hopkins, vice president; I. W. Sharp, secretary; Robert J. Bulkley, treasurer. These, with the following, compose the directorate: Kermode F. Gill, Bascom Little, Whitney Warner, Louis Rorimer and Jules and J. J. Allen.

Lampert Bill Amendment Hearing Arranged

A hearing on the Lampert Bill for an amendment to the Copyright Law affecting the Music Tax, has been arranged by a committee of the Motion Picture Theatre Owners of America before the House Committee on Patents, for Friday, May 5th.

The committee which arranged the hearing consisted of: President Cohen, W. A. Steffes of Minnesota, M. E. Comerford and M. J. O'Toole of Scranton, Pa.; W. A. True of Hartford, Conn.; H. B. Varner of Lexington, N. C.; A. R. Pramer, Omaha, Neb.; C. E. Whitehurst, Baltimore, Md.; E. M. Fay, Providence, R. I.; W. R. Cadoret, Chicago, Ill.; R. F. Woodhull, Dover, N. J.; J. T. Collins, Rutherford, N. J.; A. Julian Brylawsky, Washington, D. C.

President Harding Invited to Attend May Convention at Washington

Chief ExecutiveCordially Receives Delegates But Withholds Decision

AN event of unsurpassed importance in the Motion Picture Industry occurred at Washington during the week when an invitation was extended to President Harding by President Sydney S. Cohen, of the Motion Picture Theatre Owners of America, to attend the National Convention of that organization during the week of Monday, May 8.

The sessions of this convention will be held in the New Willard Hotel, Washington, and President Harding was asked to speak at the opening of the meeting.

President Harding is asked to attend the Convention in his combined capacities as the Chief Executive of the Nation and an outstanding and representative figure in American Journalism and the first active editor to occupy the chair of Washington.

President Cohen, the members of the Executive Committee of the Motion Picture Theatre Owners of America and representative exhibitors from different parts of the United States gathered about President Harding in the Executive Offices of the White House and presented the invitation.

President Harding received this invitation in a most gracious manner. He referred to a previous meeting with the officials of the Motion Picture Theatre Owners of America on May 18, 1921, at which the use of the Screens to Governmental Departments for vocational guidance work, Americanization processes and other purposes were tendered. He said that the confidence then reposed in the Theatre Owners was well rewarded in meritorious service since rendered. He paid a high tribute to the screen, cordially thanked the Theatre Owners for the invitation and declared that he would make a definite statement to them in the matter as soon as possible.

The letter of invitation read by President Cohen was beautifully engrossed and in book form with red leather binding and gold and silk ornamentation.

It is as follows:

HON. WARREN G. HARDING,
President of the United States,
Washington, D. C.

Dear Mr. President:

Years of practical demonstration of the publicity value of the wonderful visualizing powers of the Motion Picture, in its close adaptation to every varied phase of life, makes it fitting and appropriate that this great medium be known as the Screen Press of America.

As Theatre Owners, the custodians of this most potent agency for educational and entertainment purposes and for the dissemination of useful information, with its pronounced influence in moulding public thought and action along constructive lines, we are disposed to make this Screen Press of America of maximum service to the Government and People. The printed newspaper page and the printed and pictures celluloid film are joined as the world's most powerful publicity forces in the moral obligation and great duty of constant service to mankind and preserving always the liberty and rights of the people. In guaranteeing freedom to the press our Constitution imposes upon it, in its varied developments, this most necessary line of public action.

As an outstanding and commanding figure in American Journalism whose service in this relation as a newspaper editor so won the confidence and affection of the people, as to place you, by an unprecedented vote, in the highest office within the gift of free American citizens, we, the representatives of the Motion Picture Theatre Owners of America, the custodians of America's Screen Press, hail you as the first Editor-President of the United States, a typical and true representative of the Liberty-Preserving publicity forces of our great country—the Newspaper and the Screen Press.

In this connection, Mr. President, we are pleased to advise you that the annual convention of the Motion Picture Theatre Owners of America will be held in the city of Washington, D. C., the week of Monday, May 8th, 1922. The sessions of the convention will be held in the New Willard Hotel.

Because of the intimate association of our respective lines of action in the publicity phases of our National life, our Board of Directors and Executive Committee, unanimously voted to tender to you, Mr. President, a cordial invitation to attend the opening session of our Convention on Monday, May 8, and bring to us such fraternal greetings and messages as in your judgment may seem fitting to the occasion.

We therefore, Mr. President, now formally extend to you this invitation, entertaining the hope that your presence at our convention will so stimulate and nerve into renewed patriotic action all elements of the American Press—printed and screened, that the maximum of real service to Government and people from these powerful agencies will always be available.

Fraternally and Faithfully yours,
MOTION PICTURE THEATRE
OWNERS OF AMERICA,
SYDNEY S. COHEN,
President.

(*Continued on page 2422*)

Officers and members of the Convention Committee of the Motion Picture Theatre Owners of America at the White House, Washington, D. C., after tendering President Harding an invitation to the national convention to be held in Washington, D. C., the week of May 8th

Censorship Problems Develop New Aspects

Canadian City Bans Picture Which Is Approved in Adjoining Town—Other News

AN interesting result of the moving picture censorship situation in Canada was the fact that a big paramount release, "Deception," which has been condemned by the Ontario Board of Moving Picture Censors, was being advertised for presentation in Hull, Quebec, just across the Ottawa River from Ottawa, Ontario, on April 15 and 16, the picture to be shown at the Eden theatre, Hull. Advertisements for this fun made a special point of the fact that the picture had been condemned in Ontario but passed by the Quebec censors at Montreal.

The veto by Governor Nathan L. Miller of the proposed amendment to the New York Motion Picture Commission law seeking to greatly extend the powers of the censor board, is regarded generally in the motion picture industry as one of its signal victories of the year.

The bill, which was generally looked upon as a party measure, insomuch as it was introduced by Senator Clayton R. Lusk, had caused consternation among officials of the film producing and distributing companies, as it seemed to indicate a tremendous expansion of the Commission's powers.

Wire Briefs From Coast

HARRY RAPF is here to make "From Rags to Riches," with Wesley Barry for Warners.

P. A. Powers left for the East Friday. He will return in three weeks. He has negotiated with Ethel Clayton for a series of six features, and Carter De Haven for a series of comedies. It is understood contracts will be closed within a day or two.

Powers also made a contract for the distribution of six Chester Bennett productions, starring Jane Novak. The first is "Snow Shoe Trail," just completed. Bennett is next to make "Colleen of the Pines," starring Miss Novak. He will work at Robertson-Cole studio.

Jack White, Lloyd Hamilton, E. H. Allen, business manager, and Lloyd Bacon, scenario writer, are leaving for New York Thursday for a stay of one month.

Rubayiat Incorporated reelected officers last week at a stockholders' meeting, and a friendly adjustment of all differences was effected. The first Ferdinand Earle subject will shortly be released.

A windstorm Sunday tore out the end of the glass stage at the Fox studio. A big set being erected for Douglas Fairbanks' "Robin Hood" play and an old tenement street set at the same studio were also blown down. One workman was badly injured. There was no interference with production.

Tom Mix and a group of forty-five cowboys will go to the Pendleton roundup May 1st to 3rd, taking thirty-five horses.

Protests Bill as Hardship on "Industrial" Producer

IN a letter addressed to Hon. T. Frank Appleby of the House of Representatives, Edward Cave of the Bray Productions, Inc., protests that Bill H. R. 10577, which Mr. Appleby is sponsoring, will work hardship upon producers of industrial and commercial pictures unless provisions are made in the measure to meet conditions such as the following:

"The producer negotiates for production of film, amounting to from one to maybe five or six reels, the production to be financed by some industrial or commercial concern and to be used for business purposes. In the production of such film it becomes necessary to transport the film after development from the producer's establishment to that of the customer and the latter often is in a distant state. The film transported is not in all cases a finished production. For example, when first assembled, it is taken to the customer for a showing, and after this showing as a result of his criticisms, various changes may be made. Thus the film may be carried back and forth between the producer's establishment and that of the customer two or three times before being finally accepted.

"We do not find any provision in your bill to permit inter-state transportation of such film which clearly should not be interfered with.

"In view of the value of industrial and commercial motion pictures in building up business, and of the necessary high character of these productions in order to successfully represent the firms or organizations having them produced, it surely should not be made necessary for the producer to take out a license when undertaking the production of such films. That would be tantamount to requiring an advertising agency to take out a federal license for preparing and placing an advertisement for a manufacturer customer in the Saturday Evening Post.

"Unless provision is made to exempt industrial and commercial film, your bill will be opposed as an obstruction to legitimate business."

The National Association of the Motion Picture Industry has been advised by wire that the authorities of Alberta, Canada, have increased the examination fee for motion picture films from $1.00 to $3.00 per reel.

Col. John A. Cooper, Chairman of the Advisory Board of the Canadian Motion Picture Distributors' Association at Toronto, has filed a protest with the Prime Minister of Alberta at Edmonton, emphasizing the fact that the examining and licensing fees in other Canadian provinces range from $1.00 to $2.00 per reel.

The protest includes an argument to the effect that with a single exception in the six states in the United States where censorship laws are now being enforced, inspection and license fees do not exceed $2.00 per reel. The exception is New York State.

Ole M. Nelson, manager of the Majestic theatre, Grand Junction, Colorado, one of Harry T. Nolan's theatres, was acquitted in the County Court in that city on April 5, when Judge N. C. Miller directed the jury to bring in a verdict for the defendant on the charge of having violated the anti-Sunday section of the state statutes, known as Section 4000.

It is reported that the anti-movie leaders propose to gather more evidence, file new complaints and keep up the fight.

The case has been a sensational one in many respects, but probably the height of local tension was reached when it was charged in open court, during the selection of the jury to try Exhibitor Nelson, that Sheriff Ducray had excluded citizens of Grand Junction from the jury panel and had gone into outlying parts of Mesa County in order to be sure of getting jurymen who would be certain to hold out for conviction.

The admission of Sheriff Ducray that he had the movie cases in mind when he selected the panel for a term of the county court was sufficient to warrant the action of the court in placing the coroner in charge of the extra panel.

Section 4000 of the Colorado Statutes, under which the trial of Ole Nelson took place, is a much-disputed law, and by many authorities is held to have no place in the present statutes of the state.

To Study Reaction of High School Student to Film

FOR the first time in the history of education as connected with the motion picture there will be conducted a nation-wide survey of the influence of moving pictures on the average high-school student throughout the country.

The National Committee for Better Films, affiliated with the National Board of Review of Motion Pictures, cooperating with several prominent educators, is broadcasting among some six hundred principals of high schools in cities ranging from five thousand inhabitants and under, to 75,000 and over, including New York City, a questionnaire on motion pictures to be answered by the students as a lesson in English.

This questionnaire, unlike some which are submitted with a view to bringing out a particular point either in favor of or against pictures, has no axe to grind, and seeks solely to discover the likes and dislikes of the younger generation who attend motion pictures, the relation of the pictures they see to their school work or their vocational selections, the number of times they are able to go to motion picture theatres, and the impressions carried away by them, etc.

See Pages 2441 to 2448

Vitagraph, in this issue of MOTION PICTURE NEWS, has made a sincere and painstaking effort to give the exhibitor an informative, unbiased and helpful advertisement on "Too Much Business."

First, the aim is to present, through text and illustrations, and without superlatives, a definite idea of the character and appeal of this particular picture.

Secondly, to give the exhibitor advertising material *he can use.* Because the picture seems particularly fitted to newspaper exploitation, several newspaper advertisements are given and exact information as to where and how the cuts may be had.

Thirdly, the advertising paper is illustrated.

* * *

This is the kind of advertising we have earnestly advocated.

It is not merely *at* the exhibitor.

It is *to* him and *through* him.

To him—with *information.* No bunkum; just an intelligent fact analysis of what the picture is.

It is *through* him—to the public. Material for him to use, and *safely* use, to bring his public to his theatre—and *keep* them coming.

* * *

This is the kind of advertising the exhibitor wants. It is the kind MOTION PICTURE NEWS wants, because it wants its advertising pages to be useful.

It is logical, proper and successful merchandizing.

Brandt's Letter a Tribute to Cooperation

A GLOWING tribute to the amicable cooperation that has existed among exhibitors of the New York territory, the exchange managers as represented in the New York F. I. L. M. Club, and the Hoy Reporting Service, is embodied in a letter from William Brandt, retiring President of the Theatre Owners Chamber of Commerce. Mr. Brandt's letter follows:

"F. I. L. M. Club,
719 Seventh Avenue,
New York City.
Gentlemen:

At this time, just prior to my being relieved from the office of President of this organization, I wish to extend my sincerest thanks and heartfelt gratitude for your very generous cooperation during my term of office.

The Theatre Owners Chamber of Commerce and the F. I. L. M. Club of New York City have demonstrated to the entire film industry, that when there is a proper meeting of the minds, that cooperation is possible, and the precedent that we have jointly established, will serve as an example to those who think that the exhibitor and the exchangeman are natural enemies.

I most respectfully urge that this work be kept up. With many kind personal wishes, I am

Cordially yours,
(Signed) WILLIAM BRANDT.
Theatre Owners Chamber of Commerce."

Radio Used in "Speaking-Movie" Experiment

An experiment recently conducted in the Chicago studio of the Rothacker Film Mfg. Co. resulted in the realization of a genuine "talking motion-picture." The invention is that of Harry J. Powell, Jr. The introduction of the radio made the new scheme possible. The method is briefly described as follows: A motion-picture is produced in the studio as usual, the scenario-writer having supplied the speaking lines and sound effects as if for a stage production. A number of theatres are equipped with radiophone receivers. At a broadcasting station are assembled the members of the cast; here is also located a "master projection machine," which it is believed can be synchronized with the projectors in the various theatres. The "master projector" throws the scenes on a screen at the broadcasting station in synchronization with the theatre projectors; the actors enact their parts in conjunction with the scenes on the screen, their voices being broadcasted to the various houses. Thus, the actions and voices of the players are registered at the same time before the different audiences. In the recent experiment Frank Bacon played the speaking role. Watterson Rothacker served as the director while Mr. Powers acted as cameraman. The Rothacker studio was used as the theatre and another print was run off at a neighboring broadcasting station. The experiment is reported to have worked out satisfactorily, action and sound being timed perfectly.

Edward Bowes, vice-president of the Goldwyn Pictures Corporation and managing director of Capitol theatre, New York.

President Invited

(*Continued from page 2419*)

In addition to President Cohen, the invitation was signed by Vice-Presidents, Executive Committeemen and the Board of Directors of the Motion Picture Theatre Owners of America.

The coming Convention in Washington in May will be the largest gathering of men and women yet held in connection with any division of the industry or the theatrical business. The meetings of the Convention Committee in the consideration of its program and the replies received from invited guests and theatre owners, amply justify this statement.

The Vice-President was formally invited to attend the Convention and he accepted the invitation and said he would address the delegates to the convention unless pressing official business interfered.

Several joint sessions of the Convention and Washington Committees were held.

MOTION PICTURE NEWS

William A. Johnston, Pres. & Editor
E. Kendall Gillett, Treasurer
George D. Gould, Managing Editor
Fred. J. Beecroft, Adv. Mgr.

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Neilan Joins Alliance with Goldwyn

ONE of the most significant producing alliances in recent years was consummated during the week when Marshall Neilan, recognized as among the screen's foremost directors, agreed to make his future productions in conjunction with the Goldwyn Pictures Corporation.

From this arrangement should develop some of the most important of all photo-dramas, for the Marshall Neilan unit will have at its disposal resources which insure productions of a magnitude even greater than those at this time associated with the Neilan name.

Marshall Neilan's company will work in Culver City at the Goldwyn studios and his first picture will be among the early fall releases. Before starting activity in California, Neilan, assistant director, cameraman and staff sail next Saturday for England on the S. S. Homeric.

Industrial Film Makers Hold Meeting

A meeting of producers of industrial films was held on April 19th at the United States Customs House at the invitation of the Bureau of Foreign and Domestic Commerce, and was addressed by Mr. M. F. Leopold, representative of the government.

Mr. Leopold explained the work already done by his department in the free distribution to churches, schools and other non-theatrical organizations, of films showing the processes of production and manufacture of various commodities. This work has only recently been commenced and there is a tremendous demand for such films. These must comply with the government regulations—must pass a Board of Review and must be entirely free from advertising except for the initial title which gives the name of the manufacturing company whose plant is shown.

The object of this work is to spread information both at home and abroad regarding the great industries of this country, and to offset similar propaganda already under way by various other nations.

The Bureau of Commerce desires the cooperation of all producers of industrial film, and further information can be obtained from Mr. Leopold.

Fox Announces Release of Spectacular "Salome"

Hardly a month passes but William Fox hands out a money-making surprise to the exhibitors throughout the country. This time it is "Salome," treated in a sequence of tinted film upon which a small fortune has been spent in the making.

According to the officials at the Fox offices no single picture of the length and magnitude of "Salome" has ever been offered to exhibitors with sequences of scenes hand-painted.

Industry Rallies to Support of Big Charity Campaign in New York

Popularity Contest for Association for Improving Condition of Poor

WITH the full sanction and enthusiastic support of all of the companies represented in the Motion Picture Producers and Distributors of America, Inc., and with the co-operation of local exhibitor bodies, Will H. Hays invoked the full energy of the motion picture industry to the drive of the New York Association for Improving the Condition of the Poor. In addition to serving a worthy and very deserving charity, and serving it with a fulness that no charity, short of the Red Cross, ever received before, the leaders of the industry have chosen this opportunity to counteract much of the unfortunate criticism to which it has been subjected recently.

The support of this drive will take the form of a popularity contest to decide the King and Queen of the moving picture business, and almost overnight an organization was effected by the motion picture industry for full co-operation with the A. I. C. P. For the time being the motion picture working committee is operating from the office of the Motion Picture Producers and Distributors of America, Inc., at 522 Fifth avenue, and the A. I. C. P. is located at 1 East Fifty-seventh street.

The campaign was started on April 18th by the issuance to New York newspapers of the following statement from the office of Mrs. Courtlandt D. Barnes, Chairman of the May Carnival Committee:

"Under the auspices of the most representative men and women of New York, Their Majesties the King and Queen of the Movies will be crowned in New York on the night of May 9. Who are these rulers? Nobody knows now. The King and Queen are to be selected by votes of the people in a popularity contest which will open on Saturday, April 29, and continue until midnight of May 9, when the final count will be held at a May Carnival in the Hotel Astor, arranged for the benefit of the sick, the poor and the unemployed. Every vote cast will cost ten cents, and it will serve not only to designate some prince or princess of the screen for throne honors, but it will buy a bit of food, a few drops of medicine or some rays of sunshine for stricken tenement mothers, ailing children and unemployed sick men who are under the care of the New York Association for Improving the Condition of the Poor (A. I. C. P.).

"The rules of the May Carnival voting contest are simple: All motion picture players are eligible. The contest will be divided into two classes—one for men and the other for women. The votes are to be sold for ten cents each, but only those ballots which have actually been paid for will be counted. There will be no restriction on the number of votes which one person may buy and cast for a single star. Because of this and because of the fact that every vote will be equivalent to a ten cent cash certificate to aid the sick and the needy of the city it is hoped that the volume of balloting will exceed that of any similar competition ever held.

"Stars and their managers may do as much campaigning as they desire, through personal appearance of the actors and actresses, through film announcements and by regular advertising. Producing companies have promised to have their stars participate actively. Once the voting has begun, electioneering will be in order.

"On behalf of many artists, campaigns are being planned and will be prosecuted vigorously, as every vote will mean ten cents more for the health and relief activities of the A. I. C. P. in the tenement districts. Throughout the period of the voting daily bulletins will inform the public of the standing of the leaders in the two classes.

"The balloting will continue up to midnight of the night of the carnival, May 9. The leading stars will appear in person at the carnival and managers and election committees of debutantes will sell votes for their favorites. A most elaborate entertainment for the evening is being planned, and the standing of the stars and the progress made will be communicated to the audience in some novel way. Votes will be auctioned off by one of the city's prominent auctioneers. When the contest is closed, the votes will be counted and the King and Queen will be announced and they will be crowned with ceremonies befitting their regal position.

"The voting and the carnival at which the winning actor and actress will be crowned will be held under the auspices of the May Carnival Committee, of which Mrs. Courtlandt D. Barnes is chairman. Among other social, business and philanthropic leaders who have accepted places on the committee are Mrs. William K. Vanderbilt, 2nd, Mrs. E. H. Harriman, Judge Elbert H. Gary, Cornelius N. Bliss, Jr., Dwight W. Morrow, Thomas Cochran and R. Fulton Cutting.

"All of these people and also city officials are taking part in the preparations for the carnival and are giving their time and attention to make it one of the outstanding events of the year. Offices and equipment donated by the New York Trust Company in its branch at 1 East Fifty-seventh street have been opened, and the contest will be directed from there.

"The motion picture industry is co-operating to the fullest extent to make the contest a success. Under the chairmanship of Will H. Hays, former Postmaster General, a Motion Picture Committee has been formed, upon which most of the prominent producers, distributors and exhibitors have accepted places. The motion picture companies have placed their resources unstintedly at the disposal of the committee, and each one has assigned a man to give the contest his entire time, if necessary, in order to assure its success.

The personnel of the May Carnival Committee is:

Executive Committee, Mrs. Courtlandt D. Barnes, chairman; Courtlandt D. Barnes, James G. Blaine, Jr., Cornelius N. Bliss, Jr., E. H. Gary, Will H. Hays, Mrs. W. K. Vanderbilt, 2nd.

Finance Committee, E. H. Gary, chairman; James G. Blaine, Jr., treasurer; Thomas Cochran, R. Fulton Cutting, Gates W. McGarrah, Dwight W. Morrow, Seward W. Prosser.

Publicity Committee, John Price Jones, chairman; Cornelius N. Bliss, Jr., Martin Egan, Guy Emerson, Ivy L. Lee, Albert G. Milbank, George Murnane.

Dance Committee, Courtlandt D. Barnes, chairman; Committee on the Sale of Tickets, Mrs. W. K. Vanderbilt, 2nd, chairman; Committee on the Sale of Ballots, Mrs. E. Roland N. Harriman, chairman.

Motion Picture Producers and Distributors Committee, Will H. Hays, chairman; Hiram Abrams, Paul Brunet, William Fox, Frank Godsol, D. W. Griffith, Earl W. Hammons, W. R. Hearst, Carl Laemmle, Marcus Loew, P. A. Powers, John M. Quinn, Joseph M. Schenck, Lewis J. Selznick, J. D. Williams, Adolph Zukor.

Motion Picture Exhibitors Committee, William Landau, chairman; Max Barr, Louis F. Blumenthal, J. Alton Bradbury, William Brandt, Leo Brecker, Bernard Edelhertz, Hyman Gainsboro, David Keiverstein, S. A. Moross, Charles Moses, Benjamin S. Moss, Charles L. O'Reilly, Samuel Peyser, Joseph Plunkett, Herman Rachmil, Hugo Reisenfeld, Samuel Rothafel, Rudolf Sanders, Samuel Sonin, Charles Steiner and David Weinstock.

The Board of Managers of the A. I. C. P. comprises: R. Fulton Cutting, De Witt J. Seligman, Percy R. Pyne, John Greenough, Henry G. Barbey, Albert G. Milbank, George Blagden, Charles C. Burlingham, Frederic P. Moore, Franklin B. Kirkbride, Harry Pelham Robbins, Cornelius N. Bliss, Jr., Philip Van Ingen, M.D., James Sheldon, Acosta Nichols, Ernesto G. Fabbri, John A. Kingsbury, Haven Emerson, M.D., Mrs. A. A. Anderson, Dwight W. Morrow, Mrs. J. A. Burden, Jr., Thomas Cochran, Langdon P. Marvin, Miss Ruth Twombly, M. Friedsam, Homer Folks, Harvey D. Gibson, J. Alexander Miller, M.D., William B. Thompson, Mrs. Cornelius N. Bliss, Jr., George B. Post, John Henry Hammond, Mrs. August Belmont, Miss Ruth Morgan, Samuel S. Keyser, George Murnane, Robert B. Perkins, Mrs. Courtlandt D. Barnes, Mrs. John H. Prentice and Mrs. E. H. Harriman.

Illinois Theatre Owners Elect Officers

THE new board of directors of the Illinois Motion Picture Theatre Owners, which was elected at the convention in Chicago two weeks ago, held its first meeting Tuesday and elected officers of the organization for the ensuing year.

They are: L. M. Rudens, of Aurora, who succeeds himself as president; Sam Abrams, vice-president; J. B. Dibelka, secretary-treasurer; W. J. Sweeney, organizer.

The following arbitration committee to sit with a similar body from the Film Board of Trade and arbitrate differences arising between exhibitors and exchange men, was named: William Pearl and J. C. Miller of the state and J. B. Dibelka, George Hopkinson and Verne Langdon of Chicago.

A large number of directors were present and the meeting was most harmonious.

In the Film Centers

Activities of Exchange Managers, Exhibitors, Salesmen and Others

Kansas City

WHEN "Curley" Calvert, manager of Universal's Kansas City office, announced that try-outs were in order for a baseball team to represent the Kansas City film folk, he reckoned not with the number of prospective candidates. Following the initial call for practice, sex being no barrier, it now begins to look as though "Curley" will have to stage an elimination series before selecting a representative team, as about one-third of the Kansas City employes are clamoring for "berths" on the club—all except Pathe and First National, which will organize teams of their own.

Robbers who entered the film building in Kansas City last Friday night broke into the office of United Artists on the seventh floor of the building and took $50 from the desk of Leo J. Doty, assistant branch manager. The police have made no headway in the investigation which followed. Entrance to Mr. Doty's desk was gained by picking the lock.

That spring is blossoming forth with a rapid increase of business in the South can be stated on the authority of none other than Col. "Bill" Yoder, southern district manager for Pathe, who spent his semi-monthly week-end in Kansas City last week. Encouraged by the development of new oil fields, exhibitors of the South are building larger and better theatres, while the patronage steadily is increasing enough to justify the improvements being made.

Myron Selznick, with thirty members of his staff, was in Kansas City last week, on his way to Los Angeles. In the party was one member who was jubilant over the fact that California was to be their destination, Owen Moore.

"All the Moore tribe lives in California and I am mighty glad I am soon to be there," he said. "My mother and three brothers live on the west coast and I have not seen them in three years."

The Cozy theatre, Topeka, Kan., has just completed the installation of a Hope-Jones organ and, in the words of H. G. Gill, exploitation representative of First National's Kansas City office, "in order to give the organ the proper send-off before a large audience, the strains of melody were started on the opening day of 'Penrod,' which had been given a good advance campaign that assured capacity business."

L. J. McCarthy, who seems to do more than merely carry a folio for First National's Kansas office, has done the "unheard of." He has "gone and done it" for the first prize contest week in a seemingly close struggle among the members of the sales force. McCarthy reached the high mark with a pocket full of business that totaled more than $8,000. Not a bad week.

Pen Sketches

ARMED with a "three-cornered" experience, as exchangeman, producer and exhibitor, Bernard C. Cook, manager of the Standard Film Exchange, Kansas City, is one of the few men in the territory who truthfully can say: "Yes, I know just how you feel about it." Incidentally, in regard to feelings, Mr. Cook is in a fit of glee just now over the success of the picture "Mickey," which is doing a splendid "comeback" in the Kansas City territory.

Bernard C. Cook

Mr. Cook came to New York from Holland in 1906 and opened one of the first motion picture houses in Brooklyn, Saxe's Fifth Avenue theatre now standing on the site of Mr. Cook's old theatre. In 1908 Mr. Cook branched off into the vaudeville game and later made a tour from coast to coast, producing films for civic and other organizations in different cities.

In 1920 Mr. Cook accepted a position with Selznick in New York, but did not remain long in the East, coming to Kansas City as manager of the Peacock branch office. In May, 1921, he assumed managership of the Kansas City Standard office, which now is his present position.

Quiet, unassuming and a possessor of a most pleasing disposition, Mr. Cook's most staunch friends are in the ranks of the exhibitor.

* * *

HERE'S the man that has worn out more pencils than any other human being in the city of Buffalo. It's Al Teschmacher, booker at the Pathe office. Al has been booking pictures for various exchanges, but mostly for Pathe, since the town was rebuilt after its destruction by the Indians. He is known to every exhibitor and exchange man along the Niagara frontier, Southern Tier, western New York and so forth. In fact Al has been in the business so long and has accumulated so much money that he has been forced to build a palatial mansion in the Queen City of the Lakes. The banks refused to take any more of his "geld." Al has been in charge of the booking department of the Pathe exchange for the past decade and he will probably be in the same place for the next half century. "The Dean of Bookers" in spite of his long connection with the film industry, has never been in jail. In fact he is said to have amassed his present fortune by hard labor. He has never been tempted by bootlegging, which is now thriving in this stick of the woods. Al is the only part of the office equipment which will not be renewed when Pathe moves into the new Beyer Film building May 1. He will go intact.

Al Teschmacher

Cleveland

J. E. STOREY, general representative for Pathe, spent a few days of last week giving the fellows of the local Pathe exchange the glad hand, and trying to convince them that business is fine. Storey is making a tour of exchanges.

Emery Downs, for ten years manager of the Knickerbocker theatre, has joined up with the local Pathe outfit, as sales representative. Downs is covering the Akron Canton territory with Pathe short subjects.

J. R. Johnson, who held the palm for stability, being local manager for Vitagraph for several years, is now right hand man to C. E. Almy, manager of the local Metro office. The interim between being manager for Vitagraph and assistant manager for Metro, was passed in the local office of United Artists.

James B. Reilly, local representative for the American Releasing Corporation has moved into his new exchange quarters, fifth floor of the Cleveland Film Exchange Building. G. W. Reed, who was with Reilly when he was manager for Realart, is again associated with him as assistant manager.

W. H. Donaldson is in charge of the local office of Second National Pictures. Office space has been secured on the fourth floor of the Film Bldg.

George Jacobs, manager of the Consolidated Film Service, one of Cleveland's independent exchanges, was in New York last week. It is rumored that Jacobs will have something interesting to announce upon his return.

Herbert Ochs has resigned as exchange manager here for the W. W. Hodkinson Corporation.

Des Moines, Iowa

C. W. ROSS has been appointed by Mr. H. M. Berman to represent him in this territory as special representative on "Foolish Wives." He left the local office this morning to call on the exhibitors relative to this Super-Jewel production.

Edgar B. Haines left for a tour of the north-east to interview exhibitors concerning "Foolish Wives" and other productions. He is expected to be back in the office on Friday or Saturday.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

The Chicago branch of the Illinois Motion Picture Theatre Owners held its annual meeting at the Vitagraph Projection Room last week and elected the following officers to serve for the ensuing year: Pres., Ludwig Siegel, Prairie Garden Theatre; Southwest Side Vice-Pres., A. Sapperstein, Palais Royal Theatre; West Side Vice-Pres., H. Goldson, Julian Theatre; South Side Vice-Pres., George Paul, Grand Theatre; Northwest Side Vice-Pres., Julius Lamm, Brunhild & Young Circuit; Recording Sec., Sidney Smith, Illinois Theatre; Financial Sec., Adolph Powell, Wicker Park Theatre; Treasurer, D. J. Chrissis, New Regent Theatre, and Board of Directors: L. H. Frank, Halsted Theatre; E. J. Haley, Hillside Theatre; Andrew Cuser, Queen Theatre; Nathan Joseph, Lincoln Theatre; J. Paley, Empire Theatre; Wm. F. O'Connell, Vernon Theatre; M. Siegel, New Home Theatre, and Joseph Hopp. The Chicago branch will move to its new offices at 752 S. Wabash Avenue on May 1st.

Nathan Ascher and R. T. Kattering were among the directors elected at the American Theatrical Hospital Association meeting held this week in the chambers of Judge Joseph Sabath, who was re-elected president for a third term. This hospital is unique, being the only theatrical edifice of its kind in the world where the ill and indigent actor or actress, whether connected with the speaking stage or the silver screen, may find expert attention and refuge. Funds for continuing the work will be raised by a benefit performance at the Colonial Theatre, Sunday afternoon, May 21st, at which all the leading stars in Chicago will be present.

The opening of the new Dittman house at Freeport, Illinois which has been named the Lindo, was an important event of the week, and a large party of Chicagoans attended the opening, returning on the morning following. The Chicago party included: Harry Lorch, Goldwyn; I. Decker and I. L. Leserman, Universal; E. J. Eichenlaub, Associated First National; Messrs. Agnew and Stover, Famous Players-Lasky Corporation; Mr. and Mrs. Harry Weiss, Superior Screen Service; J. L. Friedman and I. Natkin, Celebrated Players; Edwin Silverman and "Red" Johnson, Select; I. M. Schwartz, Educational Film; Edward J. Mager, Chicago representative of the Dittman Theatres; Neil Caward and Paul Kuhn, Burnet-Kuhn Advertising Agency; Ralph Proctor, Universal, and Cress Smith, United Artists. The premier program included "Miss Lulu Bett," as the feature; "Out of the Inkwell." a Pathe News Weekly, and five acts of Orpheum Time Vaudeville. The Lindo, which was designed by Architects Rapp and Rapp, of Chicago, has twelve hundred and twelve seats and is one of the handsomest and most luxurious theatres in the state.

Chief of Police Fitzmorris, ex-officio head of the Chicago Moving Picture Censor Department, has stated that films featuring Roscoe "Fatty" Arbuckle will be passed on the same as any other features, and the fact that Mr. Arbuckle was put on trial in connection with the death of Virginia Rappe, will not be considered in censoring his pictures.

Harry A. Spanuth has taken over the lease of the Ziegfeld Theatre on Michigan Boulevard, one of the city's oldest first-run downtown houses. While Mr. Spanuth will continue the Ziegfeld policy of showing only the best features, he has cut the admission price from $1.10, including war tax, to 55 cents, all over the house, starting April 16th. One of Mr. Spanuth's first moves on taking over the theatre, was the installation of a complete radio-phone equipment, which will give afternoon and evening concerts daily. Mr. Spanuth will retain his interest in the Commonwealth Pictures Corporation, and intends to put some important foreign-made pictures on the market at an early date.

Richard Kipling, of Kipling Enterprises, was in Chicago this week conferring with Sales Manager Belford, of his organization. Mr. Kipling is very optimistic over the outlook for independent producers of feature pictures and believes that by Fall a splendid market will await their product. After a visit to New York and other eastern cities, Mr. Kipling will return to California where he makes his productions.

Manager Schaak, of the Keystone, has taken over the active management of the Panorama Theatre on Sheridan Road.

Barney Ziv, well known in Chicago moving picture and newspaper circles, is now handling the publicity for the Chatham Theatre.

Jones, Linick & Schaefer will start wrecking McVicker's Theatre on May 1st, and as soon as the site is cleared, will rush the erection of a new McVicker's. This will cost upward of one and one-half million dollars. The new house will seat three thousand, and according to statistics, is located on the busiest street in the world. Jones, Linick & Schaefer have a surprise in store for the trade when they reveal their plans to insure rapid construction on this house, which is expected to be open for business in five months from the time wrecking crews get to work on the building.

The special showing of pictures, with a view to testing out the preferences of Chicago school children, is being continued at the Tivoli Theatre, five thousand boys and girls being admitted free each Saturday morning. Balaban & Katz are co-operating with Superintendent of Schools Peter A. Mortenson in this work and the results of the showing are being classified and will be passed on to film producers for their future guidance, as well as to school authorities, women's clubs, and parent-teacher associations throughout the country. To date pictures with a patriotic appeal lead in popularity, with nature studies a strong second, although a picture of a bear hunt met with disapproval, the youngsters fearing the cub was being hurt when trapped. On the other hand nature studies, which showed animals free in their natural haunts, were greatly applauded. Travel pictures, such as scenes in Normandy and Egypt, bored the youngsters, but the presentation of airships, automobiles, guided by wireless, and other speed contrivances went over big. After the grade schools have been given an opportunity to attend these selected shows, the high school pupils will be invited, and later programs will be given for the students of the University of Chicago.

Al Steffes, president of the Minnesota Motion Picture Theatre Owners, stopped off in Chicago for a few hours Sunday en route from Washington to his home. Mr. Steffes had been called to the national capitol by President Sidney Cohen to assist in personally extending to President Harding the invitation of the Motion Picture Theatre Owners of America to attend the convention, which will open in Washington on May 8th.

Manager Harry Lorsh, of Goldwyn, has added three men to his sales staff. They are G. H. Oldfield, who is well known to Chicago exhibitors, having formerly been connected with Realart and other exchanges, and R. Lloyd, Harris and Barney Kean, both of whom have recently been connected with the Paramount exchange at Omaha.

Al Hoffman is now connected with Robertson-Cole's sales force and will cover city territory. Mr. Hoffman formerly was manager of the Paulina theatre and has a wide acquaintance in this district.

Among out-of-town movie men seen on film row this week were J. S. Jossey, representative of the Arrow Film Corporation, of New York; J. W. Bidwell, of the Reelcraft exchange of Davenport and Omaha; George Walker, of the Subway theatre, Elkart, Indiana; and J. J. Stewart, of the Victory theatre, Peotone, Illinois.

J. A. Steinson, formerly manager of Vitagraph's St. Louis exchange, has been appointed Chicago manager to succeed W. C. Brimmer, who resigned the Chicago managership last week. C. W. Taif remains as assistant manager and no immediate changes are contemplated in the staff, according to Mr. Steinson. Mr. Brimmer, in the year he has managed Vitagraph's local exchange, has made a splendid record and was one of the most popular managers in the Chicago territory.

O. A. Brown, manager of Associated First National's Indianapolis office, was in the city this week conferring with District Manager Seery and Manager Eichenlaub, of the Chicago exchange. Mr. Brown reports business in Indianapolis and throughout the territory is showing an improvement, outside of a few localities, and that theatre owners are much encouraged.

"Foolish Wives," Universal's super feature, opened at the Tivoli, Senate and Pantheon theatres this week to big business, despite adverse weather conditions, and next week will be shown at 32 houses, when 25 prints will be used. 164 Chicago theatres have now been booked to play this big production and Ralph Proctor, in charge of the picture in the territory, points with pride to the northside record, where every house but one will play "Foolish Wives."

Western Division Manager E. C. Jensen, of the Goldwyn Pictures Corporation, stopped off in Chicago enroute to Denver and the coast, where he will establish his headquarters at Los Angeles, having been assigned to the supervision of the entire western and southern territory. Mr. Jensen has recently been in Detroit and other key cities and states that the motion picture business in industrial centers is looking up, and that many houses which have been closed, are reopening. He states that all indications point to a splendid late summer and fall business for the motion picture theatres.

Exhibitors' Service Bureau—Pages 2426-2439

Conducted by J. S. DICKERSON

This cut shows how E. R. Rogers, managing director of the Rialto theatre, Chattanooga, Tenn., exploited his recent engagement of "Shame."

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horator, Alhambra theatre, Toledo.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
Lee A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
S. Barret McCormick, Managing Director, Allen theatre, Cleveland.
E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.
G. E. Brown, Managing Director, Loew's Palace theatre, Memphis, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Willard C. Patterson, Criterion theatre, Atlanta.
B. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
J. A. Partington, Imperial theatre, San Francisco.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Eugene H. Roth, California theatre, San Francisco.

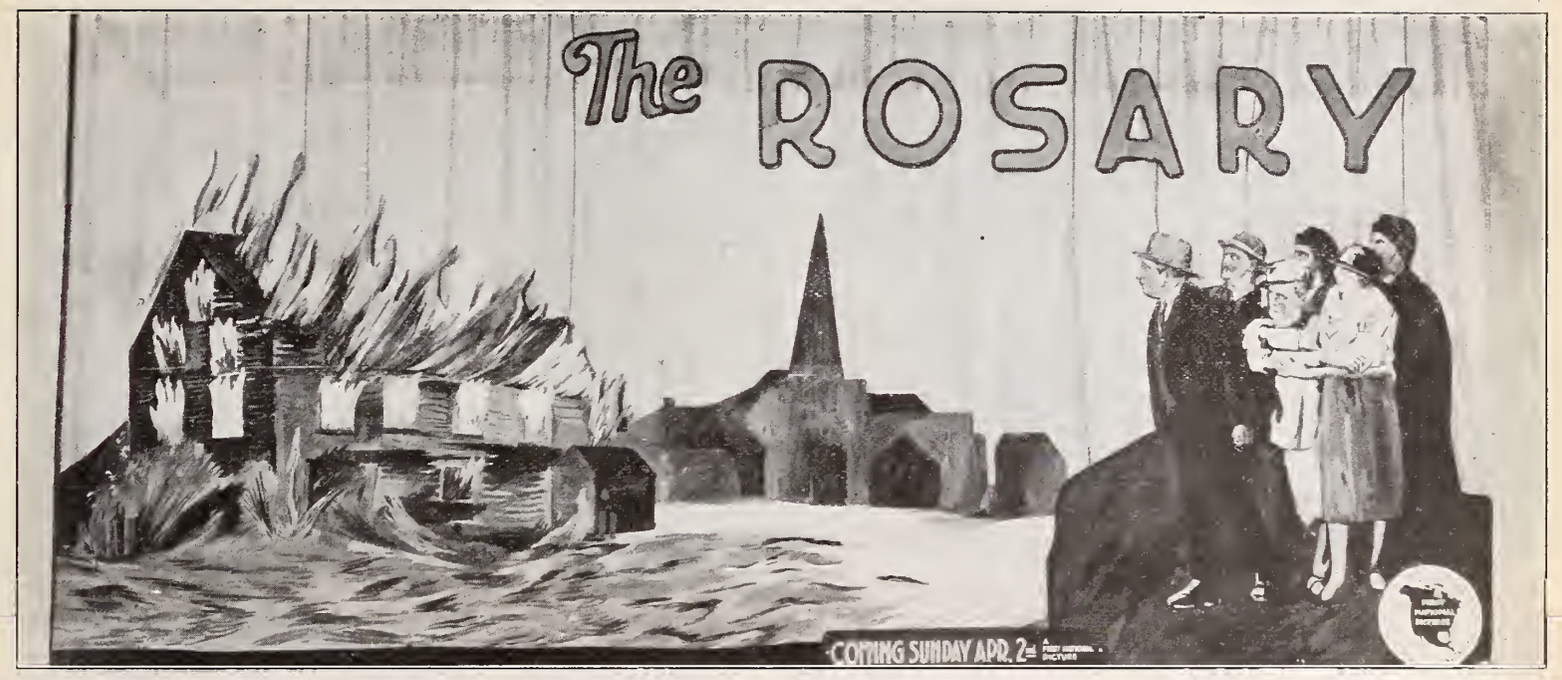
"Too Much Business" Section Announcement

The attention of the exhibitor is called to the special section on Vitagraph's comedy feature, "Too Much Business," immediately following the Exhibitors' Service Bureau.

Contained in the eight pages are: information that should enable the showman to put the picture over to big business; reproductions of ready to use ads; a visualization of the picture and facsimiles of the paper prepared on the production.

This section was prepared at the instigation of Motion Picture News with the belief that what is contained therein will be of actual service to the exhibitors who will play the picture.

Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Herbert J. Thatcher, Strand theatre, Salina, Kan.
Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.
L. W. Barclay, Managing Director, Nemo theatre, Johnstown, Pa.
Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
J. L. Johnston, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
C. C. Perry, Manager, Astor, Strand and Liberty theatres, St. Paul, Minn.
Nelson R. Bell, Publicity Director, Crandall's theatres, Washington, D. C.
L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.
Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
Samuel Sivitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.
Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
George Tooker, Manager, Regent theatre, Elmira, N. Y.
Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.
Phil Gersdorf, Supervisor, Southern Enterprises theatres, Macon, Ga.



Explanatory to the accompanying story relative to the lobby decorations on "The Rosary," recently used by Ascher's Merrill theatre, Milwaukee, Wis.

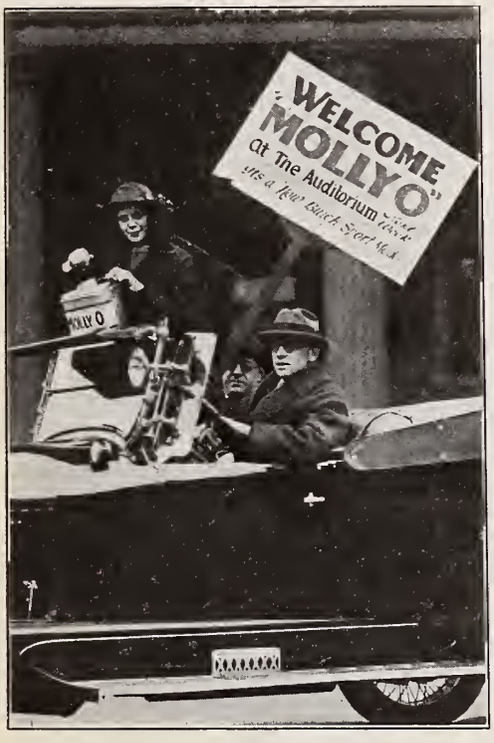
"Rent Free" Stunt Baits Fans Into Giving Some Dope

The Trio theatre, one of Milwaukee's neighborhood houses, wanted to get a slant on their patrons and got out a novel stunt to get the dope. It also built attendance for the showing of "Rent Free."

They distributed blank cards asking for the necessary information at the nearby schools. If the card was returned to the box-office filled out to the box-office it was good for a free admission.

The card wanted to know the names of the favorite stars and "Why or why not" the writer had not been attending the Trio theatre.

With the free admissions as the bait, the theatre got the information it wanted.



"Molly O" ballyhoo used by H. M. Rouda, of the Auditorium, Dayton, O.

Wettstein Originates Another Novelty Lobby Display

MANAGER WETTSTEIN of the Merrill Theatre, Milwaukee, Wis., won unstinted praise for his pretentious lobby front on "The Rosary."

Combining a hand painted scene with cutouts of characters from the picture he produced a board for the front of the theatre 30 feet wide and 10 feet deep. the drab photograph fails to do justice to the harmonizing and attracting colors. The sign was a beacon fire for all passersby. The simile is apt for the manager got his idea from the fire scene in the picture; and it attracted the crowds just the same as a real fire would have done.

Realistic Prologue for "Orphans of the Storm" at the Mission Theatre

"Orphans of the Storm" when presented at the Mission theatre, Los Angeles, was preceded by an unique screen prologue conception, the work of Burrud-Sunset scenic pictures.

This prologue was the first of its kind offered in this country, and represented in a series of expressive pictures caught by the camera during atmospheric disturbances, what the thematic background of the Griffith story deals with—the turbulent stormy days of the French Revolution.

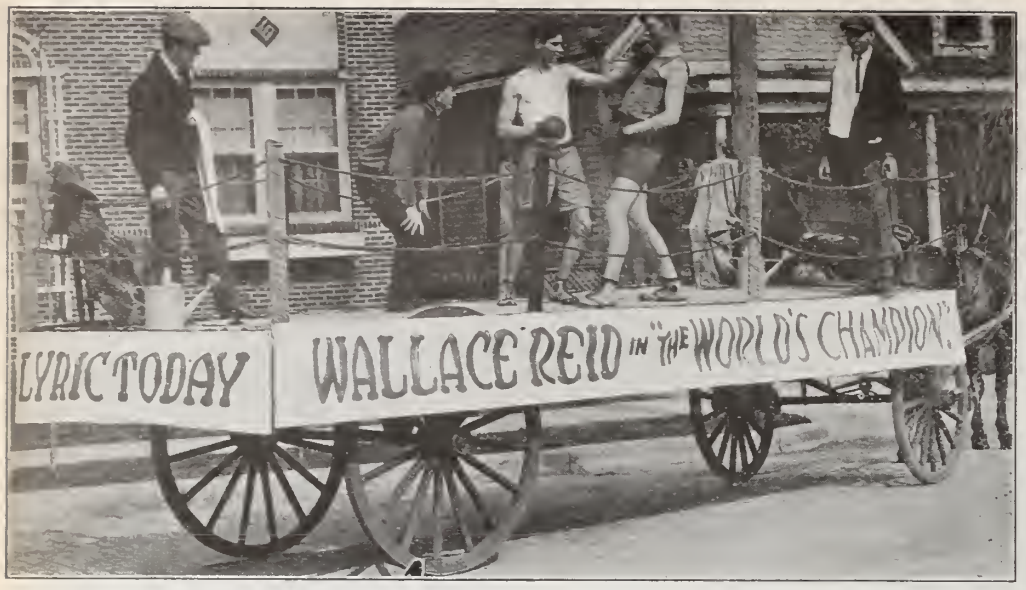
Burrud waited for days with his cameramen in the regions back of Arrowhead lake to catch a terrific blizzard. This, the opening of the screen prologue, represents the period of turmoil which reigned in Paris after the rule of Louis XVI. The prologue, going from the terrific swirl of snow and ice into the calm of a winter morning, expresses in natural wonders the revolutionary disturbances under Robespierre and Danton, and the short period of rest following. The aftermath—the crystallization of the country, laden with snow and ice, burdened by the weight of its own creation—again represents the period following the first fury of the people, when it was burdened by the tyranny of a small minority, the Judges of the Tribunal of the People, its own elected.

"Cooganizing Movies" Latest Streator Suggestion

"Cooganizing the movies" is a suggestion made in an editorial by a Streator, Ill., newspaper as the result of a nifty exploitation campaign on "Peck's Bad Boy," conducted by Bradford Brayton, manager of the Majestic. The editorial took this way of taking its stand with the motion picture people against the fanatical outburst and the suggestion of using young Jackie as the standard of motion pictures did more to create favorable sentiment for motion picture entertainment in Streator than any number of sermons from the pulpit could have done.

Incidentally, Manager Brayton had not one but fifty young Jackie Coogans invading the city during the showing of this attraction. They distributed handbills as part of the exploitation campaign and their invasion of the town hall and the mayor's office was a stunt that was reported by the newspaper, and won endless word of mouth advertising.

Showing the stage setting and the artists in costume when Lowell Calvert, managing director of the Capitol theatre, St. Paul, presented excerpts from "The Prince of Pilsen."



This ballyhoo for "The World's Champion" was used by Manager C. A. Crute, of the Lyric theatre, Huntsville, Ala.

Oshkosh Fans Compete for Prizes

West Theatre Uses Clever Method in Selling "A Connecticut Yankee"

THE management of the West theatre, Oshkosh, Wis., conducted an elaborate exploitation campaign in connection with the engagement of "A Connecticut Yankee in King Arthur's Court."

As a started, 10,000 small cards were printed, each bearing this legend: "Ten One-Dollar Cash Prizes Given Away for First Ten Correct Answers. What Happened at 12:03 (noon), June 20th, Year 528 A. D.. Mail to 'Connecticut Yankee,' West theatre, before —."

These cards were mailed to more than three thousand names on the West theatre's list, and distributed by boys about the town. Free admission to the show compensated the boys' labor.

Special arrangements were made with the superintendents of schools, whose assistance resulted in putting the card into the hand of every Oshkosh school child.

Of course, the answer to the question was the great eclipse of the sun, which is capitalized in the picture. More than 3,500 replies were received from students and townspeople.

Another contest was announced in the newspapers prior to the opening of the engagement, and closed after the picture had been shown two days. This offered several cash prizes for the best two newspaper advertisements gotten up by patrons for use in advertising the picture. This contest brought even greater results.

Armored motorcycle riders "from King Arthur's Court" were sent through the city's thoroughfares carrying large pennants proclaiming the virture of "A Connecticut Yankee."

A special children's matinee was given during the week of the run, and, with further cooperation by the school authorities, tickets at reduced rates were distributed in the school rooms.

Tie-ups with a number of local book and stationery stores were effected and extensive displays of Mark Twain's work were placed in the windows. Placards and original posters also were inserted in these displays.

"Cryptograph" Has Ottawa Fans Guessing

MANAGER W. F. BROOKER of Loew's theatre, Ottawa, originated what he called a "cryptograph" recently that had all the local fans guessing. In an issue of the theatre's house organ, prizes were offered to patrons in a contest which consisted of the deciphering of two code words, "Oga Hmpue?" The first five correct replies were rewarded with passes which were good for two admissions at any performance. The code used proved to be a real puzzle to many.

The correct answer was "Quo Vadis." The solution was obtained by first writing a code alphabet and then a second alphabet, the "A" of which was placed under the code letter "O" and the remaining letters in regular sequence.

Novelty Ads. Used in Lorain, Ohio, Campaign

AUGUST ILG, manager of the Wonderland theatre, Lorain, Ohio, lined up a clever advertising campaign on "My Boy" and "Penrod," which he is running successively. Here's the stunt. He played "My Boy" first. During the engagement of the Coogan picture, he ran a verbal battle in the newspapers between Wesley Barry of "Penrod" and Jackie Coogan of "My Boy," as to their respective merits of their pictures. Barry argued the case of "Penrod" of course, and Coogan advanced the cause of "My Boy." The public is to decide the winner.

In this way Ilg kept the two features "My Boy" and "Penrod" in the public eye constantly for two weeks without interruption. Also he aroused a lot of interest in both pictures for people who were not regular movie fans.

Lobby and Ballyhoo Stunt Put Over by New York Audubon

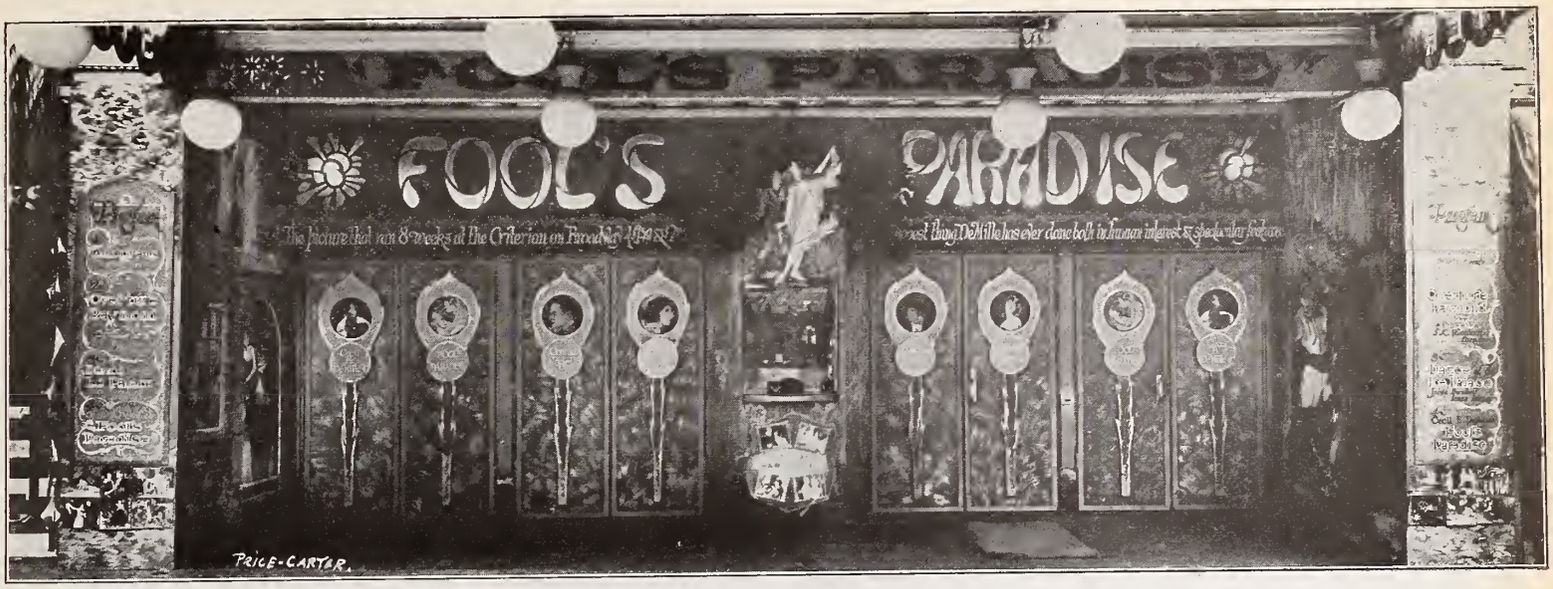
The Audubon Theatre, New York, set another precedent in the exploitation of a news reel in its publicity campaign for the issue of Fox News containing the special feature "Vesuvius Conquered." The stunt was unique and the resulting box office returns amply justified the effort of giving widespread publicity to a short subject.

Mounted on an automobile truck were two papier mache volcanoes, each six feet in height. Each was shaped and painted to resemble the famous Italian fire mountain, and each exuded a heavy column of smoke, which came from large quantities of punk inserted and lighted within the miniature craters.

The ballyhoo was paraded about the streets of the city for six days prior to the opening. Large lettered banners gave the identity of the picture and the theatre.

With the opening of pictures showing one of the "volcanoes," still belching smoke, was placed in the theatre lobby and attracted considerable notice.

Lobby front on "Why Girls Leave Home" by Arch Bamberger of Empress theatre, Owensboro, Ky.



This "Fool's Paradise" lobby front was used by the Strand theatre, Seattle.

Wright's "Fool's Paradise" Prologue

Seattle Number Most Pretentious Ever Presented in Western City

"FOOL'S PARADISE," when it played the Strand theatre, Seattle, Wash., a few weeks ago, was given one of the most elaborate presentations seen in that city during the present season, by Manager H. B. Wright and his associates.

The lobby display, arranged and executed by members of the theatre staff, was exceptionally striking. It was done in brilliantly contrasting colors, and was as effective at night as during the day, because of the unusual lighting effects used. All of the large wording was lighted from behind through transparent letters. Each door panel contained a likeness of one of the leading characters of the picture, or an action still, in a red, flame-shaped frame upon an orange background.

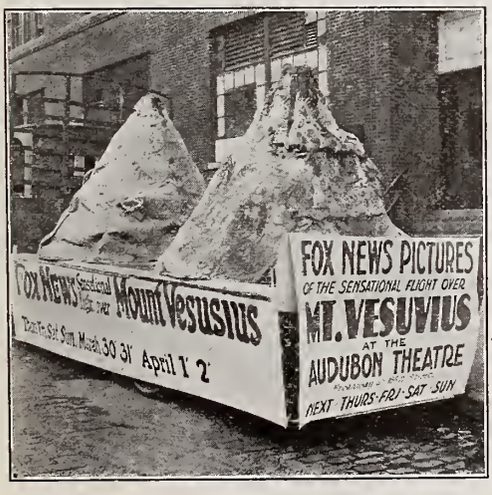
On one side of the lobby the Mexican cantina, with its Spanish dancers and habitues, was duplicated. The other side featured the scene in the alligator den, with cut-outs of the alligators, open-mouthed, in the foreground. Exceptional coloring and lighting made these displays especially attractive. The entire theatre program was billed at the extreme sides of the lobby.

All of the ushers in the theatre were attired in Spanish or Mexican costumes, with wide-brimmed hats, fancy shawls and many-hued dresses to complete the atmosphere.

The prologue for the feature was presented by two Seattle dancers, Sylvia Bernhard and Irene Isham, in a specialty arranged by Conductor S. K. Wineland, of the Strand orchestra. It was a replica of the ice ballet scene in the photoplay itself, and was titled "The Dance of the Ice Palace." The stage was decorated with a large drop painted especially to represent the scene in the photoplay. Huge snow-men stood at both sides of the stage, and snow fell on the dancers during their entire performance.

J. Chambers, head doorman at the Strand, planned and executed a large part of the novel scenic and lighting effects, both in the prologue and lobby displays.

The accompanying photographs show the lobby display and prologue used by the Strand during the "Fool's Paradise" engagement.



Ballyhoo for "Conquering Mt. Vesuvius" used by the Audubon theatre, New York.

Newman Theatre, Kansas City, Radio Broadcasting Station

HERE is the result of an exploitation stunt of Frank L. Newman at his Newman theatre last week in Kansas City—a top head story on the front page of the Kansas City Star:

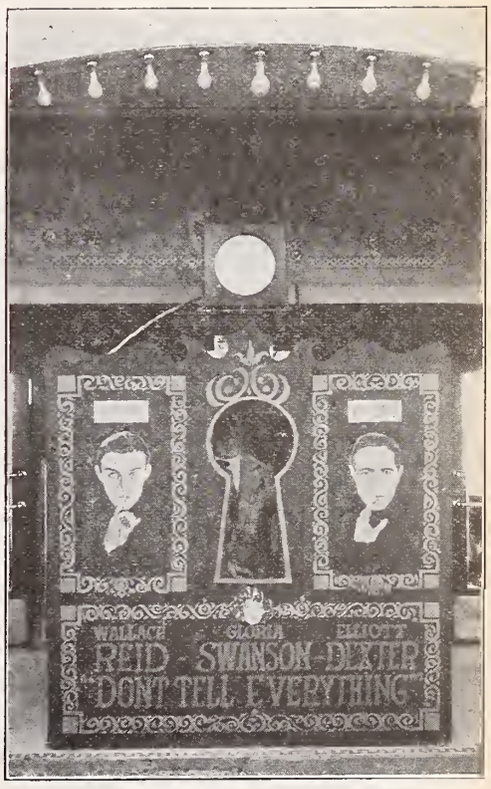
"An audience of more than 2,000 persons at the Newman theatre last night listened to the Newman orchestra play the special 30-minute program. Out in the residence districts of Kansas City and in the small towns in surrounding states an audience of countless thousands listened in with radio outfits."

"The broadcasting was done by the Star and the Western Radio Company. Two microphones were used. One suspended over the head of the audience beneath the balcony carried the louder strains of the orchestra, while the one in front of the pit transmitted the solo numbers by Miss Lillian Crossman and Frank Ridge."

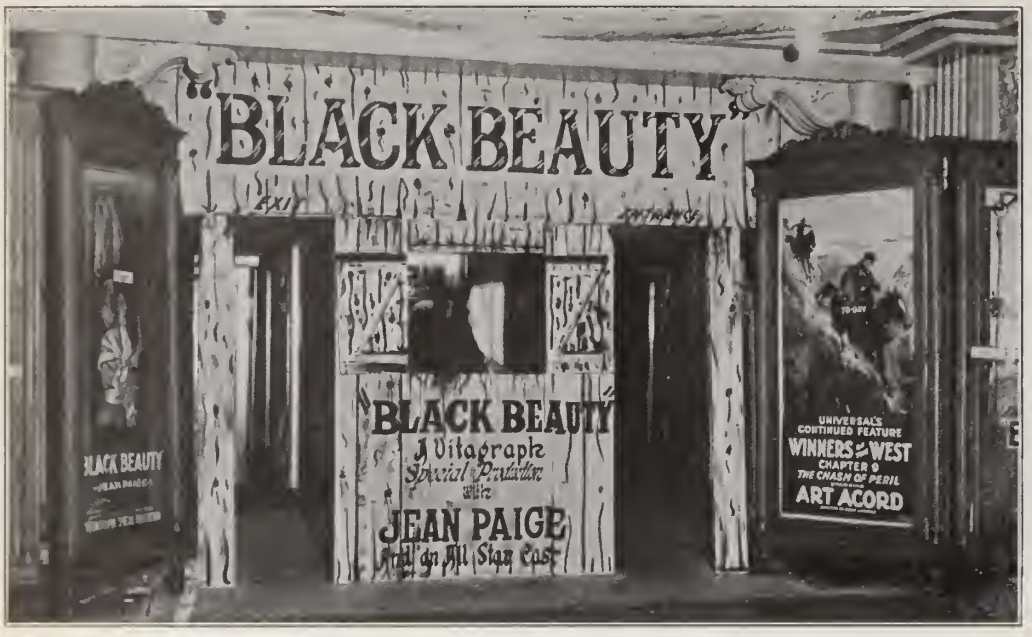
Novelty Lobby Front Used on "World's Champion"

For a two-day run of "The World's Champion" at the Modjeska Theatre, Augusta, Ga., Manager Frank Miller had an excellent "prize-ring" built in his lobby—a nice, heavy rubber mat or "pad" on the floor, ropes all around it, stools in two corners, flanked by pails, sponges, etc.

Two pairs of boxing gloves added a touch. In one corner was a life-sized cut-out of Wallace Reid, in ring costume, a flaming red bathrobe draped artistically over his shoulders. The faithful realism of the lobby proved irresistibly interesting to the Friday and Saturday patrons of the Modjeska, and "a good time was had by all"—especially the box office.



This lobby display on "Don't Tell Everything" is by A. C. Stalcup, manager of the Princess theatre, Eastland, Texas.



"Black Beauty" lobby front used by H. B. Clarke, manager of the Princess theatre, Memphis, Tenn.

Kaliska Arranges Attractive Lobby for "Iron Trail"

Manager W. G. Kaliska of the Rialto theatre arranged one of the best and most attractive lobbies of his career for the showing of "The Iron Trail."

The Rialto is situated on a corner and has of course two entrances into the lobby. From each of these lobby entrances was a beaver board railroad, with ties, crossings and everything. The two roads converged into one at the box office, which was entirely hidden by a cut-out on compo board of the front of a train engine, life size and realistic, with bright headlight, etc. At one side was a sign reading: "Get Your Railroad Fare Here" and then a scale of the prices. A small cubby hole was cut in the train engine through which to sell tickets.

Back of the box office the wall of the lobby was covered with a realistically painted scene representing a portion of Alaska. At each door to the lobby was a railroad crossing sign post on which were hung red lanterns. Sticking out from the main entrance was the familiar red and green "boards" used as signals for real trains.

A bell was concealed on the marquee which was rung intermittently.

All in all, the lobby was complete in every detail and did not entail a great deal of expense.

Art Students Make Posters for "Forever"

THE Strand theatre, Portland, Me., accumulated seven art one sheets, reams of newspaper publicity, and the spirited co-operation of the schools, all for the cost of $10.

The bill was "Forever," and Manager William Peenes tied up the art classes to paint posters. Nearly one hundred students contested. Twenty-six posters were sent in and seven were judged good enough for display. These were put in the J. R. Libby store window, a location hitherto inaccessible to theatres.

The newspapers took it up, and Thursday night, the date the prizes were to be awarded, the theatre was packed. The audience acted as judges, giving their decision through applause.

Johnson Contributes "Polly of the Follies" Novelty

MANAGER HERB JOHNSON, of the Luna theatre, Lafayette, Ind., contributed quite a bit of novelty to the appearance of "Polly of the Follies" at his playhouse recently, by dressing four huge dolls in gorgeous array and arranging them on plush cushions under a banner inscribed "Famous Follies Girls."

Each doll was identified by a placard, named as follows: "Lillian Lorraine," "Ina Clare," "Maralyn Miller" and "Mary Eaton."

Then on the opposite side of the stage was a doll in grotesque garb with the following inscription: "Ziegfeld's latest recruit, 'Polly'."

This little innovation seemed to delight the audience and lend much distinction to the picture.

Simple But Effective "Peacock Alley" Lobby

TWO small cut outs, made from one sheets of May Murray in "Peacock Alley," standing in the center of the Victory theatre lobby, of Tampa, Fla., made a most effective display.

Of course there were the usual display boards of photographs and lithos, but those two little figures of Miss Murray stood out above them all.

On each side of the big electric sign, upon the marquee, was a large cut out of Miss Murray in her Peacock Gowns, taken from the 24 sheets, and the sign was topped off with a large peacock.

Canadian Manager Uses Ballyhoo for News Strip

An excellent exploitation stunt in connection with the Princess Mary's wedding section of Fox News was recently executed by the management of the Allen theatre, Regina, Sask., Canada.

A ballyhoo man, attired as a court page, with white stockings, pumps, plumed hat and elaborately decorated breeches and jacket, was sent out into the streets of the city carrying a banner.

It was the first time a Regina motion picture house had attempted to exploit a news reel feature, and the success of the idea, the management states, encourages repetition under similar circumstances.

Centralia Department Store Helps Hall Put on Fashion Show

"An Afternoon at the Modiste's" was the title of the prologue arranged by Manager C. W. Hall of the Illinois theatre, Centralia, Ill., for "Experience."

A local department store contributed the gowns and an experienced demonstrator to direct the happenings. Mr. Hall urged eight young society women, all members of the country club, to participate. Not only did the newspapers eat up news about the stunt, but the women attracted their own friends to attend, some of whom never visit a picture house.

Manager McDonald of the Istrione theatre, Jackson, Miss., used this lobby front during his showing of "The Cabinet of Dr. Caligari"

Two views of the lobby display on "Wild Honey" used by Noble Hearne, manager of the Kinema theatre, Salt Lake City

Striking Lobby Display for "Wild Honey" at Kinema

Noble Hearne, formerly manager of the Frolice Theatre, San Francisco, has just been engaged as the manager of the Kinema Theatre, Salt Lake City. Hearne has started off his work in the new house with a smashing exploitation campaign on "Wild Honey."

Not only did he arrange a very striking lobby using cut outs from six and twenty-four sheets in the shadow box effect, but he astonished Salt Lake with a street ballyho, consisting of two riders, a man and woman in South Veldt costume representing Priscilla Dean and her leading man followed by a third rider on horseback bearing a transparency or sign telling about the picture.

The shadow boxes were built on the order of miniature stages on canvas backing painted by an artist, suggested scenes from the stills. An amber light and a moon transparency gave the punch to the scene while concealed purple lights around the frame work gave realistic color effects. These shadow boxes he made so they can be used again and again by changing the drop and the cut outs.

One of a number of window displays on "My Boy" put over by the Apollo theatre, New York

Painted Indian Made Palefaces Howl in Ohio Small Town

PAINTING up an Indian to make the palefaces howl was a splendid exploitation stunt for "The Paleface" at the Forum Theatre, Hillsboro, O. The theatre used every angle of exploitation from cutouts on automobile fronts, and poster wagons to a young miss who donned the feather headgear and redskin paint and paraded through the streets or rode on a shaggy pony as a ballyhoo attraction.

Cooperative Advertising Idea Invades Metropolis

Despite the fact that the metropolis is usually regarded as a tough proposition for exploitation campaigns it remained for Leo Brecher to put over one of the best ever recorded in the city for his Apollo Theatre on 125th st. The picture on which the campaign was engineered was "My Boy" and the men directly responsible for its successful consummation were Charles Fine, manager of the Apollo, Frank Schiffman, supervisor of Mr. Brecher's uptown theatres and S. Charles Einfeld representing First National in the campaign. Incidental credit goes to the art department and sign shop run on conjunction with the Brecher theatres which got up the displays that "sold" the retail merchants on the idea of co-operation.

It required hard and constant work to put the campaign across in one of the hardest boiled districts of the city. By the time all returns were in 12 retail stores had not only agreed to co-operate with window displays but joined together in offering prizes for the best solutions to the "Coogan Picture Puzzle"—a drawing which instigated interest in the number of articles beginning with "C" to be found in its four sides. The figure of the young star Jackie, of course, was the mainstay of the drawing.

The paper cutouts and stills practically monopolized the windows. The Appollo Theatre contributed its share by newspaper stories and advertisements supporting the contest and by the big display board especially erected above the marquee. The interior of the lobby harmonized with this arrangement.

Louisville Young Whistlers Compete in "Silent Call" Contest

When you can get the young Whistlers turning in their crayon sketches the way the Walnut theatre, Louisville, Ky., did for its presentation of "The Silent Call" it's a pretty fair indication that interest in the picture has been aroused to an abnormal point.

Youngsters living in and around Louisville were invited to submit drawings of the dog Strongheart, to be made from the half page advertisement that the theatre ran prior to the opening of the picture. The result surpassed all expectations. More than 100 drawings were turned in.

The newspapers played up the contest and the theatre lobby was decorated with the artistic efforts of Louisville's juveniles and the photographs of the three youngsters who were adjudged the prize winners.

I'm Happy 'cause my Ma Buys me "HAPPINESS" CANDY!
You'll be Happy Too, When You See Me
APOLLO THEATRE
JACKIE COOG
'MY BOY'
BUY YOUR BOY A BOX OF HAPPINESS
MY MA BUYS IT
JACKIE COOGAN
AT THE APOLLO
SUN. MON. TUES.

Here is another of the Apollo theatre, New York window display tie-ups described in the accompanying story

This shows the lobby display on "Fool's Paradise" designed by Phil Gersdorf, manager of the Capitol theatre, Macon, Ga.

Bain Turns Readers Into Copy Writers

A brand new tieup angle in which the readers of the co-operative ads were turned into ad writers was developed by D. M. Bain of the Victoria theatre, Wilmington, N. C., for the current bill, "Fool's Paradise."

He tied up ten merchants for ads to make up a co-operative page. The text of the ads was devoted to sales arguments for the film, although each ad was illustrated by a scene from the picture and a brief caption.

The readers of the ad were urged to write new ones. The best ad was awarded a prize of two tickets and the second best one ticket. Only two tickets were given any one person.

School Board Helps Price Sell "Penrod"

MANAGER PRICE of the Allen's Palace Theatre, Calgary, Alberta, found a way to reach the 15,000 school children of the city when he played "Penrod," by establishing a special Penrod prize for merit. By arrangement with the school board he had these prizes awarded to the pupils, showing the greatest improvement in their work the week prior to the showing of the picture. The prize consisted of a free pass to the Palace for the winning pupil and his parents. The most important point, however, was that each prize-winner was given a printed diploma—the Penrod Award of Merit, duly certified to by his teacher.

Having obtained the consent of the board, Mr. Price got the co-operation of the teachers by a special circular letter outlining the entertainment qualities of "Penrod" and the plan by which he was going to provide the scholars with an incentive to do better work. The official endorsement of the School Board helped and today many Calgary school children are proud of the signed Penrod diplomas on the walls of their rooms.

As an added exploitation stunt, Manager Price arranged with the Morning Albertan to run coupons for freckle-faced lads. Those who could show up at the Albertan office with twenty or more freckles were awarded a pass good at any performance, while those who showed up, but failed to meet the mark established by Freckles Barry, were given a pass for a special Saturday morning showing.

Connersville Sees Its First Lobby Display

A HUGE cut-out money bag advertising "Get - Rich - Quick - Wallingford," was placed in the lobby of the Lyric Theatre, Connersville, Ind., and was the first exploitation of this kind ever seen in that town.

The bag did away with nearly half the lobby and surmounting it was the figure of Wallingford taken from a poster. Manager C. F. Lewis is now addicted to exploitation after the success of his first stunt.

Dalton's Double Delivers Data

THE nearest thing to Dorothy Dalton to be found in Des Moines, Iowa, was a certain young lady with two deep dimples in either cheek.

She was garbed in the maritime breeches featured and sent around town in an automoible advertising "Moran of the Lady Letty," when Manager Stolte played it at the Des Moines theatre.

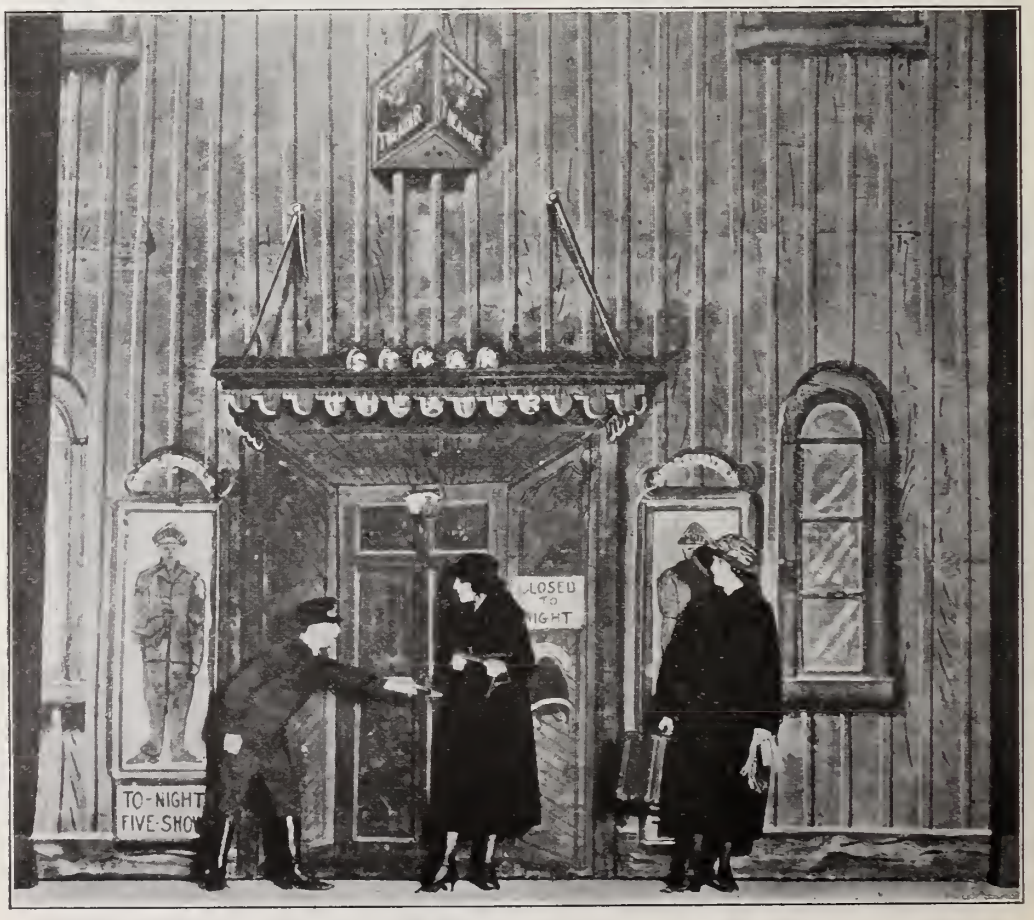
In order to slice off the automobile expense, Mr. Stolte tied up with the Reel Cab company, a prominent taxi-cab concern, who were glad to give vehicle and driver. This automobile was appropriately bannered so both the Rialto Des Moines and the cab company got over in the flash.

"Barnstormer" Lobby Front Represents Rural "Orpr'y"

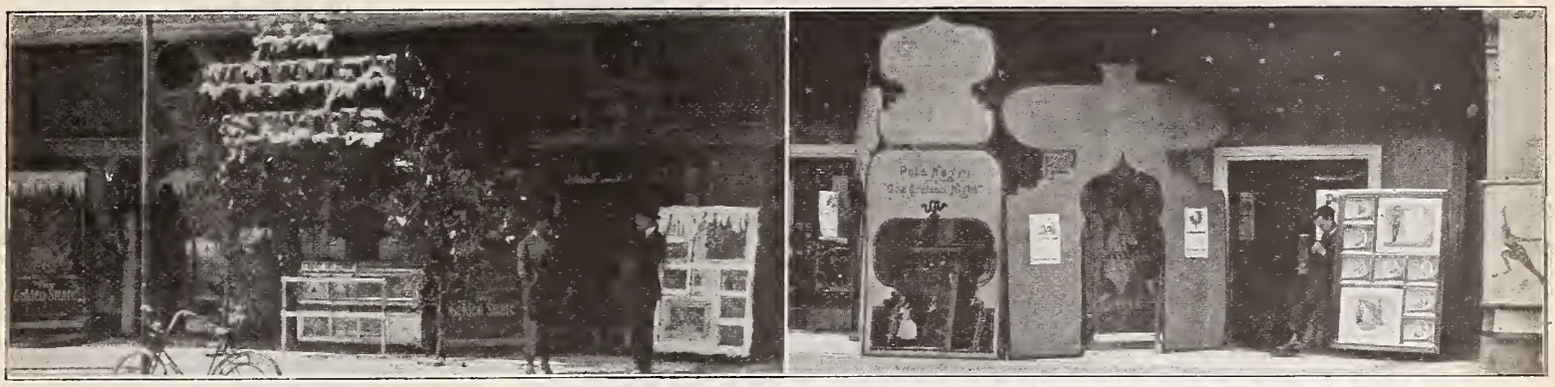
Manager Willard Patterson claims, in his diversified experience, the distinction of being an oldtime trouper familiar with one night stands. When Charles Ray came along at the Metropolitan Theatre, Atlanta, Ga., in "The Barnstormer" Patterson had the picture sized up to a T.

He made over his theatre front to resemble one of the creaky one night stands, a ramshackle town hall such as might have held the original road company of "East Lynne." Hand painted scenery completed the effect of boards so wide apart that the rifts could have let a full blowing hurricane through without stretching.

The sign "Town Hall" figured prominently over the entrance. It fitted the picture and it was unique. The combination brought in all the fans who would be interested in a comedy of this nature and a lot of others who were attracted by the theatre front.



Stage setting and characters appearing in the prologue for "The Barnstormer," used at the Branford theatre, Newark, N. J.



This cut shows two displays for "The Golden Snare" and "One Arabian Night," respectively, put over by Ernest G. Stellings, manager of the Grand theatre, Wilmington, N. C.

Stellings' Lobby Front on "One Arabian Night"

"One Arabian Night" received quite a bit of publicity and exploitation when E. G. Stellings played it at the Grand theatre, Wilmington, N. C. Three weeks in advance of the opening a teaser campaign was started in the leading daily paper by using specially prepared teaser ads. These ads were placed in the same position daily and kept the reader interested, leading up to the final display. Mr. Stellings also arranged for a full page story, under the heading of "Harem Secrets," in which the picture was referred to several times. This story appeared the Sunday preceding the opening. A lobby display was also erected, covering the box office, which represented an Arabian building. This display was placed in front of and under a blue scrim on which gilded stars were pasted. Blue lights behind this display gave a very good night effect, and the building painted in red and yellow gave a flashy display in the day time. Behind the window cut in the front of the display a painting of Pola Negri as the dancer was displayed.

This was one of the first big lobby displays Wilmington has seen in many months, and it proved quite profitable, as the cost was only about $7, it having been cut from beaver board. The scrim had been used before.

Lobby display on "Little Lord Fauntleroy" designed by Manager B. B. Garner of the Casino theatre, Lakeland, Fla.

Schade Puts One Over on Sandusky Scribes

GEORGE J. SCHADE, owner and manager of the Schade theatre, Sandusky, O., pulled a peach in getting "Woman's Place" before his public just prior to its presentation.

Schade was elected to the City Commission, the five-man body governing Sandusky, last fall. He took his seat January 1 of this year and it was his vote that elected Capt. George A. Freitas, president of the International Licensed Tugmen's Protective Association, mayor of the city.

Schade and Capt. Freitas long have been the best of friends, The Star Journal, an evening paper, has been much concerned over the fact that the two, with J. Frank Donahue, a third commissioner, have been running things.

Early in the week before "Woman's Place" was given its first presentation, Schade casually dropped the remark that he was "through with Freitas" and that he had "another candidate for mayor in mind."

The expressions precipitated a political sensation.

Schade maintained silence until the opportune moment arrived. Finally, one day, he consented to an interview.

"Yes," said Schade. "I have another candidate in mind. I have been satisfied that 'Woman's Place' is in politics and I'm going to pay a little more attention to the women in the future.

"The candidate I have in mind is Constance Talmadge, who, if she ever runs for mayor of Sandusky, is surely going to get my vote and, I think I am safe in saying, the vote of Capt. Freitas, our present mayor, as well.

Atmospheric "Old Oaken Bucket" Lobby Draws Well for Miller

When "The Old Oaken Bucket" played a two-day run at the Rialto Theatre, Augusta, Ga., Manager Frank Miller's exploitation cost him scarcely anything in coin of the realm—but was excellent advertising for the picture.

The lobby of the theatre had been turned into a sort of "woodland bower" by great masses of vines,—the famous Southern smilax which grows profusely in the woods around Augusta—and tall leafy bamboo-cane from the river banks. These were massed about the lobby, completely hiding the walls. In the center of the lobby was an old-fashioned well-house of rough-hewn, time-worn timber, such as can be seen all through the rural districts of the South.

There was a bucket—an old oaken bucket, all moss-covered and iron bound, and full of clear water, as if freshly drawn. The only bit of advertising paper used, was a one-sheet tacked to the front of the well-house.

Illustrated Songs Once Again at Streator, Ill.

The bird who said there was nothing new beneath the sun has the dope all wrong, because a thing can become so old it's new again. With the swing of the cycle the illustrated screen song has made itself visible upon the exhibitorial horizon again.

Manager Bradford Brayton of the Majestic Theatre, Streator, Ill., is responsible for this "innovation" in his exploitation to work up community sings, the first one which was run in conjunction with the showing of "Wedding Bells." He gave the proper stage settings with a series of softly colored lights. Then screen slides were made to harmonize with a lot of current musical hits. Peppy songs from the "Scandals" were used to illustrate "Wedding Bells." "Out Where the West Begins" was used with "Bab Hampton of Placer."

The community sing has taken hold of Streator and the Majestic Theatre is being regarded as the meeting place for all its followers. Here's an example of how an exhibitor managed to dig up and renovate an old idea with satisfactory results for the box office, the picture and the dear public.

Window display on "The World's Champion" used recently by the Stanley theatre, Philadelphia, as exploitation for this picture

Manager H. B. Clarke's lobby front for "Star Dust" when this picture was presented at the Majestic theatre, Memphis, Tenn.

Hyman Observes Easter at Brooklyn Mark Strand

In line with his policy of commemorating important holidays on the stage, Edward L. Hyman, managing director of the Brooklyn Mark Strand theatre, produced Buzzi Peccia's "Gloria," with Florence Mulholland, contralto, Easter Sunday.

A fanfare of trumpets, with the house and stage dark, preceded the actual production. At the conclusion the lights remained down and the curtain of the production stage opened, although the soloist, who then began to sing, was not visible.

Hyman's trump card in this number was a very fitting climax. As the last notes of the song were heard there appeared on the stage a flaming cross, which came as a complete surprise to the audience.

Another number that Hyman employed to add color to the day's performance was "Ai Nostri Monti," from Verdi's "Il Trovatore." A prison set was used here and the lighting in general was dark blue. The singers, Florence Mulholland, contralto, and George DuFranne, tenor, were seated at the center of the stage and were spotted in red from the sides.

The overture at this performance was Thomas' "Raymond." Another musical number was Charlotte Bergh, coloratura soprano, singing Gounod's "Valse," from "Romeo and Juliet."

Artistic "Sheba" Lobby Built at Chester, Pa.

THE manager of the William Penn in Chester, Pa., built a novel lobby display for "Queen of Sheba." As it appeared from the street it was really an artistic affair.

Using a cut out of the "Queen" he built a fan-shaped board back of her head and he studded this board with electric lights. The left hand of the "Queen" pointed to the box office. The "Queen" stood on the block letters, "Queen of Sheba."

Two flaming torches were shown back of the "Queen."

No one could walk by on either side of the street without being attracted by the sign when all the lights were ablaze.

Plunkett's "Pay Day" Prologue Utilizes Strand Quartette

When Managing Director Joseph Plunkett, of the New York Mark Strand theatre, has a picture with a genuine masculine tang to it, the Strand male quartette usually is to be found providing the harmony for the atmospheric prologue.

In presenting "Pay Day" Mr. Plunkett duly considered the role which Charlie was playing and presented his now famous quartet as bricklayers in the appropriate setting, a wall in the process of erection (see accompanying cut). The effect of the smoke-stacks in the background is achieved with the aid of a cut-out and the artificial smoke is manipulated from behind, emanating from the tubes representing the stacks.

At the opening the quartet renders "We Always Work with Pleasure on the Job," clanging their trowels to the rhythm of the music. Dusk is falling, and as the lights gradually dim, accentuating the horizon, the quartet finishes with "I'm Tired." As the members are bowing their heads in apparent exhaustion, the curtain falls.

Window display on "Molly O" secured for the showing of this picture at the Rialto theatre, Superior, Wis.

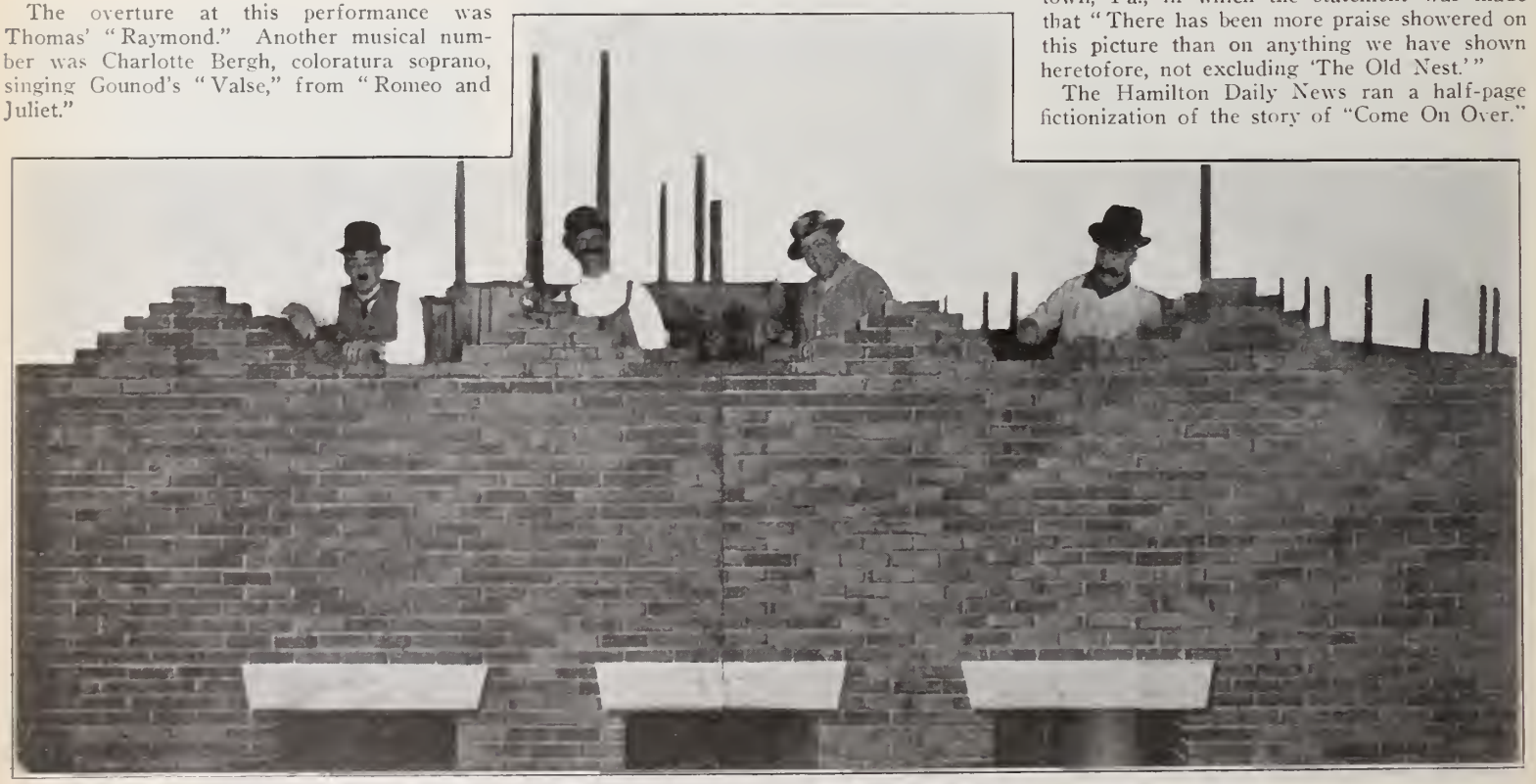
Well-Planned Newspaper Campaign Puts "Come On Over" Across

Fred S. Meyer, managing director of the Palace theatre, Hamilton, Ohio, found "Come On Over" an excellent production for almost exclusive newspaper publicity and exploitation. He used the stunt which he has worked before, and which other exhibitors have found valuable, of putting his advertisements into the form of open letters to prominent residents of the city, only in the case of "Come on Over" the messages were to prominent Irishmen only.

These ads were one column wide by nine inches deep and contained a shamrock in black with the title of the picture and the day of opening in white letters on it.

On the day of the opening Mr. Meyer ran a two-column advertisement, thirteen and one-half inches deep, in the form of a Weekly Letter from the Palace theatre, telling the public what the two attractions for the week were. In this he told his public why he had discarded the usual practice—regarded as good showmanship—of booking the cheapest pictures possible for Holy Week and had booked two of the most expensive, "Come on Over" and "Theodora." The first paragraph of the ad contained the letter from the Main Amusement Co. of Uniontown, Pa., in which the statement was made that "There has been more praise showered on this picture than on anything we have shown heretofore, not excluding 'The Old Nest.'"

The Hamilton Daily News ran a half-page fictionization of the story of "Come On Over."



This shows the stage setting and Mark Strand Quartette in costume for the prologue presented for "Pay Day" by Managing Director Joseph Plunkett, of the New York Mark Strand theatre.

Quick Lunch" Lobby Front Miller's Latest Stunt

FOR "Through a Glass Window" Manager Frank Miller, of the Rialto theatre, Augusta, Ga., built a red brick "quick lunchroom" in the lobby. This "lunchroom" was closed on all four sides, the interior being visible "through a (real) glass window." Inside the window could be seen a long counter, such as is familiar to "quick lunchrooms," on which, at regular intervals, were a plate, holding two doughnuts, a cup of coffee, a tin knife, fork and spoon and a paper napkin.

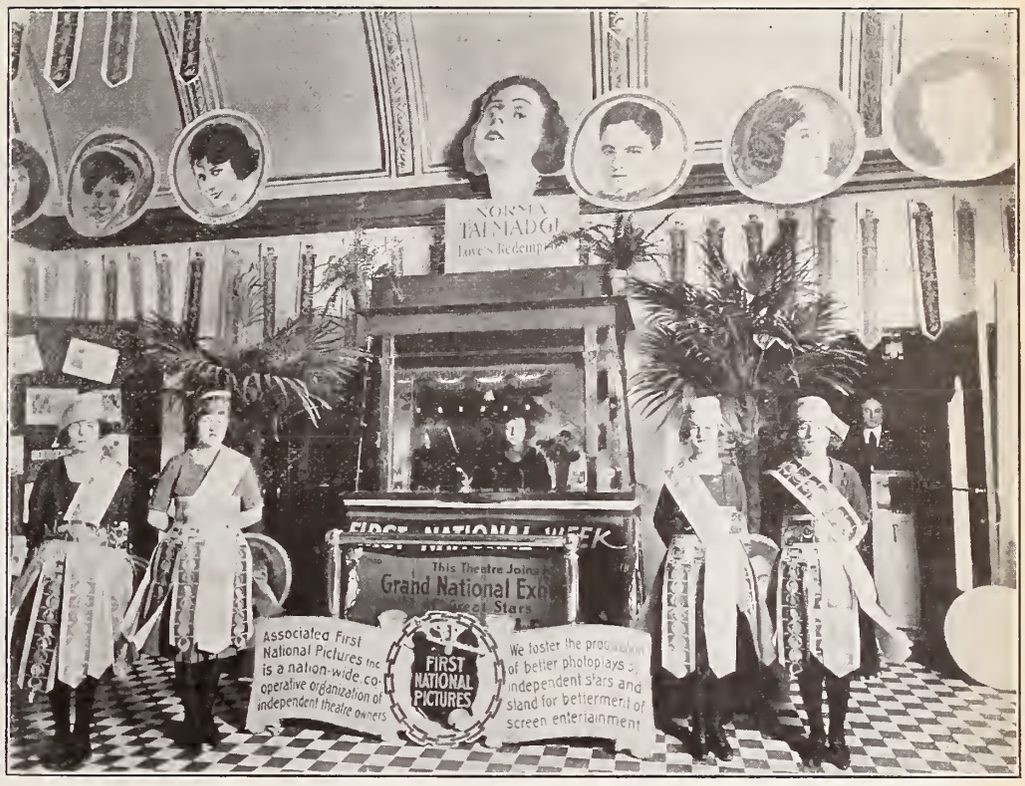
Back of the counter, and facing the window, was a cut out of May McAvoy as a waitress, holding a plate of doughnuts in her hand, with one poised on the long steel cooking-fork. Her back was to a cut out (used by furniture stores to advertise a certain brand of stoves) of a big coal range, on which were various pots and pans.

Morrow Turns Out Fine Lobby on "Saturday Night"

Floyd D. Morrow, manager of the Nelson Theatre, Fairmont, W. Va., took his lobby display on "Over the Hill," recently described in these columns, and treated it to a new coat of paint, with the result shown in the accompanying cut, showing the lobby front on "Saturday Night."

On one side was a scene of the bathing party; a strip of beaver board balloons at the top concealed the lights that illuminated the scene. On the other side was painted a Coney Island scene, with little buildings standing out from the background with holes punched around their outlines, giving the appearance of electric lights, several white lights behind giving the effect.

Mr. Morrow states that he is no artist, and renders an opinion that any exhibitor can obtain the scenic results he did by using a paint brush judiciously.


FIRST NATIONAL WEEK
This Theatre Joins
Grand National Exh
Associated First National Pictures Inc is a nation-wide co-operative organization of independent theatre owners
FIRST NATIONAL PICTURES
We foster the production of better photoplays by independent stars and stand for betterment of screen entertainment

Lobby for First National Week by Arthur E. Weld, manager of the Strand theatre, Waterloo, Ia.

Local Merchants Aid Strand Sell "Forever"

THE Strand theatre, Cortland, N. Y., tied up six merchants for a co-operative page and enchanted the displays by making a puzzle out of a still from "Forever," the current bill.

The theatre offered seats as prizes to the twenty neatest solutions.

Another Riding Knight on "Connecticut Yankee"

The Wysor Grand Theatre, Muncie, Ind., used the old but highly effective "riding knight" stunt in connection with the publicity campaign on "A Connecticut Yankee in King Arthur's Court."

These fully attired "knights" mounted on speedy motorcycles with side-cars attached, drove at high speed through the city's thoroughfares for three days preceding and during the run of the picture.

An effective mailing campaign also was pushed with highly satisfactory results. It consisted of a series of three post cards mailed to prospective patrons at intervals of two days.

Scene from Sid Grauman's prologue for "The Green Temptation" when this picture played Grauman's theatre, Los Angeles

Grauman Prologue Reproduction from Scene in Picture

UNDER the title of "The Den of the Cafe des Apache," Sid Grauman managing director of Grauman's theatre, Los Angeles presented an atmospheric prologue for "The Green Temptation."

In "The Den of the Cafe des Apache," Mr. Grauman reproduced the cafe, really an old Roman catecomb, in which a large part of the action of "The Green Temptation" transpires. Men dressed like Apaches, sat at cafe tables in the background, smoking cigarettes. An Apache youth and a girl companion entered separately and executed the action which constituted the heart of the prologue. This constituted a pantomine dance wherein the youth mutely demanded of the girl a necklace which she held in her hand. Through her secretive and explanatory actions toward him it was evident that the jewel had been stolen. She refused to yield the necklace to the youth. There ensued a struggle betwen them, always in the form of a dance, over the possession of the object. The lad finally wrested the necklace from his companion but she exhibited her affection for him in the dancing embrace which closed the prologue.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

The Green Temptation—
Fair picture and business good. (East.)

This is an average picture; did as well as most anything would have done during Holy Week. (Middle West.)

Love's Boomerang—
Picture and business both fair. (East.)

Played to very good attendance in spite of Holy Week. (East.)

The World's Champion—
Did very well considering Holy Week run. (East.)

Three Live Ghosts—
An excellent novelty feature which drew well and pleased audiences. (East.)

Fool's Paradise—
Everybody liked this picture and were satisfied with increased prices.

The Lane That Had No Turning—
Good picture and fine business. (West.)

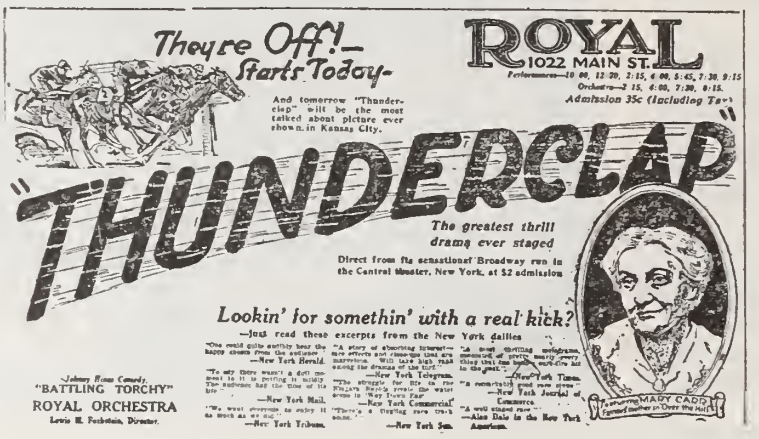
Gasoline Gus—
Good picture with good business. (West.)

The Bride's Play—
Fine production. Good business during week. (West.)

FIRST NATIONAL

Pay Day—
As good as anything Chaplin has ever produced. Excellent box-office attraction. Given equal prominence with feature. (Middle West.)

This "Cameron of the Royal Mounted" comes from the Liberty theatre, Kansas City.



This "Thunderclap" display was used by the Royal theatre of Kansas City.

Capacity business done with double feature program. Charles Chaplin popular here. (Middle West.)

Very well liked. Good business. (Middle West.)

Excellent picture and business very big. (East.)

The Seventh Day—
Not as interesting a story as "Tol'able David." However, did good business for four days. (Middle West.)

Capacity business was done with double feature program. Richard Barthelmess popular here. (Middle West.)

The Woman's Side—
Katherine MacDonald's always a certain bet for good attendance. Drew good crowds for week's run. (Middle West.)

Considered a very good picture by patrons. Nothing unusual but gets by very nicely. (Middle West.)

The Infidel—
Ordinary picture. Did fair business for week with added musical attraction. (Middle West.)

The Rosary—
Nothing remarkable about this. Paid fairly well. (East.)

Audiences like this one. Did average business. (Middle West.)

The Barnstormer—
Nothing exceptional in plot, but funny enough. Fair attraction. (Middle West.)

The Silent Call—
Fine audience picture held business up for week preceding Easter. (Middle West.)

Smilin' Through—
One of Norma Talmadge's best but business poor owing to Holy Week. (Middle West.)

Woman's Place—
Excellent picture and business very big. (East.)

Question of Honor—
Fine picture with good business. (East.)

GOLDWYN

Watch Your Step—
A fair picture and box-office attraction. (Middle West.)

Boys Will Be Boys—
Picture and business both poor. (East.)

All's Fair in Love—
The title proved the strongest factor in attracting good crowds for a wek's run. (Middle West.)

METRO

Turn to the Right—
Regard this as way above average but failed to bring out the people in Holy Week. Business poor. (Middle West.)

Nobody—
Not much to it. Fair week. (Middle West.)

SELZNICK

Why Announce Your Marriage—
Average program subject which failed to enthuse audiences. Business about average. (East.)

Fair picture and box-office value. (West.)

De Luxe Annie—
Picture and business both poor. (East.)

AMERICAN RELEASING

Cardigan—
Good picture but business only fair. (East.)

Belle of Alaska—
Did not do a very good week's business, due perhaps to unusually strong competition. (Middle West.)

UNITED ARTISTS

A Doll's House—
People here liked it better than anything Nazimova has ever done. Business pretty good. (Middle West.)

The Ruling Passion—
Patrons say "Give us more like it." (Middle West.)

UNIVERSAL

Dangerous Little Demon—
Quite a thrilling picture and always good entertainment. Did as well as could be expected during Easter Week. (Middle West.)

Foolish Wives—
Fairly entertaining. Business fair. (West.)

FOX

Iron to Gold—
Business fair even during Holy Week. Picture liked by patrons. (East.)

Little Miss Smiles—
Splendid picture. One of Shirley Mason's best. Did big business for week. (Middle West.)

Shame—
Drew well during a two week's run here. (Middle West.)

Any Wife—
Mediocre picture and poor business. (East.)

Virgin Paradise—
Very good feature. Business good. (West.)

HODKINSON

French Heels—
Public liked this picture. Had a better week than we expected, being the week before Easter. Normally, would have done big business with it. (Middle West.)

R-C PICTURES

Beyond the Rainbow—
Did a good week's business and won the approval of all patrons. (Middle West.)

WID GUNNING

Girl from God's Country—
Fair outdoor picture. Held up for four days. (Middle West.)

EQUITY

Charge It—
Fair picture with corresponding business. (West.)

Here's a composite display for the program headliners used by the Broadway Strand, Detroit.

PROGRAMS FOR THE WEEK OF APRIL 2ND

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture—"Thirteenth Rhapsody," by Capitol Grand Orchestra; czymbalom solo by Ladislas Kun. Scenic—The Garden of Gethsemane—Prizma picture of the Holy Land; accompaniment: "Kammenoi-Ostrow."
Novelty—(a) "Salute D'Armour," by Mlle. Gambarelli, premiere danseuse; (b) "Air de Ballet," with Alexander Oumansky, Thalia Zanou and Louise Rothaker; (c) Excerpts from "Merry Widow," by Carolyn Andrews, coloratura soprano, and Ralph Soule, tenor.
Current Events—Capitol News.
Feature—Fascination—Mae Murray. During presentation of this picture, preceding the scenes in Spain, Doris Niles will dance the Spanish dance "Andalucia" during an interlude.
Organ Solo—"Hallelujah Chorus" from "The Messiah," by Melchiorre Mauro-Cottone, organist.
Next week—The Glorious Adventure—Lady Diana Manners.

Criterion Theatre—
Loves of Pharoah continued.

Central Theatre—
Your Best Friend continued.

Cameo Theatre—
Sisters continued.

Times Square Theatre—
The Man from Beyond continued.

Mark Strand Theatre—
Overture—"Cavalleria Rusticana," by Strand Symphony Orchestra with Chorus and Eldora Stanford, soprano.
Current Events—Mark Strand Topical Review.
Prologue—Frank Mellor, tenor, Strand male quartette.
Feature—Smilin' Through—Norma Talmadge.

Effective Display for "The Song of Life" as Designed by the Rivoli, Baltimore.

Comedy—Felix All at Sea—Pat Sullivan.

Rialto Theatre—
Overture—"Der Freischutz," by Rialto Orchestra.
Current Events—Rialto Magazine.
Instrumental—"Kol Nidre," by Gaston Dubois, 'cellist.
Feature—The Good Provider—Paramount.
Vocal—"Voice of Spring," sung by Grace Hoffman, coloratura soprano.
Comedy—The Rainmaker—Lloyd Hamilton.

Rivoli Theatre—
Overture—"Fra Diavolo," by Rivoli Orchestra.
Current Events—Rivoli Pictorial.
Vocal—"Whispering Hope," sung by Miriam Lax, soprano, and Susan Ida Clough, mezzo-soprano.
Feature—Is Matrimony a Failure?—Paramount.
Danse—"Jazzing It," with Paul Oscard and Grace Eastman.
Comedy—Fair Enough—Christie.

LOS ANGELES

Grauman's Theatre—
Overture—Organ solo, original composition.
Current Events—Pathe Weekly.
Prologue—Ten-piece children's orchestra set, interior of district school. Saxophone quartette.
Personal Appearance—Brownie and Dog.
Comedy—Some Class (Century).
Novelty—Movie Chat.
Feature—The Lane that Had No Turning.

This ad on "The Seventh Day" is one used in Los Angeles Sunday editions for the showing of the feature at the Kinema theatre.

California Theatre—
Current Events—Fox News and International Weekly; Topics of the Day.
Musical—Symphony Concert—"Way Down Upon de Swanee Ribber" and other old favorite songs.
Feature—A Virgin Paradise.
Next week—The Sheik's Wife.

Hillstreet Theatre—
Current Events—Kinograms.
Educational—Kineto Review—Alphine Ride.
Comedy—Torchy's Frame Up (Christie).
Cartoon—Mutt and Jeff Golfing.
Feature—After Midnight.
Five acts vaudeville.

Garrick Theatre—
Current Events—Selznick News.
Comedy—Oh Promise Me (Christie).
Vocal—Baritone solo.
Feature—Gasoline Gus (Paramount).

Superba Theatre—
Current Events—International News.
Comedy—Rubberneck (Century).
Vocal—Tenor, "Gin, Gin Ginny Shore."
Feature—Man to Man.

Clune's Theatre—
Current Events—Kinograms.
Comedy—An Ozard Romance (Lloyd Re-issue).
Vocal—Baritone solo, "Time After Time."
Feature—Bride's Play.
Next week—Isle of Zorda.

"Every Day is Pay Day" at the CIRCLE Theatre
C'mon ~ Let's GO
CHARLIE CHAPLIN
in "PAY-DAY"
A Brand New Comedy Riot
Katherine Mac Donald
in "The WOMAN'S SIDE"
DAILY 1:30 SUNDAY 1:30

The display used by the Circle, Indianapolis, to advertise "Pay Day" and "The Woman's Side"

Mission Theatre—
Second week Orphans of the Storm.

SEATTLE

Coliseum Theatre—
Overture—"Masamrello."
Current Events—Pathe and Kinograms.
Musical—Hazel Thorpe playing "Lucia Sextette" as harp solo.
Comedy—Spooks.
Vocal—Male quartette singing "Where My Caravan Has Rested."
Feature—A Question of Honor.
Next week—Foolish Wives.

Columbia Theatre—
Overture—
Vocal—Marguerite Dauria singing "Mio" and "That's the Sweetest Story Ever Told."
Feature—Foolish Wives.
Next week—Foolish Wives.

Winter Garden Theatre—
Current Events—International News; Novelty Screen Snapshots.
Scenic—Valley of Enchantment.

Good display on "Foolish Wives," from the New Garrick theatre, Minneapolis.

Feature—Why Announce Your Marriage?

Strand Theatre—
Overture—"Andante D Minor Concerto."
Current Events—Kinograms.
Musical—Margarette Little, playing "Wonderland of Dreams"; Violin solo during screening of a scenic novelty, How to Grow Thin.
Comedy—Rambling Romeo.
Specialty—Young Sisters and Billy Haynes.
Feature—Bought and Paid For.
Next week—Orphans of the Storm.

Blue Mouse Theatre—
Overture—Cavalliera Rusticana.
Current Events—Fox News.
Comedy—Straight from the Farm.
Feature—Charge It.
Next week—Ten Nights in a Barroom.

Liberty Theatre—
Overture—Medley—Popular Songs.
Current Events—Liberty and Selznick News.
Features—Pay Day, and Come on Over.
Musical—Bag-piper playing Irish selections.

CHICAGO

Chicago Theatre—
Overture—"Stradella."
Pathe Review.
Specialty—Maurice Divan in a series of characteristic dances.
Literary Digest.
Topical Events.
Organ Solo—Medley of Mammy songs; Jess Crawford at organ.
Specialty—"Dawn of Spring," with Edith Decker and H. Deterich, soloists, and ten dancing girls.
Feature—Sisters.
Comedy—Orange Blossoms.
Coming feature—Mae Murray in Fascination.

Tivoli Theatre—
Overture—"Lohengrin."
Specialty—"Where My Caravan Has Rested."
Literary Digest.
Feature—Foolish Wives.
Coming feature—The Silent Call.

A PICTURE THAT CROWS FOR JOY
BEBE DANIELS
in "A Game Chicken"
A new kind of a photo-play cocktail, made of Hootch-Smuggling and love, floating a luscious cherry of feminine fashion and beauty. Fizzing with Fighting, Fire and Fun.
ALHAMBRA
Entire Week Starting Today
Snooky Comedy, "Home Run"
Fox News Weekly

A clever design employed by the Alhambra Theatre, Indianapolis, to advertise Bebe Daniels in "A Game Chicken"

Roosevelt Theatre—
Overture—Bits of Grand Opera.
News and Views of the World.
Specialty—Mr. Stanley Beacon, baritone, costumed as Rudolph Valentino in the feature picture, singing typical Argentine love songs.
Feature—The Four Horsemen of the Apocalypse (third week).
Coming feature—Bought and Paid For.

Randolph Theatre—
Organ selections.
Comedy—A Rag Doll Romance.
Feature—Priscilla Dean in Wild Honey.
Coming feature—The Sheik's Wife.

Woodlawn Theatre—
Organ Solo—"When Shall We Meet Again."
Pathe Review.
Woodlawn Fictorial Review.
Comedy—'Twas Ever Thus.
Overture — Selection from "The Music Box Review."
Feature—Constance Talmadge in "Polly of the Follies."
Coming Feature—Ethel Clayton in "The Cradle."

Barbee's Theatre—
Pictorial Review.
Comedy—Do You Take?

The display used by the California, San Francisco, for "Island Wives"

Feature—Ten Nights in a Bar Room.
Overture—Down in Dixie.
Coming Feature—Woman, Wake Up.

Ziegfeld Theatre—
Snapshots.
Goldwyn Graphic Outdoor Sports.
Burlingham Seenic — Seenes of Switzerland.
Radio Phone—Baseball Score, Conecrts, Etc.
Feature—Mabel Normand in Head Over Heels.
Coming Feature — The Isle of Zorda.

Pantheon Theatre—
Overture—Madame Modiste.
Weekly Topics.
Specialty—Piano Solo, "The Blue Danube Waltz," by Mr. Steinel.
Prologue.
Feature—Foolish Wives.
Coming Feature—Fool's Paradise.

INDIANAPOLIS

Loew State Theatre—
Current Events—Pathe News.
Novelty—The Beggar Maid, Tennyson's poem in film.
Comedy—Orange Blossoms, Johnny Hines.
Solos—Samuel Trotsky, "The Holy City," and Miss Frieda Hughes, "Ave Marie."
Feature—The Ruling Fassion, Geo. Arliss.
Next Week—Faseination — Mae Murray and thirty entertainers in "The Big Jazz Jamboree."

Circle Theatre—
Current Events—Kinograms.
Novelty—Literary Digest Topics.
Illustrated Song—Smilin' Thru.
Comedy—Pay Day—Charles Chaplin.
Feature — The Woman's Side — Katherine MacDonald.
Next Week—Smilin' Thru.

Ohio Theatre—
Feature — Foolish Wives, with Maude George in two personal appearances daily.
Next Week—Foolish Wives.

PHILADELPHIA

Stanley—
Current Events—Pathe.
Cartoon—The First Radio—Tony Sarg.
Dance Prologue—The Danee of the Bunnie.
Feature — Fascination — Mae Murray.
Next Week—The Seventh Day—First National.

Stanton—
Feature—Where Is My Wandering Boy Tonight?
Next Week—Same.

Karlton—
Feature—Is Matrimony a Failure?
Next Week—Unannounced.

Arcadia—
Current Events—Pathe.
Feature—Two Kinds of Women—R-C.
Next Week—The Cradle—Ethel Clayton—Paramount.

Regent—
Comedy—Tin Foiled—Fox.
Feature—At the Stage Door—R-C.
Next Week—The Poor Relation—Peerless.

Palace—
Current Events—Pathe.
Comedy—Fay Day—Charles Chaplin.
Feature—Bought and Pair For—Paramount.
Next Week—The Four Horsemen—Metro.

Victoria—
Current Events—Pathe.
Comedy—Pay Day—Charles Chaplin.
Feature—Chasing the Moon—Fox.
Next Week—Iron to Gold—Fox.

Capitol—
News—Kinograms—Educational.
Comedy—'Tis the Bull.
Scenic—Sunbeams.
Feature—Her Husband's Trademark—Paramount.
Next Week—The Sin of Martha Queed.

CINCINNATI

Strand—
Current Events—Pathe.
Cartoon—Aesop's Fables—Pathe.
Feature — Smilin' Through — Norma Talmadge.
Next Week—Bought and Paid For.

Walnut—
Current Events—Pathe.
Topies of the Day.
Comedy—No Parking—Christie.
Feature—Her Husband's Trademark—Paramount.
Next Week—The Infidel.

Palace—
Current Events — International News.
Topics of the Day.
Feature — Wife Against Wife — R. C.
Next Week—The Case of Becky.

Lyric—
Current Events—Fox News.
Comedy — Matinee Idols — Hallroom Boys.
Feature—Where is My Wandering Boy Tonight?
Next Week—Cardigan—Ameriean Releasing.

Capitol—
Orphans of the Storm (popular priees). With musieal settings by Capitol Symphony Orehestra.
Next Week—Same.

OMAHA

Strand Theatre—
Oveture—Easter Fantasia.
Current Events—Pathe News.
Comedy—Spooks.
Feature — Her Husband's Trademark.—Paramount.

World Theatre—
Current Events—Pathe News.
Speeial—Surprises in All Parts of the World.
Feature—Sitting on the World.

Sun Theatre—
Current Events—Kinograms.
Speeial—Arabe in a danee sensation.
Feature—Theodora—Goldwyn.

BUFFALO

Shea's Hippodrome—
Overture—Ave Maria—Gounod.
Stage Setting—The Rabbit's Home, an Easter Novelty.
Vocal — Seleetions by Amanda Brown, Coneert Soprano.
Feature—Her Husband's Trademark—Gloria Swanson.

FOOLISH WIVES
STARTING TOMORROW AT 12:00
2nd BIG WEEK
"Foolish Wives" Is the Talk of the Whole Town!
Imperial
GINO SEVERI and his Augmented Orchestra

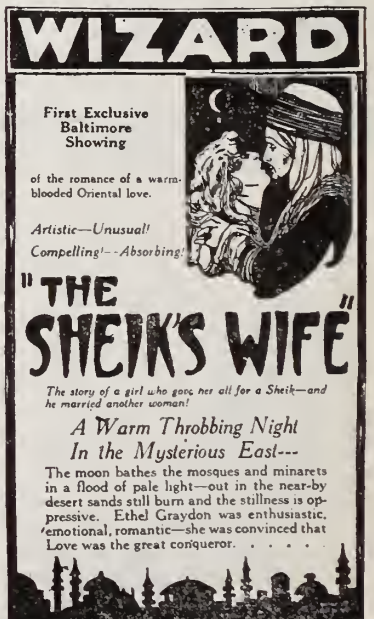
Here is one of the ads on "Foolish Wives" which the Imperial theatre, San Francisco, used for the showing of this picture.

Comedy—Step Forward—Ben Turpin.
Speeial—The Enchanted City.
Current Events—Hippodrome Review.
Next Week — Smilin' Through — Norma Talmadge.

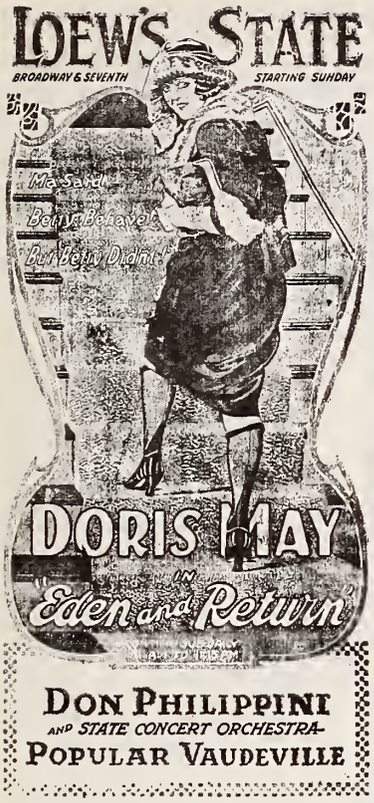
Loew's State—
Overture—The Spring Maid.
Current Events—Pathe News.
Feature—Sky High—Tom Mix.
Comedy—Meet the Wife—Hallroom Boys.
Next Week—Boomerang Bill—Lionel Barrymore.

Lafayette Square—
Overture—Organ Seleetions.
Current Events—Fox News.
Feature—Where Is My Wandering Boy Tonight?
Comedy—Snub Pollard funfilm.

Mark-Strand—
Overture—Seleetions from Ziegfeld Follies.


WIZARD
First Exclusive Baltimore Showing
of the romance of a warm-blooded Oriental love.
Artistic—Unusual!
Compelling!—Absorbing!
"THE SHEIK'S WIFE"
The story of a girl who gave her all for a Sheik—and he married another woman!
A Warm Throbbing Night In the Mysterious East—
The moon bathes the mosques and minarets in a flood of pale light—out in the near-by desert sands still burn and the stillness is oppressive. Ethel Graydon was enthusiastic, emotional, romantic—she was convinced that Love was the great conqueror. . . . .

The Way the Wizard of Baltimore Advertised "The Sheik's Wife."



Novelty and catchy display on "Eden and Return," by Loew's State theatre, Los Angeles.

Current Events—Kinograms.
Feature—Folly of the Follies—Constance Talmadge.
Comedy—At Your Service—Hallroom.
Special—The Young Painter—Mary Astor.
Next Week—The Man with Two Mothers—Cullen Landis.

Palace—
Feature—By Right of Purchase—Norma Talmadge re-issue.

Empire—
Feature—The Sheik—Rudolph Valentino.

Shea's North Park—
Feature—Her Husband's Trademark—Gloria Swanson.
Comedy—Step Forward—Ben Turpin.

Keith's—
Feature—Pardon My Nerve—Chas. "Buck" Jones.

BALTIMORE

Rivoli—
Overture—Slavonic Rhapsody—Friedemann.
Current Events—Rivoli News of the World—Pathe News.
Novelty—How to Grow Thin.
Feature—Smilin' Through—Norma Talmadge.
Serial—Round One of The Leather Pushers—Reginald Denny.

Century—
Overture—Stradella—Flotow.
Current Events—Century News.
Specialty—Breezes from Century Roof, including dancing and singing.
Feature—Bought and Paid For—Agnes Ayres and Jack Holt.
Comedy—The Rain-maker.

Academy—
Feature—Orphans of the Storm—D. W. Griffith's.

Blue Mouse—
Feature—Other Women's Clothes—Mabel Ballin.

Garden—
Feature—The Roof Tree—William Russell.
Vaudeville.

Hippodrome—
Feature—Fighting Mad—William Desmond.
Vaudeville.

Parkway—
Feature—Through a Glass Window.

Picture Garden—
Feature—The Way of a Woman—Norma Talmadge.

Wizard—
Feature—Little Lord Fauntleroy—Mary Pickford.

How Nazimova in "A Doll's House" was advertised by the Stillman of Cleveland

BROOKLYN

Mark Strand Theatre—
Special—"Gloria," sung by Florence Mulholland, contralto. This number opens with a fanfare of trumpets. House is dark and as last note of trumpets dies out the soloist sings with house and stage still dark. At conclusion, a huge cross on the stage, is illuminated.
Overture—"Raymond."
Vocal—"Il Trovatore," "Ai Nostri Monti," with Florence Mulholland, contralto and George DuFranne, tenor.
Current Events—Mark Strand Topical Review.
Vocal—"Romeo and Juliet," sung by Charlotte Bergh, coloratura soprano.
Instrumental—"Marche Militaire," by the original piano trio.
Feature—Special features changed each day this week.
Comedy—For Land's Sake—Educational.
Organ Solo—"Rimembranza."

ST. PAUL

Capitol Theatre—
Orchestra—(a) "Anitra's Dance"; (b) "In the Hall of the Mountain King" from "Peer Gynt," by Capitol Symphony Orchestra.
Current Events—Capitol Digest with Pathe and International News.
Comedy—Feliz at the Fair—Pat Sullivan.
Vocal—Exerpts from "Maytime," by the Bendix Male Quartette with Marion Crary, soprano, and Katherine Lowe.
Feature—Smilin' Through—Norma Talmadge.
Organ Solo—"Maytime," "Gavotte" and "Humoresque."

KANSAS CITY

Liberty Theatre—
Overture—"Radiant Love."
Current Events—Pathe.
Comedy—Aesop's Fables—Pathe.
Vocal—"Dear Old School Days," solo.
Organ Selections.
Feature — School Days — Wesley Barry.
Next Week—Mickey—Mabel Normand.

STARTS TODAY
RIALTO
DOUBLE STAR FEATURE
The Social Lion
Rudolph Valentino
in a picture that sails through a thousand thrills! Fashion, love and beauty of a world that lives on pleasure until——?
"MORAN of the LADY LETTY"
Co-starred with
Dorothy Dalton
Think of the treat in store for Omaha. These two stars in love with each other. Her world the seas and his—society teas.
Rialto De Luxe Presentation
Educational Christie Comedy
BOBBY VERNON
in "HOKUS POKUS"
Symphony Players
Harry Zarader Director
Kamenoi-Ostrow
Rubenstein
Julius K. Johnson at the organ playing "Don't Leave Me Mammy"

Effective display for "Moran of the Lady Letty" employed by the Rialto, Omaha.

Doric Theatre—
Current Events—International.
Comedy — Full o' Pep — Pathe comedy.
Organ selections.
Special Number—Eugene Dennis, psychic wonder girl of Kansas—(third week).
Feature—Love's Boomerang—Ann Forest and David Powell.
Next Week—School Days—Wesley Barry.

Newman Theatre—
Overture—"Evolution of Yankee Doodle."
Current Events—Newman News and Views.
Vocal—Emanuel List, basso.
Organ Selections.
Feature—A Connecticut Yankee in King Arthur's Court.
Next Week—Smilin' Through—Norma Talmadge—1st Nat'l.

Royal Theatre—
Overture—Selections.
Current Events — Royal Screen Magazine.
Double Feature—Pay Day, Charles Chaplin, and Bought and Paid For, Jack Holt and Agnes Ayres.
Next Week—The Sheik's Wife.

Twelfth Street Theatre—
Overture—Selections.
Comedy — Bride and Gloom — Harold Lloyd.
News—Screen Magazine.
Organ Selections.
Feature — Man to Man — Harry Carey.
Next Week—Mistress of the World.

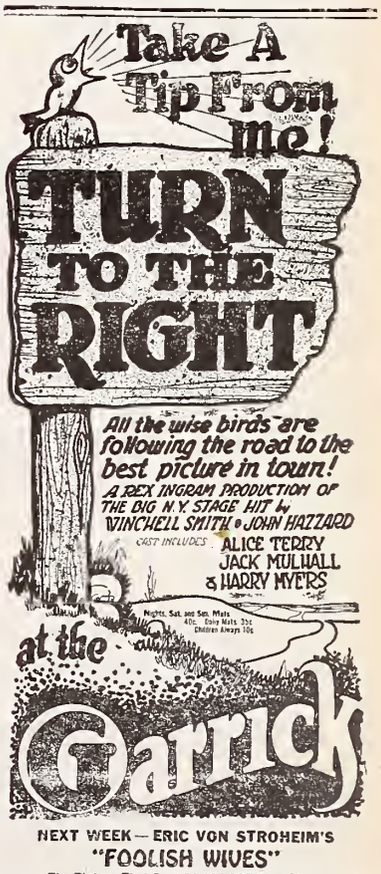
MINNEAPOLIS

State Theatre—
Overture—"Orpheus," Offenbach.
Current Events—Digest.
Comedy—Spooks—Mermaid Comic.
Special Feature—Edna Wallace Hopper in "Facial Sidelights." Miss Hopper then appears in person.
Feature Film—The Woman's Side—Katherine MacDonald.
Organ Solo.
Music—"Cavalleria Rusticana."

New Lyric—
Feature Picture—"School Days," with Wesley Barry.

New Garrick—
Feature Picture—Return engagement of "A Connecticut Yankee in King Arthur's Court."

Blue Mouse—
Feature Picture—Fourth week of "Orphans of the Storm."


Take A Tip From Me!
TURN TO THE RIGHT
All the wise birds are following the road to the best picture in town!
A REX INGRAM PRODUCTION OF THE BIG N.Y. STAGE HIT by WINCHELL SMITH & JOHN HAZZARD
CAST INCLUDES
ALICE TERRY
JACK MULHALL
& HARRY MYERS
at the
Garrick
NEXT WEEK—ERIC VON STROHEIM'S
"FOOLISH WIVES"
The Picture That Cost $1,104,000 to Produce.

Three column by sixteen display used by the Garrick theatre, Minneapolis, on "Turn to the Right."

Jessen's Studio News by Wire

UNIVERSAL

The historical romance serial of eighteen two-reel episodes, "With Stanley in Africa," starring George Walsh, under the direction of William Craft is finished.

The cast for "Come Through," under the direction of Jack Conway, starring Herbert Rawlinson from the George Bronson Howard original screen play refilmed, includes Edna Murphy, Wade Boteler, Tiny Sanford, George Fisher, Margaret Campbell, L. J. O'Connor and Fred Kelsey.

William Desmond has been engaged for the starring role in an Alaskan serial titled, "The Great Conspiracy." Laura LaPlant plays the lead. Croft Verroff is the director and George Morgan the author.

Hoot Gibson and Helen Johnson of Pat Rooney's Orpheum act will be married at Riverside Thursday.

"Her Night of Nights," starring Marie Prevost, under the direction of Hobart Henley, and "The Trooper," under the direction of Harry Harris, starring Gladys Walton, have been completed.

Arthur Flaven, who has served as assistant director, has been appointed to direct Art Acord in a series of eight two-reel westerns.

With ten companies producing, four in preparation and three editing, Universal is almost back to normal production activities.

GOLDWYN

Abraham Lehr announces three new productions, "Broken Chains" by Winifred Kimball, winner of the Chicago Daily News ten thousand dollar scenario contest is one of them; "Women Love Diamonds," from the original by Carey Wilson will be directed by E. Mason Hopper and Maurice Tourneur. The company leaves from New York April 29. Hopper is now finishing "Brothers Under Their Skin," with Pat O'Malley, Helene Chadwick, Claire Windsor, Norman Kerry and Mae Busch.

Rupert Hughes is editing "Bitterness of Sweets."

Norman Kerry goes in "Vienna" in May to be co-starred with Hazel Dawn.

LASKY

Alfred Green will direct "The Ghost Breaker," starring Wallace Reid, with Lila Lee in the lead.

Bert Lytell is here to play opposite Betty Compson in Fitzmaurice's, "To Have and to Hold," under the supervision of Tom Geraghty, with Theodore Kosloff in the cast.

Anna Nilsson and Adolph Menjou are in the cast to support Bebe Daniels in "Pink Gods," with Penryn Stanlaws directing.

David Powell will be the leading man for Dorothy Dalton in "The Siren Call," under the direction of Irving Willatt. Mitchel Lewis has an important role. Production started during the week.

Fred Niblo is making arena scenes this week for "Blood and Sand."

William DeMille is making exteriors for "Nice People," with Wallace Reid, Bebe Daniels, Conrad Nagel and Julia Faye at the Lasky ranch.

INDEPENDENT

King Vidor is now producing "The Shuttle Soul," featuring Florence Vidor with Truman Van Dyke the lead, for Associated Exhibitors.

Larry Trimble who directed "The Silent Call," and Jane Murfin, author of the same, are now at Truckee beginning production on another subject.

VITAGRAPH

William Duncan has grown a full beard and is now ready to begin work in a Northwestern mounted police story, the continuity for which will be by Bradley Smollen, with Edith Johnson to lead the casting.

The Earl Williams feature originally titled "Parkington's Widow," has been given the permanent title of "Restless Souls."

Larry Semon will finish Principality comedy this week, which may be titled "A Pair of Kings." His next will be a golf comedy.

A. E. Smith left for New York Friday.

Scene from "My Wife's Relations," a First National attraction with Keaton

UNITED STUDIOS

Owen Moore has started "A Previous Engagement" under the direction of Victor Herrman, with continuity by Sarah Mason. Hammerstein and Welch begin work Friday.

Allen Holubar is now editing "Hurricane's Gal."

The Jackie Coogan Company is doing night scenes of "Oliver Twist" under the direction of Frank Lloyd.

Stephen Goosen, technical director, has the sets designed for Constance Talmadge's "East Is West," and for Norma Talmadge's "The Mirage."

Richard Walton Tully and Guy Bates Post are back from New York preparing to produce "Omar the Tentmaker," which James Young will direct. Wilfred Buckland is the art director, George Benoit the cameraman, and Virginia Brown Faire will be the lead.

ROACH STUDIO

The second kiddie animal comedy titled "Fire Fighters," features Sunshine Sammy, Jackie Condon and Peggy Cartwright. It was given a great reception when previewed at beach cities.

Al Santell is directing Snub Pollard in a theatrical life comedy. "Mickey" Daniels, age seven, Allan Caven and Ruby Lafayette have been added to Harold Lloyd's cast for the next subject.

ROBERTSON-COLE

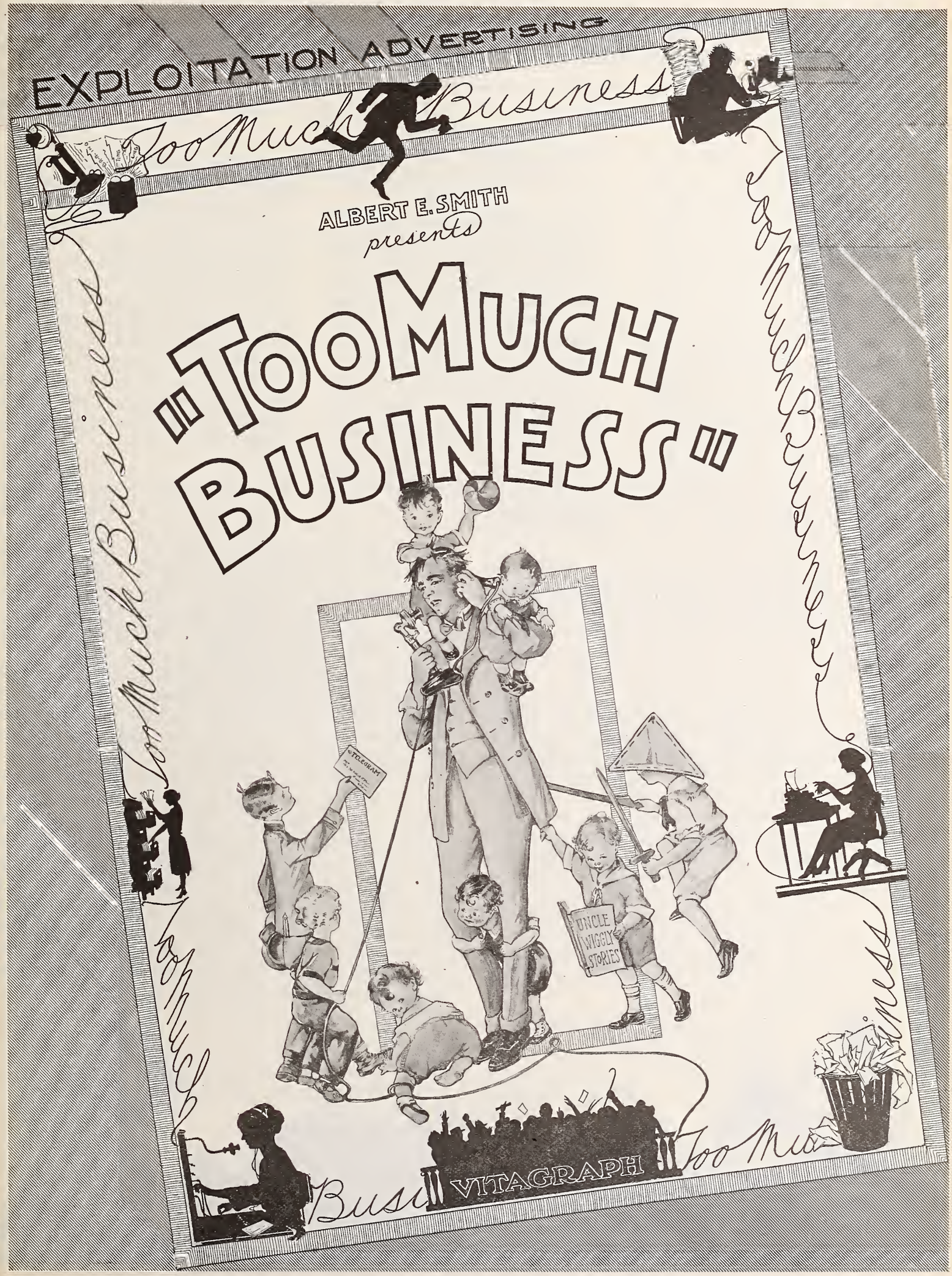
Harry Carey started "The Combat" this week under the direction of Val Paul.

William Seiter has made the last scenes for Doris May's feature, "The Unusual Honeymoon."

CHRISTE

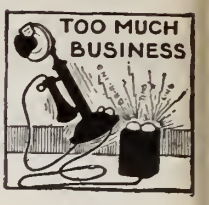
Bobby Vernon and Charlotte Stevens, Chicago beauty contest winner, are principals in a comedy titled "A Hickory Hick," directed by Harold Beaudine.

Airplane view taken especially for the News, showing scope of big deal just engineered by P. A. Powers, by which the R-C Pictures Corporation adds to its own extensive production facilities all the sets and props of the United Studios, Inc. In the aggregate these picture-making resources represent a valuation of $12,000,000


EXPLOITATION ADVERTISING
Too Much Business
ALBERT E. SMITH
presents
"TOO MUCH BUSINESS"
TELEGRAM
UNCLE WIGGLY STORIES
VITAGRAPH

"Too Much Business" Exploitation

Suitable Contests—Use the Schools—
Baby Show—Nursery Idea Utilized



Explanatory to This Section

THIS special advertising section on Vitagraph's seven reel comedy "Too Much Business" is an honest attempt to outline to the exhibitor ways and means of selling the picture.

All the superlatives that often identify trade paper advertising on pictures have been eliminated. Every line of the whole eight pages and each illustration that has been used is intended to provide the showman with information he desires on the production or to aid him in properly advertising it to his public.

Because the section does not waste words and space proclaiming "the greatest picture ever made" and express similar sentiments in other equally familiar terms, it is not to be inferred that "Too Much Business" does not deserve words of commendation. It does. The picture is a cleverly constructed, adequately acted, carefully staged light comedy—one which will provide a fine evening's entertainment for the fans.

Use the Schools

PHYSICAL culture in many states is a most important part of the curriculum of the public schools and in the lower grades some very fine drills and dances have been rehearsed. A contest in a public school or schools in which the various classes compete for prizes, probably could be arranged in most cities, even to securing the actual assistance of the school authorities. In many cities the department of education has had hard work to "sell" the public that this sort of stuff in the schools is not a waste of the children's time and the taxpayers' money and a chance to present an argument for the idea, should be gladly welcomed.

* * *

THE baby show is always a source of interest to the public. The ways of putting over a baby show are many and varied and also most of them are well enough known to the showman so that detailed suggestions are not necessary here. It is a safe bet that you can get a newspaper to go in with you on this idea, too.

* * *

TO many of your patrons on this picture, the most enjoyable part of the feature will be those scenes which have to do with John Henry and his nursery. Linking up with this suppose you arrange to have a nursery at or near your theatre during the run of the picture, where the mothers among your patrons may leave their kiddies while they see the show. There is a fine opportunity for front page publicity if the idea was first announced to read that some well known and well liked bachelor was to head the affair. A tie up with local welfare clubs would be a practical solution of actually putting the idea over in such a way that the mothers would feel safe in "checking" their youngsters. If this isn't possible be sure that the matron of your nursery is some one who will inspire confidence.

Suitable Contests

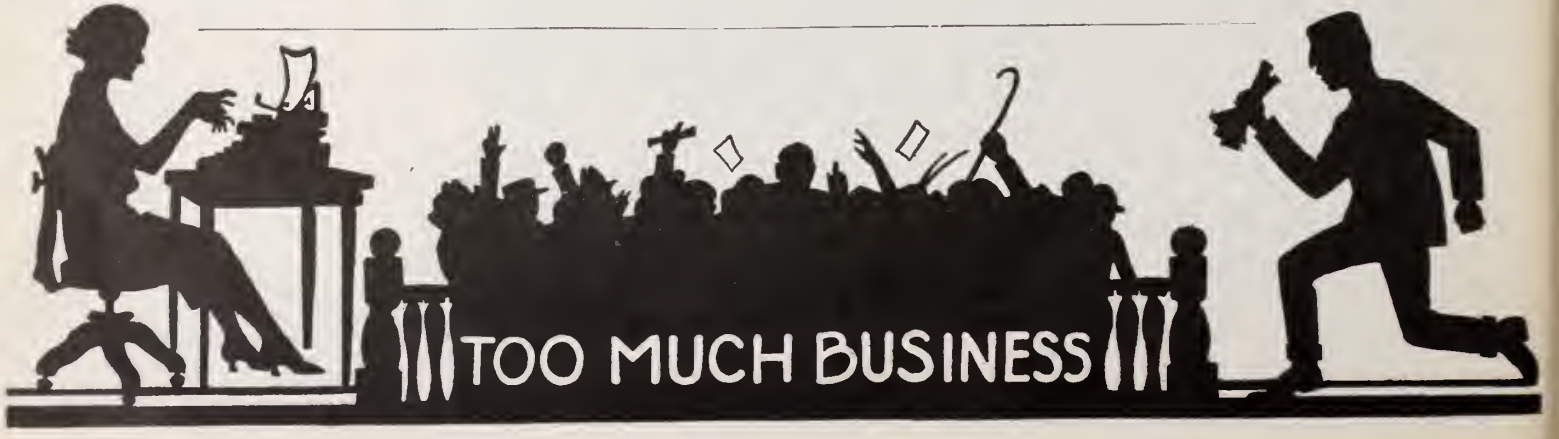
THE business girl and her romances is really the theme of this picture. Offer prizes to the business girls of your city for essays on "The Business Girl and Her Romance." This stunt, of course, needs the cooperation of a newspaper and considerable promotion work. A humorous angle to this idea is possible by switching the theme of the contest somewhat so that your contestants write their essays from the angle of their preferences in lovers and love making.

* * *

THE "stenogs" can be used further in putting over this picture by inaugurating a speed contest on your stage. This idea probably would work out best if the actual contest was built up into a sort of a prologue, something along the line of the telephone girls' stunt, presented by Sid Grauman of Grauman's theatre, Los Angeles, some time and which is described in a recent issue of Motion Picture News.

Suppose you provide an office, stage setting fully equipped, with all modern fixtures and appliances. In this connection it will be easy to get the aid of your local merchants, typewriter agencies, etc. In this set seat your stenographers at the machines each operator prefers.

There would be several ways of pulling the contest. One would be to make it an affair for the various manufacturers of typewriters with each firm furnishing its expert operator. Then for someone to read the dictation direct to the machines, letting each girl go to it. The prizes should be awarded on speed, accuracy, etc. If this plan is followed out it would probably be better to take a number of short articles, so that if a girl got behind on one she would have a chance on the others, stopping for a few seconds between each story and timing each girl as to speed as she finished.



"Too Much Business" Exploitation

Suggestions of the Stills—Novelties—Newspaper Advertising—Lobby Decorations—Window Tie-ups

Just Some Plain Facts

"TOO MUCH BUSINESS" is a Vitagraph seven reel comedy adapted from the "Saturday Evening Post" story, "John Henry and the Restless Sex," by Earl Derr Biggers. The picture was directed by Jess Robbins. The scenario was prepared by Ford I. Beebee.

In the cast is Tully Marshall, Ethel Gray Terry, Edward Horton, John Steppling, Carl Gerard, Elsa Lorimer and other well known players.

"Too Much Business" is offered as one of the comedy hits of the season, at fair prices, and with every exploitation aid that Vitagraph can evolve; that the exhibitor playing it may be fully insured of adequate financial success.

Inexpensive Stunts

THE plan of dictating a longer story to each girl separately would probably be a more fair way to pull the stunt but it would take more time and be devoid of much of the entertainment values that the first suggested plan carries.

A half a dozen high speed typists, all banging away at the same time, has decidedly humorous possibilities.

This same idea carried out, without the aid of the manufacturers, would have a better home talent angle. However, it might be hard to get the really fast typists interested. Either scheme, it would seem, possesses sufficient novelty to interest the public. Take this up with the Woman's Page editor. She ought to fall for it.

Novelties

ON this page and the one immediately preceding will be found a number of silhouette illustrations. These are printed direct from cuts of the same size and any or all of duplicates of those used are available from your Vitagraph Exchange at small cost.

These cuts are suggested for use in teaser advertising, in jazzing up any displays you may decide to use in addition to the four that have been provided complete.

If used in connection with teaser ads the captions should be catchy. For instance: "Who said hard times? Too Much Business." "Good times are here. Too Much Business." "No dull times here. Too Much Business."

Newspaper Advertising

VITAGRAPH has prepared a considerable number of hand drawn cuts (electros or mats) and in addition four complete newspaper displays in the styles used by the largest theatres of the country. These latter are illustrated and explained on page 2445 of this section. These display ads in the sizes indicated by the captions are available in either mat form or electros at a cost not to exceed a dollar each. Attention is called to the fact that these displays are actually of the quality and style which the first run houses turn out, but at a cost many times that quoted.

The small illustration on the following page will explain what can be done in the way of novelty ads through use of the silhouette cuts previously mentioned.

Lobby Decorations

A LOBBY display consisting of eight 11 x 14 and two 22 x 28 colored photographs of actual scenes in the picture is available from your Vitagraph Exchange.

Oil paintings of sufficient size to attract instant attention can be ordered from any Vitagraph branch. These are not carried in stock for sale, but are rented at moderate charges.

Among the various styles and sizes of paper prepared on "Too Much Business" is a novelty three sheet, especially adapted for lobby use. In its entirety it is attractive and it also possesses cut-out possibilities. A reproduction of this three sheet is found on the page of this section devoted to the paper that has been prepared on the feature.

For those who desire a more elaborate display the office idea is suggested. Equip your lobby with modern office furniture. Same should be available on a cooperative basis from local dealers. Cut out the figures of John Henry and Myra at a desk in the six sheet, place back of a real desk and manipulate so the figures will appear lifelike.

For a banner across your front use the idea shown in the cut illustration appearing across the bottom of the following page. Any ordinary sign painter will reproduce this is a short time and at small cost. For a sign of this sort nothing is better on which to work than light colored flat finished sanitas (the oilcloth wall paper) in some attractive small figure.

Window Tie-Ups

THE stores that naturally might be expected to be sold with the idea of cooperative window displays are as follows:

Department and Children's Wear Stores: The tie-up is with the nursery scenes of the picture.

Stationery and Office Equipment Stores: The stills to work with these are those pertaining to the scenes in the business office.

Automobile and Automobile Supply Dealers: The principal characters in the feature are all employed by a firm selling automobile supplies. There is one scene in the pieture where Horton is struck by a car. This can be duplicated exactly.

"Too Much Business" Exploitation

Ballyhoos — Inexpensive Stunts — Unusual Accessories—Photographing Local Children

Thumbnail Synopis of "Too Much Business"

Story—Deals with the romance of a pretty private secretary and a live-wire salesman, the consolidation of two business rivals to their mutual benefit and the attempts of the salesman to conduct a day nursery.

Classification—Light comedy with well developed plot made highly entertaining by well selected incident and consistent acting of a capable cast of correct types.

Cast—Includes Tully Marshall, Edward Horton, Ethel Gray Terry, John Steppling, Carl Gerard, Elsa Lorimer, Helen Gilmore and others.

Author—Earl Derr Biggers, with scenario by Ford I. Beebee.

Director—Jess Robbins.

Released By—Vitagraph.

Length—Seven reels.

Note.—"Too Much Business" is an adaptation of the Saturday Evening Post story, "John Henry and the Restless Sex," and ran as a serial in this publication recently.

Inexpensive Stunts

IN towns where the business men are personally known to each other, thereby insuring no offense, call the business people on the telephone either personally or by proxy with a message something like this: "This is the ..... theatre talking. We wanted to tell you that we have 'Too Much Business' this week, but that if you can let us know when you want to see the show, your seats will be reserved. We can send your tickets over if you desire."

* * *

ONE of the best business getters for a theatre, located in the average sized city, ever invented is the old stunt of taking pictures of the local kiddies on stereopticon sized plates (make a thin positive from the negative) and then throw them on the screen with captions identifying the children. This stunt will actually make money in itself—if it is followed up by a campaign to sell photographs in half dozen lots or so to fond parents of the children who have been caught by your camera man.

Talk to one of your local photographers and see if he isn't willing to tie up on the scheme. The cost of the negative is only a few cents and a photographer can snap a couple hundred "kids" in a day. The idea goes best when you work from the angle of taking the pictures without any attempt at "dressing up" the children. Just catch them in groups wherever they happen to be. A clever man with the camera can work in a lot of comedy.

This old stunt is especially well fitted for use in connection with "Too Much Business" as the day nursery scenes are an important part of the picture.

* * *

FOR theatres that consider the above mentioned stunt "small town stuff," the filming of children along similar lines is suggested. In this case it would probably be possible and certainly advisable to tie up with a local newspaper. A contest could be developed out of the scheme and possibly civic organizations interested.

Suggestions of the Stills

IN the early part of the film there is a scene showing John Henry bringing a bouquet to Myra. This still with a tie-up caption should win a place in a florist's window. An oil painting of this scene is available from Vitagraph Exchanges at a small rental.

Another oil painting, termed "No. 1" by Vitagraph, shows three views of a National automobile. This scene is certainly good for space for a window display with the local dealer selling this make of car.

One of the nursery scenes shows the kiddies playing with various toys. Local stores selling toys will cooperate with you in a window display.

Ballyhoos

THE scene of the picture where John Henry is "telescoped" by a car can be imitated by the use of a dummy and a cut-out head of Edward Horton, taken from the six sheet available from Vitagraph. The car ought to be obtained without charge by using the make of the one shown in the picture.

Another ballyhoo suggestion is to use three girls—two tall and one smaller—to walk the streets hurriedly enough to attract attention, two ahead and the smaller one behind. On the back of the smaller girl place a sign reading "We are hurrying to see "Too Much Business," or some caption of the sort.

Unusual Accessories

IN addition to the accessories previously mentioned, Vitagraph has prepared an attractive trailer that is available without cost to the exhibitor, a novelty four-page herald ready for the theatre imprint and sold at a moderate price, and materials for several puzzle contests.

A novelized version of the picture is also available either in boiler plate or mat form. A music cue sheet carefully compiled and properly synchronized and slides complete the list of accessories.

For exhibitors who wish to build their own ads, there are a variety of line cuts prepared for their use by the producer of the picture.

EFFICIENCY EDGAR—
Had Nothing on John Henry

JOHN was a whiz of a salesmanager but he got in dutch with his boss when he secured an option, object matrimony, on the heart and hand of the old grouch's pretty private secretary.

Then he went out on his own—started a hotel for kiddies—day nursery idea and things began to happen.

Sure, he got the girl—and his old job back too, but he learned much and often before this happened. To wit: that even a dyed-in-the-wool business girl likes to be wooed in the good old-fashioned way and that a man just doesn't belong when it comes to bossing an army of little shavers.

Mortise for Date Lines

This Space for Theatre Name Plate.

THEATRE.

VITAGRAPH presents

The Comedy Hit of the Season

"TOO MUCH BUSINESS"

Added Features

This space reserved for a list of the other units on your bill.

Cast Includes:

TULLY MARSHALL
EDWARD HORTON
ETHEL GREY TERRY
and a carefully selected company of fine types.

Folks! You Have Asked For Good Clean Entertainment—This Is It!

Adapted from the Saturday Evening Post Story, "John Henry and the Restless Sex". Recommended for the whole family. The kind of picture that makes friends for the movies. You'll like it from beginning to end.

Cut 9955 Mats M 9953

Now Playing

The Comedy Hit of the Season

"TOO MUCH BUSINESS"

The Story of a Salesmanager who had a couple of things to learn:

1. That even the busy, business-like bachelor girl wants to be wooed according to Hoyle. Efficiency methods and system don't get over.
2. That all the principles of salesmanship fail when a mere man stacks up against the job of running a day nursery for kiddies.

A Picture That Pleases Young and Old

TOO MUCH BUSINESS is an amusing satire on the woman in business and the male of the species as a kindergarten teacher. Adapted from the Saturday Evening Post story "John Henry and the Restless Sex." Presented by Vitagraph with an all star cast that includes:

Tully Marshall Edward Horton
and Ethel Grey Terry

Cut 9954 Mats M 9954

[Additional Program Units]

Ready to Use Ads.

On this page is shown reproductions of four newspaper displays available from Vitagraph exchanges in either cut or mat form. All you have to do is add your theatre name plate and run. Note the numbers on each display and order as soon as you have booked the picture. The cost of either mats or cuts is nominal—not over one dollar each.

Following is the sizes in which the displays may be obtained:

Above — Four column (quarter page); either cut or mate.

Left—Three column (6¼ x 17 inches); either cut or mat.

Right—(Upper cut) two column (4⅜ x 6 inches); either cut or mat.

Right (Lower cut) three column (6¼ x 8 inches); either cut or mat.

FOR THE TIRED BUSINESS MAN—
his wife, children, father, mother, aunts and cousins—

"TOO MUCH BUSINESS"

The Greatest Spring Tonic Ever Compounded

Cast Includes:
TULLY MARSHALL
EDWARD HORTON
and
ETHEL GREY TERRY

A comedy in which a smart young feller cuts two things that can't be done: Win a wife by business. Run a kinder-garten.

This space for Name Plate.

Adapted from the Saturday Evening Post story "John Henry and the Restless Sex." A Vitagraph special feature.

Warning.

This Is NO Picture for Folks With a Sense of Humor and a Cracked Lip

A sales manager a wooing went,
He lost his job and his heart was bent,
With efficiency methods, he was a sure-enough mutt
But he finally won with the mushy stuff.
(Poem)

"TOO MUCH BUSINESS"

— those who miss this comedy condolences
— entertainment and real humor are promised
should be great every day of this showing

THE tale of a cracker-jack salesman who fell down when he tried to sell a busy, business-like bachelor girl, by efficiency methods, that he was a real bet for a husband, who got into a peck of trouble when he tried to run a day nursery for kiddies but who finally, came across with a great idea—mush stuff in his wooing and army tactics in his business affairs.

Just entertainment—a clever satire on the woman in business and men's helplessness in matters pertaining to the care of children.

Adapted from the Saturday Evening Post Story, "John Henry and The Restless Sex"

Cut 9956 Mats M 9955

A Vitagraph Special with
TULLY MARSHALL
EDWARD HORTON
and
ETHEL GREY TERRY

Mortise for Theatre Name Plate

Detailed Description of the Production With Cut Illustrations

Visualizing "Too Much Business"

From the main title of "Too Much Business" the scene isris in showing Amos Camby (Tully Marshall), the irascible, crochety owner of a large industrial plant, seated at a desk of his private office, champing on his cigar butt fiercely (Illustration at right). Camby leans over a line of electric buttons and presses the one labeled "John Henry Jackson, Sales Manager." Even in the ringing of an electric bell there is a fierceness in his manner as if he were punching the head of Simon Stecker, president of the Acme Company and his business rival.

John Henry is not at his desk. The scene shifts and the young, good-looking sales manager (Edward Horton) is shown picking his way in and out through a maze of automobiles, evidently on his way to the office.

A cut-back thrusts you again into Camby's office. The door opens and in comes Ray Gorham, a clerk, who is anxious to advance even at the expense of others. This role is assumed by Carl Gerard. Camby asks him in his fierce way if he rang for him, and Gorham stammers that he wanted to tell him Mr. Jackson is late. When the irate Camby asks him why Jackson is late he answers he doesn't know. This angers Camby and he jumps violently from his chair and advances threateningly on his unfortunate assistant.

Left alone Camby rings for his private secretary, Myra Dalton, a role played by Ethel Gray Terry. Camby dictates a letter to his secretary and then turns to his business.

Meanwhile John Henry has been run down by Simon Stecker (John Steppling), the Camby rival, and with whom Amos without success has been trying to effect a consolidation.

When John Henry learns the name of the man who has run into him he hops into the car and begins to talk consolidation, with Stecker an unwilling listener. This scene cuts back to Camby's office, where Myra is shown urging Camby to sign a letter to Steppling which she has changed from the one dictated. Myra is successful in convincing Camby that the original letter would make him appear ridiculous and he signs, remarking to a visitor, in connection with the incident as registered by a title:

"If she ever looks twice at a man I will throw him down the elevator shaft. But she'll never marry. She's too much business. Not a sentimental bone in her head."

John Henry Jackson arrives in the office half an hour late. He walks over to Myra's desk and is informed that eight-thirty is the rule of the office. He humbly presents her with a bouquet, but she looks at them scornfully and throws them into the waste basket. (See cut at left.)

"There is too much business in this office, Mr. Jackson, to leave room for sentiment," she informs him.

Then she hands him a magazine with an article on efficiency and suggests that he read the part relating to punctuality. John Henry takes the magazine to his desk and in his discomfort tears off the date on his desk calendar, which happens to be November first and in tearing it into bits to throw into the waste basket the "ov" of November falls upon the "if" in the title "Let your life affairs be strictly business," making the article to read "Let your love affairs be strictly business." The idea pleases John Henry and he makes out a contract, and he briskly walks over to Myra's desk and asks her for an option of thirty days in marriage. The girl agrees, providing he doubles his income, and then to help him she goes into Camby's office and asks Camby if he will raise the salary of John Henry Jackson. Camby agrees, until he spots the diamond ring with which Jackson had sealed the agreement. He rises in great wrath, strides out of the office, and the next scene shows him by Jackson's desk. Jackson tells Camby he has a great surprise for Jackson, announcing that he is fired. He then informs Jackson that he will not get another job in the town, but Jackson is not discouraged and informs Camby that even he cannot prevent John Henry Jackson from going into business for himself.

John Henry walks over to Myra's desk and the next scene shows him telling her that she does not want him to make good. But she informs him that had she not wished him to make good she would never have signed the agreement, and with this encouragement Jackson leaves, determined to win success.

The tearing off of a calendar pad shows that a month has elapsed between this scene and the next. It is the day that John Henry's option expires. He has not been heard of from the day he was driven out of the office by Camby. Myra looks at her desk calendar and then registers that she wonders whether Jackson will claim his option.

The scene fades into Camby's office—in walks Stecker and agrees to consolidate with Camby, providing John Henry Jackson is made general manager. Camby tries to argue him out of the Jackson idea, but fails. A further condition is that John Henry Jackson must meet the Board of Directors at five o'clock that night. Camby rings for Gorham, who has taken Jackson's place and asks where the former sales manager is. But again Gorham announces that he does not know. He returns to his desk in time to take a message from a telegraph boy which gives Jackson's address. It is sent to Myra. Armed with this news, she goes into Camby's office.

Myra takes the message, which invites her to lunch with the former sales manager at the Hotellerie des Enfants, of which he is the director.

In Camby's office the irascible business man is talking with Jackson. He lost no time in getting him on the 'phone, but Jackson tells Camby if he has any business with him, he should call at the Hotellerie des Enfants. Camby slams the receiver down, grabs his hat and hurries to the Hotellerie des Enfants. Myra also leaves for that institution. Camby arrives first and in nosing around is mysti-

Advance Notice Newspaper Reader

TULLY MARSHALL, the elongated screen and stage star, has upset some of the most cherished traditions of his profession. After years of playing character and heavy roles he has blossomed forth as a comedian—something that doesn't happen often in the acting profession, once a player gets a reputation for doing a certain line of parts of an opposite nature.

Mr. Marshall first became famous in "dope fiend" roles such as he played in "Paid in Full." When the films claimed him as it has most of the talented stage stars, he became a "villain" and a villain he stayed for some five years.

But when Jess Robbins was casting "Too Much Business" an adaptation of the Saturday Evening Post story, "John Henry and the Restless Sex," there was a part for which Mr. Marshall was an ideal type and in spite of tradition and perhaps some misgivings he was engaged for the role.

The result was that Mr. Marshall playing a grouchy business man in "Too Much Business" put over the principal comedy role of a picture that is as full of laughs as a porcupine is of quills in a way that would make Will Rogers green with envy.

"Too Much Business" comes to the —theatre as the principal film attraction soon. Besides Mr. Marshall, other players of note are Ethel Grey Terry and Edward Horton.

For the Busy Exhibitor

The Picture as the Showman Would See It in the Projection Room

tified to see nurses walking hither and thither, some carrying babies and some carrying blankets and others leading children. He becomes curious to know the kind of business that Jackson is in and opening the door, steps into a room. No sooner within the door than some twenty-five youngsters, dressed as Indians, and waving wooden swords, rushed toward him. He is rescued by John Henry, who tells Camby that he is running a hotel for babies.

Camby tries every way to induce John Henry to return to his employment and is still arguing when a nurse informs John Henry that Myra Dalton is without. Jackson, without excusing himself, dashes from the office and leads the fair secretary into his dining room, where luncheon is served. Here the love interest is resumed, but each time that Jackson is about to take up his option he is interrupted. First by a mother who wishes to leave a child—then by the president of the Child's Welfare League.

In Jackson's office, Camby tired of waiting, crowds his hat on to his head and leaves. He goes to a telephone booth and calls Jackson. This causes another interruption at the luncheon, and leaves Myra wondering whether she would be happy with a man who has so much business.

The scent shifts to Camby's office. Gorham taking advantage of the situation, agrees to put John Henry out of business. Camby tells him to do it. Gorham goes to the Hotellerie des Enfants, hires away all the nurses. Pleased with his work he returns to Camby and tells him of his success, but Camby is a business man and berates Gorham for his foolishness, saying that Jackson will hire new nurses. Then Gorham returns to the Hotellerie des Enfants and gets into all sorts of difficulties with the children who find him under the table in Jackson's office.

The president of the Child's Welfare League agrees to help Jackson, who has discovered the loss of his nurses. She goes into a room to change her clothes and Gorham locks the door. Jackson enters the room and Gorham hides under the table. A child discovers him, but Gorham manages to quiet the youngster. In the meantime the woman is pounding upon the door to be released. Jackson, thinking it a prank of the children, tells her to be quiet or he will spank her. While Jackson is at telephone Gorham makes his escape, backing out of the office on his hands and knees into the hall, where he bumps into Myra, who is angry at Jackson's business and the two leave together.

Camby in his office is interrupted by a telephone message which is from his wife, telling him that she is imprisoned in Jackson's hotel. Meanwhile Jackson is having trouble with the children. He locks the girls and boys in separate rooms,

Take This to Your Editor Before Opening Date

WHEN Sidney Drew, for twenty-five years acknowledged to be America's most distinguished comedian both on the stage and screen died, theatrical people said that never would another actor appear who could put over light comedy parts so successfully or who could be actually funny on the screen without resorting to slap-stick.

But the old saying that no man is so good that another can not fill his place holds good in the flicker drama just as it does in the more prosaic walks of life. A newcomer in pictures has taken the beloved Sidney Drew's place and curiously enough he not only possesses the late star's finesse and peculiar ability to make people laugh, but he looks like him.

The luminary is Edward Horton, whose first real comedy part in a photoplay was the juvenile in "Too Much Business," coming soon to the theatre. Jess Robbins, who produced "Too Much Business," was looking for a juvenile star who could play Earl Derr Bigger's irrepressible "John Henry," as described in the original story, "John Henry and the Restless Sex," recently published in the Saturday Evening Post.

A dozen players with country-wide reputations were tried, but none could make "John Henry" humorous. "They were as funny as a crutch," states Mr. Robbins in describing his find.

One evening Mr. Robbins and some co-workers were resting in a Los Angeles hotel, when one of the party spoke of Horton as a second Sidney Drew. "Lead me to him," shouted the director. "If he is anywhere near as good as Drew, I'll make him famous over night." And Robbins has made good his prediction for Mr. Horton made good as "John Henry."

feeds them jam tries to administer to the want of each one at the same time. Camby in his office grasps his hat, dashes out of the office and starts for the hotel, but arrives just after Gorham has placarded the place with a diptheria sign and warning the policeman to watch out that no one enters or leaves.

Cramby craws through some shrubbery and effects an entrance.

In the meantime, John Henry Jackson comes to the door, observes the sign and takes it down, but the over-watchful policeman forces him to get back into the house and return the sign to its place. Camby rescues his wife while being chased by the policeman and leaves the building. It is then late in the afternoon and mothers begin to assemble to call the children. They make a rush on the policeman who

effectively bars the way and is not overthrown until his own wife tells him that their little Michal is inside. Then the policeman leads the raid and mothers rescue their children, breaking up the business of John Henry Jackson.

In Camby's office the board of Directors are in session. They are waiting for John Henry Jackson. Camby paces the floor. He flops down into a chair. He looks at the door and in walks the former sales manager. He demands fiercely to know why Camby had done this. But Camby informs him that he has not done anything, it was Gorham, who had designs upon Myra. Stecker rushes up, grasps Jackson's hands and thrusts the papers before him, which must be signed before the consolidation is completed. Jackson asks where Gorham and Myra are and is informed that they had left together. Jackson dashes out of the office. Camby smiles to the directors, takes up the papers, tells them that he will bring back the signed papers and exits. Once outside he locks the door and keeps the directors there and dashes off in pursuit of the former sales manager.

At the railroad station Jackson overtakes Gorham and Myra. He pushes the youth aboard the moving train and then turns fiercely upon Myra, telling her his option has not expired and that he would hold her to the bargain. She shakes her head but does not meet his eyes. He makes the situation clear to her just as Camby rushes up with the papers and forces Jackson to sign them while embracing his sweetheart.

The picture is in farce comedy, but contains no slap stick. It has a logical well developed plot and the continuity is perfect from beginning to end.

From a photographic angle, "Too Big Business" is exceptional. The tinting is uniform and the picture is sharp at all times. There is no trick stuff in the whole seven reels.

Jess Robbins, who directed, has built his story slowly but surely to a logical climax and there is no padding. Exhibitors are advised that there is no opportunity to cut the picture without harming the continuity. However, the seven reels will screen in less than the average time consumed on a picture of its length, owing to the fact that it is light comedy and speeding does not destroy the correct tempo.

Tully Marshall carries off the acting honors, although Edward Horton as the energetic sales-manager is a close second. His part requires careful handling and a finesse that few juveniles are capable of delivering. Ethel Gray Terry makes a winsome heroine, but her role does not call for a great deal of acting.

The minor roles are all played by a correct cast of types. There has been a special attention to details throughout.

POSTERS

ALBERT E. SMITH PRESENTS A SEVEN REEL ROMANTIC COMEDY
TOO MUCH BUSINESS
(ADAPTED FROM THE EARL BIGGERS' STORY "JOHN HENRY & THE RESTLESS SEX")
A JESS ROBBINS PRODUCTION
WITH AN ALL-STAR CAST
VITAGRAPH

ALBERT E. SMITH PRESENTS
A SEVEN REEL ROMANTIC COMEDY
TOO MUCH BUSINESS
(ADAPTED FROM EARL DERR BIGGERS' STORY "JOHN HENRY & THE RESTLESS SEX")
A JESS ROBBINS PRODUCTION
WITH AN ALL-STAR CAST
VITAGRAPH

Reproduction of the Paper for the Picture

ABOVE

The attractive 24 sheet which has been prepared is shown above. Three actual scenes from the picture have been adapted in making the poster and the colors used make a flash that will make people stop, look and listen.

LEFT

This cut shows one of the three sheets available. Scenes from the production are used in this poster also. It is lithographed in attractive colors. Suitable either for posting or lobby display use.

RIGHT

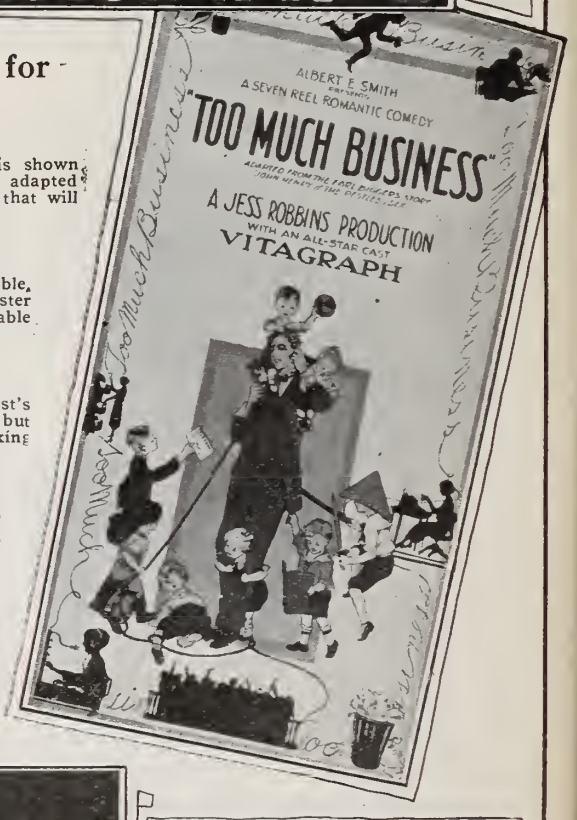
Here is shown a novelty three sheet from an artist's drawing that can be used as is to good advantage but is especially adaptable for cut-outs and for working over into a panel for your frames.

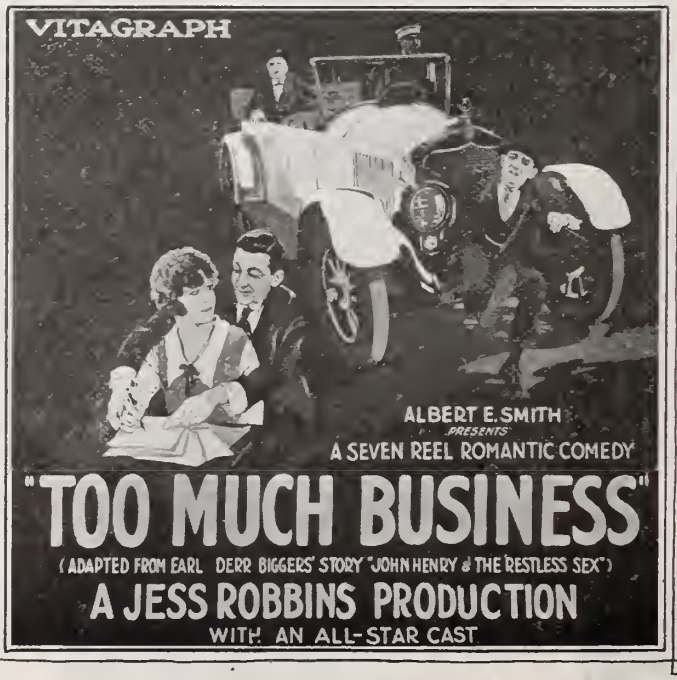
BELOW

The six sheet for "Too Much Business" offers two very fine opportunities for cut-outs as both illustrations (actual scenes in the picture) can be used for this purpose. Use the lower one in decorating your lobby as suggested by the exploitation pages preceding.

LOWER CORNERS

The one sheets on the production are illustrated in the two lower corners. These posters show scenes from the picture also.




VITAGRAPH
ALBERT E. SMITH
PRESENTS
A SEVEN REEL ROMANTIC COMEDY
"TOO MUCH BUSINESS"
(ADAPTED FROM EARL DERR BIGGERS' STORY "JOHN HENRY & THE RESTLESS SEX")
A JESS ROBBINS PRODUCTION
WITH AN ALL-STAR CAST

OFFERINGS SALES PURCHASES

In the Independent Field

Conducted by CHESTER J. SMITH

Producer Gives Lecture on Picture Subject

RAYMOND L. DITMARS, who produced "The Four Seasons" for the Kineto Company of America, lectured last week on the subject of the picture before the National Geographic Society at Washington.

Following the lecture he received a letter from Gilbert Grosvenor, president of the Society.

"The Lecture, 'The Four Seasons,' which you gave us was extraordinarily interesting and I wish to express the hearty thanks of the members of the National Geographic Society for the opportunity of hearing it and seeing your fascinating motion pictures. May I also extend my personal congratulations on your initiative and energy in preparing this valuable contribution to our knowledge of the animal and insect world."

"The Four Seasons" is playing in all the important centers of the country to enthusiastic audiences. It is being distributed by the W. W. Hodkinson Corporation.

Brandt Plans Distribution in Ohio Territories

Extensive plans covering the physical distribution of "Cap'n Kidd," Eddie Polo's first independently-produced chapter-play in the Cleveland and Cincinnati territories are well under way, according to a telegraphic dispatch received this week from Joe Brandt, president of the Star Serial Corporation, which controls the Polo product for world distribution.

While the names of the two exchanges are not known at this writing it is definitely established that the distribution of "Cap'n Kidd" in both Ohio territories will be handled through two of the largest state rights territories in the Middle West.

Upper N. Y. Rights Sold on "Determination"

Clinton M. White, sales manager of the Lee-Bradford Corporation, recently stopped at Buffalo on his way West and closed a contract on "Determination" with Zimmerman of the Nu-Art Pictures Corporation for the Upper New York State rights.

This production has already been placed with F. F. Proctor's theatres in Albany, Troy, Schenectady and Amsterdam.

A scene from "Back to Yellow Jacket," produced by Ben Wilson with Roy Stewart and Kathleen Kirkham in featured roles for release by Arrow

"Cap'n Kid" Sold in South

Big Feature Rights Corp. Acquires Kentucky and Tennessee Territory

THE Big Feature Rights Corporation of Kentucky, through their representative Lee L. Goldberg, this week acquired the rights to "Cap'n Kidd" for physical distribution through Kentucky and Tennessee. The news of this sale was made public the early part of the week by Joe Brandt, president of the Star Serial Corporation, which controls the world's rights to the Polo product.

The consummation of the contract between Goldberg and Brandt covering the distribution of "Cap'n Kidd" was to a great degree facilitated by the showing of the first two episodes of Polo's first independently-produced chapter-play. So impressed was Mr. Goldberg with Polo's work and so favorably did the story of "Cap'n Kidd" appeal to the Kentucky exchangeman that in less than twenty-four hours after the screening of "Cap'n Kidd" contracts between the Star Serial Corporation and the Big Feature Rights Corporatian were signed and closed.

Goldberg has started an intensive and far-reaching advertising and publicity campaign in behalf of "Cap'n Kidd" in his territory.

"Your Best Friend" Praised

New York Critics Are Unanimous in Endorsement of Vera Gordon Picture

"YOUR BEST FRIEND," a Harry Rapf production starring Vera Gordon, directed by Will Nigh and distributed by the Warner Brothers, has been acclaimed another great screen attraction by the New York newspaper critics, following its presentation at the Central theatre.

The New York Telegram said: "'Your Best Friend,' which opened in the Central theatre, Broadway, last night with Vera Gordon in the title role, proved on a par with 'Humoresque' in which the justly famous 'mother of the screen' also starred."

The New York American said: "'Your Best Friend' full of action on screen at Central."

The Tribune said: "After viewing Vera Gordon in 'Your Best Friend' we are more consumed with admiration than ever."

Variety said: "A sure-fire hit from the box-office standpoint that is bound to stand with the other winners that William Nigh has written and directed in the past."

Larry Reid in Motion Picture News said: "A mother picture which carries all the humanities—the tender heart throbs expressed through scenes of touching pathos and the contrasting shafts of humor so admirably balanced is 'Your Best Friend.' It is a great box-office bet. Certain to get over everywhere because of heart appeal of mother love."

Houdini Provided Finish in Event of Death

IT is not generally known that in producing his motion picture, "The Man from Beyond," Houdini was dubious as to his ability to successfully combat the perils which he was called upon to experience in the filming of the story.

As a protection for his picture, in the event of his death or mutilation, Houdini caused to be photographed in advance of his performing the several perilous stunts he does, an entirely different finish to his picture than was called for in the original script, or which is the one used in the finished production, now being shown at the Times Square Theatre, New York City. This emergency ending would have been used had Houdini forfeited his life.

Second National Issues "Exhibitors' Guide"

Second National Pictures Corporation has put out the third issue of its standardized press book under the title "Exhibitors' Guide," in releasing "The Night Riders," a special production visualizing the popular novel of the Canadian Northwest by Ridgewell Cullum.

A feature of the new issue is a column of paragraphs carrying on two ideas developed in recent advertising by Second National in trade papers—"Why" and "Shadows." This, it is announced, will be a standing feature in forthcoming issues of the "Exhibitors' Guide," for the exploitation of "Broken Shadows," from the novel, "Nance," by Charles Garvice; "Mr. Pim Passes By," picturization of the A. A. Milne drama, and other forthcoming releases.

Fourth Novelty Review Series Is Ready

Raymond Harris, manager of Burr's Novelty Review, announced this week that the fourth of this unique one-reel series is now ready for distribution. It consists of an animated cartoon called Pa Piktur, working in conjunction with a human character, in which Pa takes a trip to Mars via torpedo. The second subject shown is a lesson in toe dancing, demonstrated by Albertina Rasch, the internationally famous terpsichorean. The third element is a color subject called the Colorcraft, depicting Russian costumes in color and their application to American styles.

Superior Feature Service Enters Coast Field

Another film exchange has made its appearance on Los Angeles' "film row." It will be known as the Superior Feature Service. Ed. K. Lamson, one of the best known state rights salesmen on the west coast, is sole owner of Superior.

Lamson has purchased the far western territory for the Pacific Film Company's entire series of features consisting of "The Able Minded Lady," with Henry Walthall; "The Girl from Rocky Point," with Ora Carew; "The Forest King," with Reed Chapman and Lillian Hall and "The Fatal 30" in which John J. Hayes, president of Pacific, is featured with Fritzi Ridgeway.

Zambrino Will Exploit "Mother Eternal"

Frank Zambrino, pioneer organizer of the "Unity Features" and "Pioneer Feature" Exchanges in Chicago and Indianapolis has announced plans for an advertising and exploitation campaign on the feature "Mother Eternal" that will entail a large expenditure. The campaign is to pave the way for the run of Ivan Abramson's Graphic Film Corporation production in Zambrino's territory, which includes the states of Illinois and Indiana.

Zambrino has also booked the production for a two weeks' run at Adams theatre in the Chicago loop opening April 16th. This first run will act as the first shot in the compaign which was announced at the offices of Graphic this week.

One more Graphic film exchange has been added to the original twenty that are to handle Graphic products throughout the country on a partnership basis. The Graphic Film Exchange of Atlanta, Ga., to be operated by C. D. Danford of Atlanta, has been incorporated.

Viora Daniel in "Cold Feet," an Educational-Christie Comedy

"Wandering Boy" Is Sold

Arthur Ziehm Purchases Rights for Continental Europe Distribution

"WHERE IS MY WANDERING BOY TO-NIGHT?" the B. F. Zeidman-Equity picture, has been sold for all of continental Europe, it is announced this week by Louis Baum, general manager of Equity. Arthur Ziehm will control the European rights to the picture.

Ziehm has for a long time been widely known as a discriminating foreign buyer and at present time is handling, in addition to "My Wandering Boy" some of the biggest productions of today. Their territory embraces practically all of the Continent, including France, Germany, Norway, Sweden, Denmark, Spain, Switzerland, Austria, Belgium, Czecho-Slovakia, Hungaria and the Ukraine.

In this country, "Wandering Boy" is nearing the one hundred per cent sales mark. In addition the confidence of the independent exchanges is being justified by the reception accorded the production by the exhibitors themselves. Equity is in receipt of word from practically every buyer of the feature that unusually big and long runs have been booked.

In addition to the European sale, a deal for Australia and New Zealand has been consummated, announces Mr. Baum, and the rights for Mexico have also been disposed of. Baum expects that within the next three weeks the entire world rights will have been sold on the production.

Burnside Leaves with "Yankee Doodle, Jr."

M. J. Burnside, producer and distributor of "Yankee Doodle Jr." left New York this week on an important sales trip that included Cleveland, Cincinnati, Louisville, Indianapolis and Chicago.

Burnside took a print of "Yankee Doodle Jr." with him on the trip and made his first stop in Cleveland, Ohio. Several important announcements as to the closing of territory will be made by Burnside on his return from Chicago early next week.

"Ten Nights in Barroom" for Saxe Circuit

From the home office of the Arrow Film Corporation comes word to the effect that the Kay-Bee Distributing Company of Milwaukee has booked "Ten Nights in a Barroom" over the entire Saxe Circuit, for what they consider a larger rental than any picture has hitherto received.

"Ten Nights in a Barroom" has written history in the Independent field, and stands out conspicuously even in a season which is marked by the presence of more than the usual number of "big" pictures.

Ministers Endorse Bible Filming Project

Barrett McCormick of the Allen Theatre, Cleveland, has signed with Harry Charnas of the Standard Film Service of Cleveland for the entire series of the Great Stories of the Bible produced by Sacred Films Incorporated. The initial episode "Creation" opened Easter Sunday at the Allen theatre and was received with acclaim by the ministers and school teachers as well as McCormick's regular patrons.

The Philadelphia Ministerial Association, whose roster contains many names of advocates of rigid censorship, has gone on record highly endorsing the Bible filming project.

The ministers of Pomona, California, whose bitter fight against the theatre interests last year aroused the entire industry, have been won over to the Bible filming.

Warner Announces Three New Territorial Deals

That the latest Vera Gordon picture, "Your Best Friend," a Harry Rapf production, is being eagerly sought by state right buyers is evidenced by the announcement of Harry M. Warner, of Warner Brothers, that three more exclusive territorial deals were consummated last week. Within the past fortnight more than six other exchanges, purchased the picture, it is reported.

The latest buyers of the Warner feature are the Creole Enterprises, New Orleans, covering the states of Louisiana and Mississippi; Warner's Exchange, of Los Angeles, purchasing the rights of Arizona, California, and Hawaii; and Warner's Exchange, Detroit, covering the state of Michigan.

Conan Doyle to Receive Novel Two-Reeler

Executives of the Alexander Film Corporation will concoct a novel two-reeler to be personally presented to Sir Arthur Conan Doyle when the latter returns to Great Britain after he has concluded his American lecture tour.

The reel will depict all of the malefactors pictured in the fifteen screen adventures of Sherlock Holmes. Working collectively as authors, editors, cutters and titlers the Alexander executives hope to contrive a fairly coherent story that will combine all of the iniquitous men and women who furnish the evil impulse and criminal design of the screen playlets.

First Picture Completed in New Burr Studio

A wealth of real feature scenes, aided by a plot that is full of hilariously comic incidents is said to mark "Torchy Steps Out," the latest of Mastodon's two-reelers, just completed at C. C. Burr's new studio in Glendale.

Since this was the initial production to be made in Burr's new studio, the whole cast and staff were particularly anxious to make this latest "Torchy" a real noteworthy achievement.

Watch Your Box Office Receipts Rise

with

SUNRISE COMEDIES

26 Fine — Clean — Snappy 2-Reelers

Pretty Girls — Pep — Ginger!

Ask your exchange for them — if he hasn't bought 'em- tell him to wire

C. B. C. Film Sales Corp.

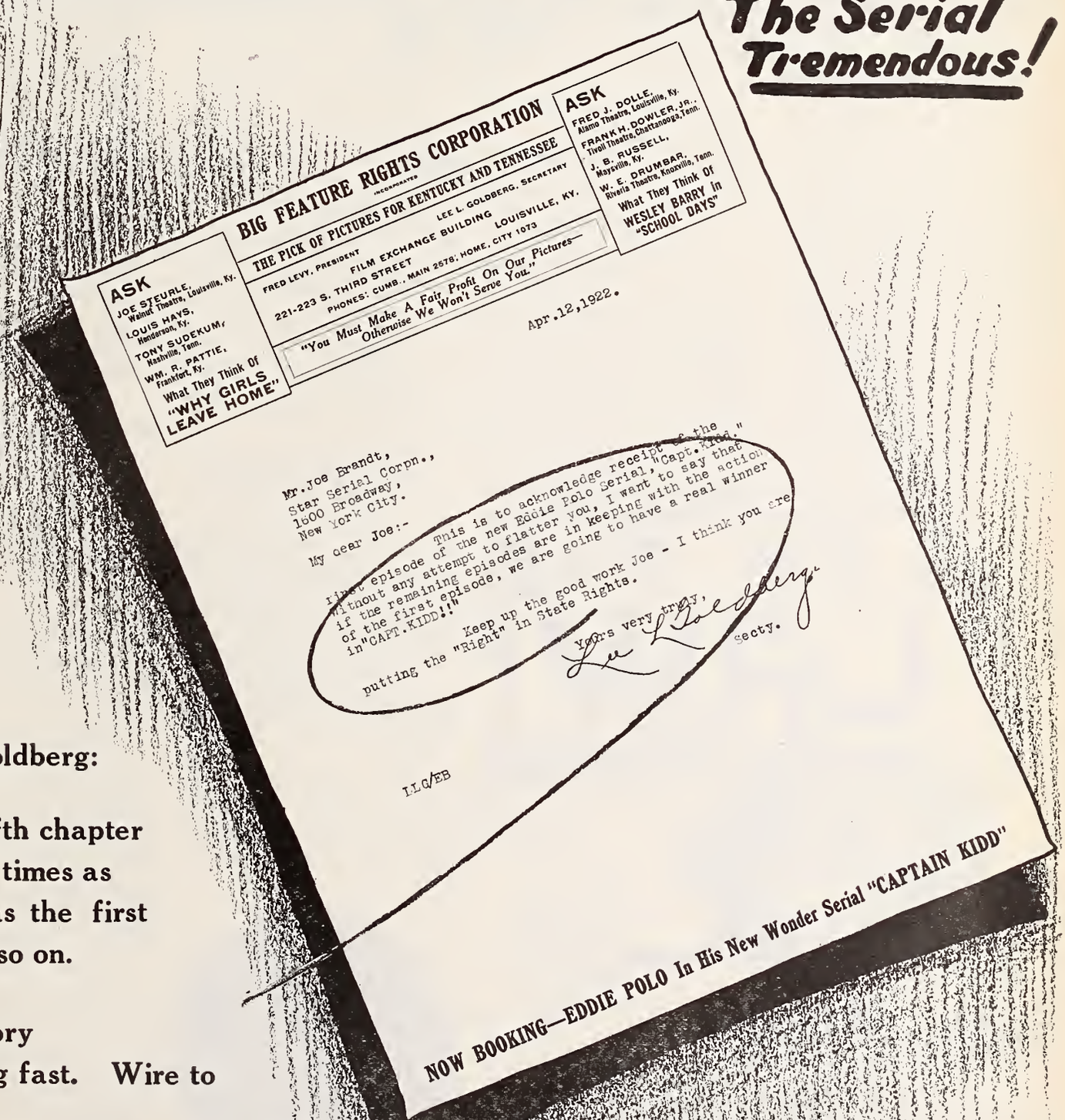
1600 Broadway New York

SUNRISE COMEDIES

Who Put the "Right" in State Rights?

Lee Goldberg says—EDDIE POLO in "CAP'N KIDD"

The Serial Tremendous!


BIG FEATURE RIGHTS CORPORATION
INCORPORATED
THE PICK OF PICTURES FOR KENTUCKY AND TENNESSEE
FRED LEVY, PRESIDENT
LEE L. GOLDBERG, SECRETARY
FILM EXCHANGE BUILDING
221-223 S. THIRD STREET
LOUISVILLE, KY.
PHONES: CUMB., MAIN 2578; HOME, CITY 1073
"You Must Make A Fair Profit On Our Pictures—Otherwise We Won't Serve You."
ASK
JOE STEURLE, Walnut Theatre, Louisville, Ky.
LOUIS HAYS, Henderson, Ky.
TONY SUDEKUM, Nashville, Tenn.
WM. R. PATTIE, Frankfort, Ky.
What They Think Of "WHY GIRLS LEAVE HOME"
ASK
FRED J. DOLLE, Alamo Theatre, Louisville, Ky.
FRANK H. DOWLER, JR., Tivoli Theatre, Chattanooga, Tenn.
J. B. RUSSELL, Maysville, Ky.
W. E. DRUMBAR, Riviera Theatre, Knoxville, Tenn.
What They Think Of WESLEY BARRY in "SCHOOL DAYS"
Apr.12,1922.
Mr.Joe Brandt,
Star Serial Corpn.,
1600 Broadway,
New York City.
My dear Joe:-
This is to acknowledge receipt of the first episode of the new Eddie Polo Serial, "Capt. Kidd." Without any attempt to flatter you, I want to say that if the remaining episodes are in keeping with the action of the first episode, we are going to have a real winner in "CAPT.KIDD!!"
Keep up the good work Joe - I think you are putting the "Right" in State Rights.
Yours very truly,
Lee L Goldberg
Secty.
LLG/EB
NOW BOOKING—EDDIE POLO In His New Wonder Serial "CAPTAIN KIDD"

Mr. Goldberg:

The fifth chapter is five times as *good* as the first —and so on.

Territory is going fast. Wire to

STAR SERIAL CORPORATION

1600 BROADWAY NEW YORK JOE BRANDT ~ Pres. TELEPHONE BRYANT 6212

Pirate Artist Is Engaged for Polo Serial

FRANK W. Small, recognized as one of the foremost pirate artists in the country has been engaged by the Star Serial Corporation, through the Ritchey Lithograph Company, to draw the series of one, three and six-sheet posters for "Cap'n Kidd," Eddie Polo's first independently-produced chapter-play.

The Ritchey Company who have been retained by the Star Serial Corporation to make the posters for the Polo production were instrumental in securing Small's services and the promise that he would do the work for the entire fifteen chapters.

Good Business Reported on "Determination"

Last week marked the premier showing of "Determination" over the B. F. Keith Circuit. It played for the entire week at B. F. Keith's 81st Street theatre and B. F. Keith's Flatbush theatre, Brooklyn.

The Thomas Film Company of Washington, D. C., advises that the second week of "Determination" in Baltimore at Whitehurst's New theatre played to five times greater business than it did the first week.

"Determination" opened at the Majestic theatre, Wilmington, Del., on April 17th to capacity business and will remain there for the entire week. On April 24th, it opens at the Court Theatre, Wheeling, W. Va., for the entire week.

Arrow Bans "Hokum"

Common Sense Applied in Pictures Is Best Asset, Says Dr. Shallenberger

"MOVIE HOKUM" is a term that has recently come into general use among reviewers of motion pictures. The reviewers reflect the opinions of the general public. People talk now of "movie stuff," "movie hokum," where once they stood for anything and everything on celluloid, accepting it as something altogether immune from adverse criticism. But times change.

How is movie hokum to be denied admission to the screen?

Simply by the exercise, not merely of common honesty, but a little common sense.

"Common sense," remarks Dr. W. E. Shallenberger, President of Arrow Film Corporation, the largest independent motion picture distributing corporation in the world, "is one of Arrow's greatest and most valuable assets. Without it we should have made no progress; we should not have obtained any results. With it the horizon of Arrow's future is boundless.

"Arrow never releases a picture before it has passed through the sieve of Common Sense. The wheat is sifted from the chaf. It doesn't matter a bit to Arrow's picture appraisers what a picture has cost. The big question is, 'Will it get over with the public?' Insofar as it is possible to standardize these things the Arrow aggregation of experts endeavor to arrive at a fairly close idea as to how any picture that is submitted to them will be received by the public. Will it make money for the exchanges buying the picture? Will it make money for the exhibitors showing it, Will it satisfy his patrons?"

Recently Arrow's judgment was confirmed by the great success of "Ten Nights in a Barroom." Other pictures coming, which in Arrow's opinion are likely to be just as successful, are, "The Innocent Cheat," "Chain Lightning" and "Back to Yellow Jacket," all Ben Wilson productions, as well as the various pictures of the Curwood series and many others of equal magnitude.

"Squirrel Comedies" Are Going Rapidly

There has been considerable enthusiasm shown over the novel Squirrel Comedies, which are being handled by the Lee-Bradford Corporation.

The first one is entitled "The Romance of Curly Squirrel." The second, which has just been completed, is entitled "A Whirl Through Squirrelville."

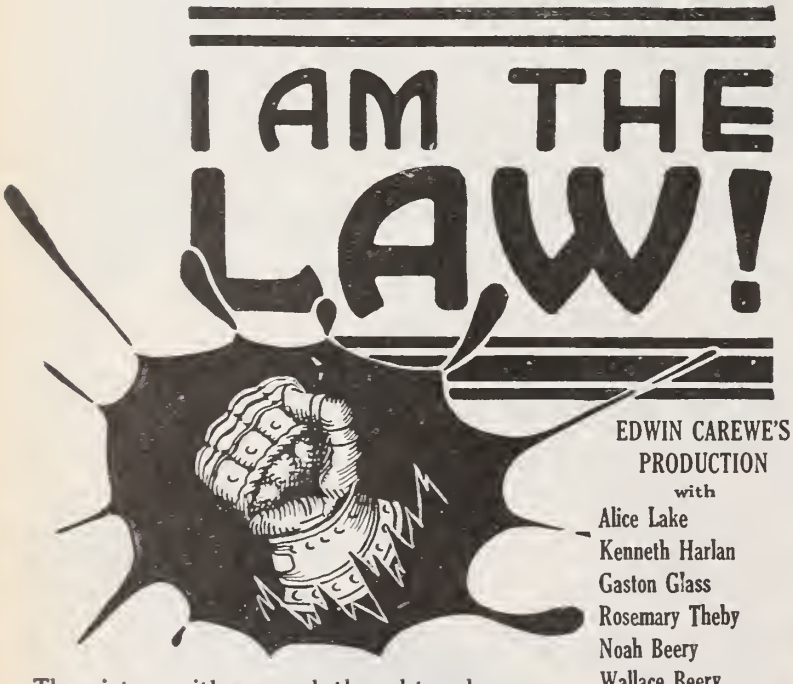
This series has been purchased by the American Feature Film Company of Boston, who are the distributors of all the Universal product for that territory. The Nu-Art Pictures Corporation, Buffalo, has purchased the entire series for New York State with the exception of the Greater New York territory.

West Likes "Big Boy" Williams Series

The offices of Di Lorenzo, Inc., are in receipt of advices this week from Di Lorenzo, who is now on a sales tour of the country in behalf of the "Big Boy" (Guinn) Williams series, that exchangemen of the Middle West are highly enthusiastic about "Big Boy's" work in his latest picture, "Blaze Away."

Negotiations are being entered into whereby Di Lorenzo is selling the whole series of six productions instead of individual sales on each production.

Frederich Herbst, producer of the series, is sparing no means to make this series of six productions as acceptable as possible, not only from the basis of actual picture entertainment value, but also from the standpoint of price to exchangemen.



The picture with as much thought and effort behind it as any legitimate play ever had.

Photoplay by Raymond L. Schrock, adapted from a story by

JAMES OLIVER CURWOOD

PRODUCED BY
EDWIN CAREWE
PICTURES CORPORATION
B. P. Fineman, Pr.; B. F. Zeldman, V.P.

DISTRIBUTED BY
AFFILIATED
DISTRIBUTORS, Inc.
C. C. BURR, Pres.

c/o *Werner Bros.*, 1600 *Broadway, New York City*
Warner Bros., 1600 *Broadway, New York City*

Edwin Carewe, director of "I Am the Law."

Territory All Booked on "Burn 'Em Up Barnes"

C. C. Burr, president of Affiliated Distributors, Inc., announced this week that "Burn 'Em Up Barnes," starring Johnny Hines, has cleaned up solid as far as territory rights are concerned.

The only three territories that remained unsold were disposed of. New England was purchased by Sam Moscow Film Co., at 54 Broadway, Boston. The Favorite Film Co., of Detroit, secured the rights for Detroit, while Washington territory was taken over by Lew Bache, Associated First National Pictures representative in that territory.

It was less than six months ago that the picture was first shown to buyers, and there is now not a single foot of territory left, according to Burr.

Pacific Film Co. Will Resume in June

The Pacific Film Co., Inc., will resume production about June first, after a "lay off" of several months. The last picture Pacific produced was "The Able Minded Lady," starring Henry Walthall, supported by Elinor Fair, which is now being state righted through exchanges handling Pacific products.

Second Armstrong Comedy in Production

The second comedy of a series of eighteen which the Reaguer Productions, Inc., is making for release through the Pacific Film Co., Inc., now in production. "Billy" Armstrong is being starred, with Hap H. Ward leading the supporting cast.

"Slow and Easy," Reaguer's first Armstrong comedy, has been previewed in Los Angeles. A sales print is on its way to Julius Singer, Eastern Representative of Pacific.

Director of Advertising Weds Art Critic

Cloudesley Johns, director of advertising and publicity for Second National Pictures Corporation, was married Saturday to Mrs. Adele M. Alexander, art critic. The couple will make their home in Coytesville, N. J.

Johns was born in California, and for years was the friend and associate of Jack London, C. E. Van Loan and George Sterling.

H. Weaver and R. Eddy Arrive in East

Harvey C. Weaver, general manager, and Robert Eddy, director of the Paul Gerson Pictures Corporation are in town from the Coast and are stopping at the Hotel Astor. They are arranging for the distribution of the Plum Center Series, two-reel character comedies featuring Dan Mason, which will be announced later. Robert Eddy directed the first Toonerville Trolley Comedies.

Dick Travers and his leading woman, Muriel Kingston, and two views from the picture "White Hell," in which these two players are appearing. "White Hell" is the first of a series of eight productions to be made by the Charles E. Bartlett Productions, Inc.

Many Sales Reported on "David and Jonathan"

Reporting to the head offices of Second National Pictures Corporation in New York, Herman Rifkin of Boston, in charge of distribution of Second National releases for the New England Territory, modestly states that "David and Jonathan," the first release, sold itself to B. F. Keith's Boston Theatre, Boston; B. F. Keith's Victory Theatre, Providence; Poli's Plaza Theatre, Worcester; Poli's Palace Theatre, Springfield."

In his advertising Mr. Rifkin is earnestly urging exhibitors in his district to consider the releases already offered, "David and Jonathan," by E. Temple Thurston, featuring Madge Titheradge; "Her Story," by Dion Titheradge, with Madge Titheradge; "The Night Riders," by Ridgewell Cullum, featuring Maudie Dunham, Albert Ray and Andrew Beaulieu.

"I Am the Law" Sold for California

C. C. Burr, president of Affiliated Distributors, Inc., announces that another territory has been sold on the Edwin Carewe independent special, "I Am the Law." Louis Hyman of the All Star Features Company of San Francisco, has purchased the Californian rights on the feature. Burr received the following wire from Mr. Hyman:

"Just closed 'I Am the Law' with your representative, Lester Scott. Congratulate you on this picture. Assure you it wil go into best houses. If state right man could get one picture a month like 'I Am the Law,' it would give him product with which to compete with biggest releasing organization in industry."

Hallroom Boys Comedies Featured in Erie

Percy and Ferdie Hallroom Boys Comedies have been selected for featuring in the Strand Theatre, Erie, Pa., for two consecutive weeks, according to word from the Masterpiece Film Attractions of Philadelphia, which is handling these two-reel gloom-chasers in that territory.

Shopping Favorite Pastime

Fineman Declares Real Pictures Will Bring Producers Their Full Worth

MOTION picture shopping is now the favorite pastime of exhibitors throughout the country, according to B. F. Fineman, president of Edwin Carewe Productions, Inc., who has just returned to New York from Los Angeles with a print of his Edwin Carewe independent special "I Am the Law."

"The period of readjustment in the picture industry through which we have just passed," said he, "has been a mighty good thing for the producer who honestly believes in making real pictures, for his product now stands a much better chance to get what it is really worth than even during the inflated period of the war.

"While business was rushing the theatre patron had no occasion to use discrimination in the selection of his entertainment. This relieved the exhibitors from the necessity of exercising discrimination in providing their entertainment. The result was that as the inferior picture was quite as well patronized as the picture of superior merit, the producer took the attitude that extraordinary effort in production was unnecessary.

"Readjustment has changed all this. Reduced wages have forced the patron to curtail his allowance for entertainment. Instead of going to the theatre six nights a week, he is doing well to now average three nights a week. The result is that he is more careful to see that none of his allowance is wasted on inferior amusement.

"In planning the production of "I Am the Law" I continually kept this in mind. A vast number of stories were considered before we made the final selection. In assembling the cast Carewe determined to secure the best players available, and I am satisfied that we got the best in such people as Alice Lake, Kenneth Harlan, Gaston Glass, Rosemary Theby, Noah Beery and Wallace Beery. The result as shown in the finished product of "I Am the Law" has justified our extraordinary efforts."

Burr Says Prosperity Is Here

Increased Independent Production Brings Film Return to Normalcy

C. C. BURR, president of the Affiliated Distributors, Inc., believes that not only has the low water mark of depression been reached in the motion picture industry, but that the tide of prosperity has risen to almost its normal level.

"As the production of steel is a true barometer of conditions in the industrial world, so motion picture production is a true index of conditions in that field. And surely no one will deny that the production of pictures has vastly increased during the past few months. This increase is particularly notable in the independent field, with which I am more familiar.

"Everyone now realizes that there is an actual shortage of good I realized that this was bound to happen as far back as last summer.

"Banking my belief on what I felt was inevitable, I prepared to go after a share of excess of demand over normal supply. I made "Burn 'Em Up Barnes" starring Johnny Hines when it looked as if there wasn't a chance to squeeze in another independent production. That was less than six months ago, yet every single territory has been sold on the pictures, and I am only sorry that there was not twice as much territory to sell.

"I planned the Edwin Carewe special "I Am the Law," which has just been completed, and already the entire foreign rights and the rights to six territories in the United States have been disposed of.

Brandt Leaves on Trip With Film Show

Joe Brandt, president of the C. B. C. Film Sales Corporation, has left on an extended tour of the key cities taking with him an entire sales program film show and preceded by a special advance man.

It is Brandt's policy to make a special trip throughout the country every few months for the purpose of feeling the States Right pulse.

The program consists of the material on which C. B. C. is concentrating its sales force at present —including the Eddie Polo serial "Cap'n Kidd," the Geo. H. Davis-Joe Brandt feature "Life's Greatest Question," the Hallroom Boys Comedies, the Sunrise Comedies, two reelers featuring Billy West, and the Carnival Comedies, another series of two-reel gloom chasers.

Attractive Exploitation for Sunshine Comedies

Attractive and effective paper of style and coloring that will dress any lobby or theatre-front will be a feature of the release of each of the new Sunrise Comedies.

The C. B. C. Film Sales Corp. which is distributing this series of gloom-chasers produced by Harry Cohn and featuring Billy West announces that special attention is being given to the preparation of this exploitation material, believing that nothing so sells a comedy to the public before they have seen it as a piece of paper showing a situation that makes 'em laugh.

Dillon's First Picture Is Nearing Completion

Edward Dillon, who is putting the finishing touches to his first production, "A Lady by Luck," that will inaugurate Dillon's régime as an independent producer, denied this week that the First National had contracted for his pictures. Dillon admits that a number of releasing organizations have opened negotiations but that he has not completed any contractural arrangement with any concern.

Dillon has only a few more scenes to shoot and then he will lose no time cutting and titling the first production for the local market.

BOOKINGS CASTS RELEASES

Live News From Producers

Conducted by EDMOND F. SUPPLE

Billy Dove, who has been signed by Metro to star in future productions for Metro release

Gigantic Mediaeval Set for Vignola Subject

An entire French village of the sixteenth century, complete in every detail so that the most exacting student of history can find no fault with it, was built this week at the huge Famous Players studio in Long Island for Cosmopolitan's "When Knighthood Was in Flower," which Robert G. Vignola is now making. This is probably the largest set ever put up in the interior of a studio. It fills completely the entire floor space of the big plant which ordinarily accommodates with ease a score of sets of average size. Designed by Joseph Urban, this set is declared to be a marvelous example of mediæval architecture with its fantastic carvings and decorations. Because of the strenuous use to which it is subject it has been built of heavy materials that give it a solid, permanent look and make it appear like the real thing itself.

Books 48 First National Releases in Block

Patrons of the New Rialto theatre at Whitestone, Long Island, are to have a diet of First National attractions for the next six or seven weeks.

The owner, Robert Lowenberg, who is not a franchise holder, discovered that pictures released by Associated First National were making an especial appeal to his audiences, and as a result he booked forty-eight of them in one block. He has scheduled the majority of them for the next six weeks.

Lowenberg changes his program every day and on many days runs two feature pictures.

New Assoc. Exhibs.' Series

Four Edw. MacManus Films to Feature May Allison and Robt. Ellis

ARTHUR S. KANE signed a contract late last week with Edward A. MacManus for the production for Associated Exhibitors of four features in which May Allison and Robert Ellis will be featured. The productions will be made in Porto Rico, the first to be delivered about August 1st, in time for Associated Exhibitors' autumn schedule.

The features will be from the script of Charles A. Logue, who is well known as an author, scenario writer and director. A unique point in the production plans is an arrangement for the author and the featured leading man, Mr. Ellis, to act as co-directors.

Three hours after Mr. Kane and Mr. MacManus had closed their deal the Atlantic Fruit liner Tanamo sailed for Porto Rico from New York, with Mr. MacManus, Mr. Logue, Miss Allison, Mr. Ellis, a complete cast and a full complement of cameramen and technicians aboard.

Associated with Mr. MacManus in the present enterprise are a number of wealthy Porto Ricans. He has a fully-equipped studio located on thirty-three acres of property at San Juan, and access to more than 2,000 acres of picturesque tropical land owned by his associates.

Mr. MacManus was one of the pioneers in the production and promotion of the serial picture. While with McClure's he promoted "What Happened to Mary" with Edison, and he is well known for his "Perils of Pauline" and "Exploits of Elaine," among the first of the multiple reel serials, and many other productions. In announcing the signing of the contract Mr. Kane expressed enthusiasm over the addition of May Allison and Robert Ellis to Associated Exhibitors' list of featured players.

Metro to Star Billy Dove

First Production to Be Started Soon at Metro's Coast Studios

MISS Billy Dove is to be a Metro star.

Miss Dove will leave for Hollywood within a few days, there to begin her first Metro picture; probably a comedy-drama. Details of the title and exact nature of the initial photoplay have not as yet been made public. The new Metro star has been seen recently in prominent roles in Cosmopolitan Productions, distributed by Paramount. Her picture career has been, by reason of her youth, brief, yet by reason of her exceptional beauty and ability, brilliant.

According to Mr. Atkinson, decision to enter into a contract with Miss Dove to star in Metro pictures was motivated by Marcus Loew.

The Metro vice-president and general manager said, in regard to Miss Dove's engagement:

"Mr. Loew came to a first decision regarding Miss Dove at the opening of his new State theatre in Boston, where she appeared personally. He was familiar with her work for Cosmopolitan, of course, and impressed by it, but I believe it was the personal triumph of Miss Dove at the opening of his new Boston picture house that made the choice final. The ovation the young actress received there was to Mr. Loew proof of her magnetism. It was confirmation of his own belief in her potentialities.

"Following Miss Dove's appearance at the State, in Boston, there were many requests from other exhibitors in New England for similar personal appearances. This likewise Mr. Loew took into consideration."

Mr. Atkinson stated further that every effort will be put forward to obtain for her the most suitable dramatic material, a director capable of bringing out the best in her, supporting casts of the first class, and production effects in keeping with the high quality of the other elements of her photoplays.

Bull Montana Cast Is Being Selected

The second Bull Montana comedy special, under the working title, "Lowry From the Bowery," is now being cast, with production scheduled to begin next week. A third story entitled "Fifth Avenue," is in preparation. A fourth story—to be an adaptation from a widely read novel by an eminent author—has been purchased by Stromberg and will be given elaborate production.

Feature casts, similar to the Claire McDowell, Charles Mailes, Myrtle Lind, "Snitz" Edwards, Chuck Reisner, Frank Kingsley and Stanhope Wheatcroft lineup as prescnted in "A Ladies' Man," are to be characteristic of the Bull Montana comedies.

May Allison, who will be featured in four Edward A. MacManus productions for Associated Exhibitors

Strong Cast Is Seen in "A Pasteboard Crown"

Not the least of the reasons why the Travers Vale production, "A Pasteboard Crown," released by Playgoers Pictures, April 16th, got off to a good start, is the large number of names of box-office value connected with the picture, declares a statement from the Associated Exhibitors' home office.

The cast assembled by Travers Vale includes Evelyn Greely, who has won previous success in "The Road to France," "The Allies," and "Diane of Star Hollow"; Robert Elliott, known to picture-goers by his performance in "Resurrection," "Checkers," and "Unknown Love"; J. H. Gilmore, who has appeared in "The Kentuckians." "Democracy," and "The Magic Cup"; Dora Mills Adams, who played in "Piccadilly Jim," "You Find It Everywhere," and "Determination." Gladys Valerie, Jane Jennings, Albert Roccardi, and Eleanor Woodruff also appear in important roles.

Jack Holt Unit on Location at Balboa Beach

Balboa Beach, Cal., is being utilized for some of the important scenes in Jack Holt's new Paramount picture, "The Man Unconquerable," which will represent pearl fishing activities and waterfront scenes, supposedly in the South Pacific. Joseph Henabery is directing this production which is an adaptation by Julien Josephson of an original story by Hamilton Smith. Sylvia Breamer is leading woman, Clarence Burton and Jean de Briac are a pair of villains and Edwin Stevens and other prominent players are seen in character roles.

The rollicking joy-full pictures, known everywhere by tidal waves of laughter–

HAL ROACH COMEDIES

Chortles, giggles, snickers, roars,—whenever you show one. They are handy packages of mirth for all who love to be happy.

The best one reel comedies made. *One every week.*

"Hot Off the Press"—Hal Roach—Pathe

Type of production.....1 reel comedy

"Snub" Pollard plays the part of the janitor in the newspaper plant. He washes the windows, oils the presses and gets into trouble with the managing editor In a little encounter in the shop "Snub" wrinkles the foreman's white coat. To repair the damage he offers to iron the jacket and runs it through the presses. It comes out smooth and flat, but has the latest news printed on the back. A reward is issued for the return of some missing jewels, and this provides most of the action and the comedy business. Some funny situations lead "Snub" on to the trail of the jewels, which he not only saves, but at the same time also secures a "scoop" for the newspaper Several very clever gags are included in this amusing single reel comedy. "Snub" Pollard is funny and will get a good many laughs.

— FILM DAILY

"Years to Come"—Hal Roach—Pathe

Type of production .....1 reel comedy

"Years to Come" is one of the funniest comedies starring "Snub" Pollard that has been made this season. All the gags used and all of the situations presented are related to the main idea and support the theme. In "Years to Come" the women wear trousers and the men have been reduced to the weaker sex. "Snub" is very dainty in his frills and lace. He takes care of the house and cooks the supper while Marie Mosquini enters as the tired business woman. She comes home without candy or flowers and because a little soap happened to fall into the coffee she raises the devil and leaves for her club. While poor neglected "Snub" is weeping a stage door Jenny enters and tempts the sorrowful husband with a bottle of "booze" and they were just about to have a great time when the wife returns and high comedy follows. The idea is cleverly worked out and a good many of the laughs are obtained from burlesque situations and the satire that is created. "Years to Come" is certain to entertain and provoke a good deal of laughter

— FILM DAILY

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Pathé Review

A One Reel Film Magazine — Issued Weekly

years old when this picture was made.—C. S. S.

M.P. WORLD

"Pathe Review No. 150"

In addition to the second of the clever "camera caricatures" series, this issue also contains an exceedingly interesting feature, "The First Flash of Life," which shows graphically the beginning of life within a fish egg, photographed with a microscopic camera. There are also other entertaining sections which make this one of the very best of the Pathe Reviews.—C. S. S.

Pathe Review No. 149

Type of production.....1 reel magazine

This number marks the third anniversary of Pathe Review. With this number the scope of the Review is widened, the selection more varied and special attention given to subject matter of an instructive and entertaining nature. A special unique comedy section is accomplished by photographic distortions of the human face. This is a process that transforms and caricatures without the aid of pen and ink. The camera lense twists the faces and makes them appear as though they were of India rubber. The effects are very amusing and laughable. Under the caption of "The Four Footed Derrick" scenes in India illustrating how a large elephant moves huge logs and piles them with almost human intelligence. At the command of his driver the beast will lift up the desired log and carry this half-ton weight for quite a distance. Sometimes to save energy he will push the log along the soft ground with his foot. These scenes in India are instructive and entertaining at the same time. The slow motion section illustrates some details of the feeding of trout at the New Jersey State Fish Hatchery. The fish come up and eat out of the keeper's hand. Slow motion brings out the details of these shots. You see the fish leave the water and snatch at the meat held in the keepers' hand. Another series of flashes show how a fish develops from the egg. All stages of his growth are clearly illustrated in this scientific chapter. The usual Pathe colored travel shots are included in this number, which is certainly one of the very best that has yet been issued. Its interest is varied and the subjects are unusual in character and entertainment value.

— FILM DAILY

The special features added to Pathe Review in celebration of its Third Anniversary have attracted the most favorable commendation.

The new and better Pathe Review gives tone to your whole program. It contains the choicest of the choice in short, snappy, interesting subjects of travel, science, nature, etc.

Each number contains the incomparable Pathecolor.

Show it every week

Pathe's Releases for Week of April 30

"TOLD at Twilight," a Pathe Playlet featuring Baby Marie Osborne, heads Pathe's list of short-subjects scheduled for release the week of April 30th. "The Tunnel Menace," the fourth episode of Charles Hutchison's serial "Go-Get-'Em Hutch," is also another important issue on the April 30th schedule.

"Pipe the Whiskers" is the title of the current re-issued one-reel comedy starring Harold Lloyd. "The Boy and His Dog" is the latest animated "Aesop's Film Fables" cartoon. "Kill the Nerve," is the title of the Hal Roach comedy featuring "Snub" Pollard. Pollard plays the role of a dentist, and the subject is said to furnish some uproarious fun.

Pathe Review No. 153 includes "The Huskies of Alaska," showing the dog-teams of the frozen North in action; "Brain Tests," a series of interesting experiments by Dr. Samuel B. Heckman of the Educational Clinic of the College of the City of New York; "Crystal Close-Ups," and the "Seven Ages of Romance."

Educational Films Are Given Approval

Seventy-six short subjects released by Educational Film Exchanges, Inc., are included in the list of selected pictures for the year 1921 issued recently by the National Committee for Better Films of the National Board of Review of Motion Pictures.

The Educational Pictures listed include twenty Christie Comedies, sixteen Mermaid Comedies nine Torchy Comedies, nine Chester Comedies, three Selig-Rork Photoplays, four Campbell Comedies and several other miscellaneous subjects.

"How to Grow Thin," Educational's recently released one-reel special, and "A Rag Doll Romance," a Campbell Comedy, are named in the most recent list of the committee.

Big Authors Represented

Stories by Well-Known Writers Are Found in New Goldwyn Group

SEVEN authors of national, and most of them of international, fame are represented in the group of eight pictures forming Goldwyn's fourth group of releases of fifth year product. The authors are Rupert Hughes, Gouverneur Morris, Basil King, Zane Grey, Nalbro Bartley, Perley Poore Sheehan and Archibald Clavering Gunter. Goldwyn's policy of filming stories by famous authors, whether original scenarios, novels or plays, has been continued because of the great success achieved by such productions in the past.

The authors' participation in the filming of their stories for the screen has involved the closest co-operation between writers and the producing forces. Rupert Hughes' part embraces the actual directing of his own stories, while Gouverneur Morris and Basil King spend much of their time on the "set" while their stories are being filmed. The stories whose screen adaptations will find places in Goldwyn's new group of photoplays are listed as follows:

"Yellow Men and Gold," a Gouverneur Morris subject directed by Irvin V. Willat; "The Wall Flower," a Rupert Hughes story which the author directed for the screen with Colleen Moore and Richard Dix in the leading roles; "The Dust Flower," Basil King's latest novel; "When Romance Rides," founded on Zane Grey's "Wildfire" and produced by Benjamin B. Hampton; "Golden Dreams," another Zane Grey story filmed by Benjamin B. Hampton; "Always the Woman," the Perley Poore Sheehan contribution in which Betty Compson is starred; "Head Over Heels," Edgar Woolf's musical comedy based on Nalbro Bartley's story of "Shadows"; "Mr. Barnes of New York," Archibald Clavering Gunter's "best seller" of the late 'eighties in which Tom Moore is starred. In "Head Over Heels" Mabel Normand plays the leading role. This photo-farce was directed by Victor Schertzinger and Paul Bern.

New Series for Educational

12 Two-Reelers Based on Sherlock Holmes Stories; First Due in May

EDUCATIONAL Film Exchanges, Inc., will begin some time in May to release a series of twelve short reel features from the popular Sherlock Holmes stories by Sir Arthur Conan Doyle. This is the first time these stories, the foremost of all detective stories ever written, have been put on the screen.

This series of pictures, each in two reels, will be known as The Adventures of Sherlock Holmes. Each will be a complete story and a complete short feature in itself. They were produced in England, and are enacted in the very locations in and about which Conan Doyle wrote. Eille Norwood, famous English actor, portrays the role of Sherlock Holmes. Herbert Willis takes the part of his bosom friend, Dr. Watson.

The release of The Adventures of Sherlock Holmes begins at a particularly opportune time, since the author of these famous stories is now in the United States on a lecture tour, which will attract added interest to his works. Exhibitors showing these new short features will also derive great help through the stories now being printed in sixty-three big newspapers all over the country. The McClure Newspaper Syndicate is supplying these sixty-three papers with a series of thirty-seven of the Sherlock Holmes tales, which are run one a week.

The first picture of the series to be released by Educational will be "The Devil's Foot." Two other pictures are now being prepared for early release—"The Dying Detective" and "A Case of Identity." Others in the series of twelve pictures will be "A Scandal in Bohemia," "The Noble Bachelor," "The Yellow Face," "The Red-headed League," "The Copper Beeches," "The Empty House," "The Tiger of San Pedro."

Calls "Grandma's Boy" Lloyd's "Greatest"

"'GRANDMA'S BOY,' is in my opinion the greatest comedy Harold Lloyd has ever produced, and it is safe to say that when it is released this picture will be hailed by public and critics alike as one of the greatest comedies ever made."

This is the verdict of Verne C. Wickham, of the Long Beach, Cal., Press. It was expressed after an evening at Hoyt's theatre, Long Beach, where "Grandma's Boy," Lloyd's five-reel comedy, literally stopped the show at a pre-view. In the April 1st issue of the Long Beach Press, Mr. Wickham wrote:

"Harold Lloyd's latest comedy, 'Grandma's Boy,' was pre-viewed last night at Hoyt's theatre before a crowded house. This was its first showing before an audience. Lloyd was 'trying it on the dog' last night and it was approved.

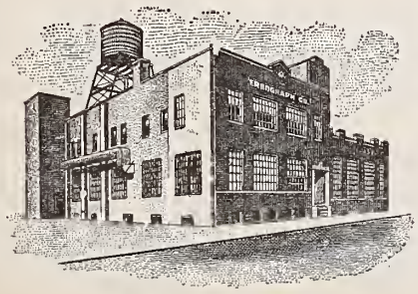
"For fully ten minutes at the conclusion of the showing the house was in an uproar, and the first vaudeville act had to make several attempts before it could start its performance."

Exploitation Expert Is Engaged by R-C

Nat. R. Rothstein, advertising and publicity director for R-C Pictures announces this week the appointment of Albert Boasberg to the exploitation staff of R-C. Mr. Boasberg comes to R-C after extensive experience in exploitation, advertising and publicity. For the past year he has served as field exploitation man for Famous-Players-Lasky Corporation, working in New York, Washington, Detroit and Albany.

Mr. Boasberg will form the nucleus of the R-C exploitation department which it is intended to enlarge. This is in accordance with the plans of that company announced recently by the new management, to make exploitation an integral part of its distributing organization.

LUDWIG G.B. ERB,
PRESIDENT



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A moment from "The Good Provider," Cosmopolitan-Paramount production

Lon Chaney Picture for Release in May

In accordance with Carl Laemmle's promise to exhibitors to release a Jewel for spring and summer business, the release date of May 15th has been definitely agreed upon for launching Lon Chaney's individual starring picture for Jewel.

It has been Laemmle's contention that a box-office attraction of this kind was of more assistance to exhibitors during the summer than if released in the regular fall program.

The new Chaney picture, which has been called variously "Wolfbreed" and "The Mask," has been definitely titled "The Heart of a Wolf." The story was directed by Robert Thornby.

Kirkland Co-Director with Henry Lehrman

David Kirkland calls attention to the fact that his name does not appear upon the screen as co-author and director of the Selznick production, "Reported Missing." Inasmuch as the Selznick office verify Mr. Kirkland's statement THE NEWS desires to give him the credit which is due him as a co-partner with Henry Lehrman in the production of this feature.

First Nat'l Subjects for "Mothers' Day"

IN anticipation of Mother's Day to be celebrated Sunday, May 14th, Associated First National Pictures, Inc., has prepared a list of eight of its productions in which the mother theme is predominant.

The eight First National attractions on the list are "Mother O' Mine," "The Song of Life," "Hail the Woman," "Kindred of the Dust," "The Rosary," "The Woman in His House," "Scrap Iron," and "Tol'able David." In each of these a mother plays an important part. All of them have met with exceptional success and have been classified among the best productions in the history of the screen. They will serve to boost attendance on Mothers' Day and especially where they are properly exploited.

Second Paramount "Block"

Another "Revival Week" Program of Seven Productions Announced

THE series of seven productions recently released in block by Paramount, constituting a "Revival Week" program, are reported to have proved so popular with exhibitors and public that it has been decided by Sidney R. Kent, general manager of distribution, to issue a similar block of seven more of the biggest Paramount and Artcraft successes.

The second block will consist of the following features: Cecil B. DeMille's productions, "Why Change Your Wife?" "The Woman God Forgot" and "We Can't Have Everything"; Mae Murray in "The Gilded Lily," the Paramount Artcraft special production, "The Woman Thou Gavest Me"; the William A. Brady production, "Little Women," and Elsie Ferguson in "Barbary Sheep." These pictures are now available for bookings under the same conditions as the previous block, and play dates may be arranged as soon as the new prints are distributed to the exchanges, the Paramount home office announces.

"The success of our experiment in releasing in block 'The Miracle Man,' 'Male and Female' and the other big pictures as played for a week with daily change at the Rialto theatre, New York, has induced us to continue the policy," declared Mr. Kent. "Scores of leading theatres have already played them and exhibitors without exception are reporting unusually heavy business. Our contention that any picture is new until it has been seen is being vindicated daily at the box office.

In connection with the second block of pictures just announced, Mr. Kent expressed the following opinion:

"These are seven of the greatest money-getting pictures for exhibitors that our organization ever put out, and it is my opinion that they rank today with the very best that is reaching the market."

"Silent Call" in Tenth Week in Los Angeles

Last Sunday "The Silent Call," the photodrama with a canine star, began its tenth week at Miller's theatre in Los Angeles, and is expected to complete a twelve weeks' run before it is taken off.

"The Silent Call," which is a First National attraction presented by H. O. Davis, was adapted by Jane Murfin from the Saturday Evening Post story, "The Cross Pull," by Hal G. Evarts and directed by Laurence Trimble. "Strongheart," a Belgian police dog, is the "star" of the production, and it is his "acting" which is responsible for the phenomenal success of the picture in Los Angeles and elsewhere.

Scene from "Tracks," a Noble Johnson production released by Playgoers Pictures

Playgoers' Picture Set for May 7 Release

Playgoers Pictures has set May 7th as the release date for the new Noble Johnson production, "Tracks," John C. Ragland announced this week. This is a picture in six reels from the story by Mark Noble.

Despite its locale—broad Texas ranges—the story is declared to be much more than a Western, essentially. The cast includes Willis Patton, Noble Johnson, Beatrice Burnham, Francois Dumas and J. Farrold McDonald.

Hilliard Signed for Vitagraph Cast

With the engagement of Ernest Hilliard as the "heavy," the cast of "Linda" Webster Campbell's latest production for Vitigraph, starring Corinne Griffith, is now complete, and work on the interior scenes will begin at once at the Brooklyn Studios, it is announced.

The exteriors for the production were made at Charleston, South Carolina, and were made while Hilliard was completing work in Hugo Ballin's latest production for Hodkinson, starring Mabel Ballin, as they did not call for the appearance of the "heavy" which Hilliard is to portray.

Others in the cast are Vincent Coleman, Herbert E. Holmes, Diana Allen, and Mona Lisa.

Two-Reel Westerns Are Added to Pathe List

ELMER PEARSON, general manager of Pathe Exchange, announces that, in its program for increased and a wide variety of short subjects, Pathe will add a new series of specially prepared two-reel Western features to its weekly releases—the "Santa Fe Mac" stories featuring Leo. D. Maloney. They are declared by Pathe to be clean dramas, shaped with effective craftsmanship and pervaded by the quickened inspiration of all outdoors.

Both Mr. Maloney and Ford I. Beebe, who is associated with him in the productions, and who will direct, have promised that the two reelers will be in the nature of outdoor classics, combining swift action with tension and originality of plot.

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6.—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7.—SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
8.—PROMPTNESS. Accustomed to serve exacting requirements.
9.—PRICES. Reasonable and competitive.
10.—GUARANTEES. Write for our unique guarantee of quality work.

Clara Kimball Young Series for Metro

METRO announces this week the completion of arrangements to release, except in New York and northern New Jersey, a series of special proudctions starring Clara Kimball Young.

These big pictures are made by the Samuel Zierler Photoplay Corporation in California, and in New York and northern New Jersey the distributors will be the Commonwealth Film Corporation, which is under the same management as the producing unit.

The first of Miss Young's pictures to be released by Metro will be "The Hands of Nara," by Richard Washburn Child, one of the foremost American novelists and now United States Ambassador to Italy. The story appeared originally as a serial in Collier's Weekly, for sixteen weeks, and it is published in book form by E. P. Dutton and Company.

Dawley Will Direct for Achievement Films

J. Searle Dawley has been engaged as Director General for Achievement Films, Inc., according to announcement by Gilbert E. Gable, president of the company. Dawley is acting president of the M. P. D. A., and has directed such stars as Mary Pickford, H. B. Warner, Billie Burke, Marguerite Clark, Elsie Ferguson and Doris Kenyon.

Dawley will supervise a series of six features for Achievement, the first of which will be "Face Value," an original story by Bob Dexter.

William Dudley Pelley will head the scenario department for Achievement.

National Picture League Endorses Films

"No Parking," a Christie Comedy featuring Neal Burns with Helen Darling and the baby and dog team, Jane Hart and "Laddie," and "Fresh From the Farm," a Christie Comedy featuring Bobby Vernon with Josephine Hill, both current Educational releases, are approved as "Family Films" by the National Motion Picture League in its latest bulletins.

"Nights of Many Shadows," the latest of the Wilderness Tales by Robert C. Bruce released by Educational, is aproved as an "Instruction Film."

Melford to Start New Subject April 17

April 17 is set as the starting date for George Melford's big new production for Paramount Pictures, "Burning Sands," by Arthur Weigall, adapted by Olga Printzlau. Milton Sills and Wanda Hawley are to be the principal players in this picture, which promises to eclipse even "The Sheik" in thrills, suspense and spectacle. Mr. Melford is now at Palm Springs looking up locations.

Scene from "My Old Kentucky Home," presented by Pyramid Pictures for distribution through the American Releasing Corporation

B'way Run for "The Trap"

Lon Chaney's New Universal Film Will Open April 22 at Central

"THE TRAP," a forceful Universal-Jewel photo-drama of the Northwoods, starring Lon Chaney, will have its premiere showing in the Central theatre, Broadway and 47th Street, New York, on Sunday, April 23rd. The original story was called "Wolf-breed" and was written especially for Chaney by the Universal City scenario department. During production, the picture was called "The Mask."

Andrew J. Cobe, manager of the Central theatre, has arranged an unusual presentation for "The Trap," said to be well in keeping with the theme of the picture. The Chaney picture will be shown in the Central for several weeks, no definite time having been determined for its run.

Chaney's role in this picture is described as a Jekyl-Hyde role minus the revolting changes of the famous Stevenson's dual personality character. It shows the actual character changes of a normal human being under stress of circumstances. It is real, rather than fanciful. This is said to make it one of the most gripping, and realistic character portrayals ever enacted for the screen. A strong cast, exceptional settings, and the re-appearance in Universal pictures of Stanley Goethals, the cute youngster of "Outside the Law," are other points which help to make "The Trap" a super-production, Universal asserts.

The supporting cast includes Alan Hale, Dagmar Godowsky, Irene Rich, Spottiswoode Aitken, Herbert Standing and Frank Campeau. Robert Thornby, who directed "The Fox," one of Harry Carey's greatest successes, also directed "The Trap." He took his company to the Yosemite National Park for locations. Most of the action was filmed amid the scenic grandeur of that place.

John M. Stahl, producer-director under the Louis B. Mayer banner

"Four Horsemen" Sets Record in La Crosse

A run of seventeen days, the longest of any picture that ever played La Crosse, Wisconsin, is the record of Rex Ingram's production for Metro of "The Four Horsemen of the Apocalypse," according to a telegram received from A. J. Cooper, manager of the Cooper Amusement Company, by the Minneapolis office of Metro. The original booking of seven days had to be extended ten days more to accommodate the unprecedented crowds which insisted on viewing the picture. Capacity business was in order at all times, with a scale of $1.50 top, during the original run, it is stated.

"The Vermillion Pencil" Highly Rated

"The Vermillion Pencil," the current Sessue Hayakawa release, now being distributed by R-C Pictures is rated as a "superior" picture in the latest issue of Screen Opinions, a weekly reviewing service. The feature is placed in Class A-B, the second highest rate possible to be given and the highest awarded any of the nine features reviewed in that issue. It is called the best picture which Hayakawa has ever made.

"My Old Kentucky Home" for N. Y. Showing

Pyramid's first picture, "My Old Kentucky Home," will be seen at the Cameo theatre, New York City, the week of April 23rd. The story is from an original by Anthony Paul Kelly and will be the first of a series of Ray C. Smallwood Productions, which will be shown under the Pyramid banner.

The story is a southern romance, depicting the beauty of a girl's devotion, and the fidelity of a boy's first love. Monte Blue and Sigrid Holmquist are given ample opportunity to lift the story above the usual theme by some splendid acting.

Testify to Popularity of Pathe Review

In a statement issued this week from the Pathe headquarters, a series of exhibitor letters is submitted as evidence of the popularity of the Pathe Review as an entertaining educational short-subject. Excerpts, typical of the testimonials received, are quoted as follows:

"Have used the Pathe Review since opening my theatre over three years ago and consider it the best in a single reel of its kind."—Wm. Tishkoff, Empress, Rochester.

"I consider Pathe Review a feature in itself, educating, instructive and entertaining. Short subjects such as the Review are the life and blood of the business. Why say more?"—Tom O'Brien, Orpheum theatre, Buffalo.

"We have always considered the Pathe Review a splendid 1,000 feet of film. With 'Camera-Caricatures' added to its many other interesting subjects, the Review will be of even greater value to our screen than heretofore."—H. C. Morse, Elmwood theatre, Penn Yan.

Canada Cooperating on Goldwyn Campaign

Exhibitors in Canada as well as the United States are giving the Goldwyn company the fullest cooperation in the Goldwyn-Photoplay New Faces Opportunity now in progress. The latest request is from the Allen theatres in Canada, fifty in all, for slides and any other publicity material that exhibitors may use in connection with the campaign.

A prize of $500 is to be awarded the exhibitor who secures the winner.

Strong Supporting Cast for Doris May

In "Gay and Devilish," the forthcoming R-C release, Doris May will be supported by what is probably the strongest cast which ever appeared in any of her pictures. The leading male role is played by Cullen Landis. Jacqueline Logan, Otis Harlan, and Bull Montana complete the more important members of the cast. "Gay and Devilish" was directed by William A. Seiter, and the story was especially written for the star by Charles Logue.

Paramount's Releases for April 23rd

DOROTHY DALTON in "The Crimson Challenge," a Paramount picture, and Wanda Hawley in the Realart picture, "The Truthful Liar," are the features scheduled for release April 23 by Famous Players-Lasky Corporation.

In "The Crimson Challenge" Dorothy Dalton has a typical two-gun role, one certain to delight the fans who remember with pleasure her work in "The Flame of the Yukon." Jack Mower is Miss Dalton's leading man. Frank Campeau, Clarence Burton and George Field are in the Cast.

Wanda Hawley's role in "The Truthful Liar" is that of a "butterfly wife." The story was written specially for Miss Hawley by Will Payne. Thomas N. Heffron directed. Miss Hawley's leadman is Edward Hearn.

Charles Miller Picture Nearing Completion

Word has been received from the Charles Miller studios at Port Henry, New York, that the first independent Charles Miller production, with the working title "Bring Him In," has been finished as far as the actual placing in of the titles, Miller directed the picture, which is a northwesterner, but not of the snow variety.

Earl Fox is the featured player, and the supporting cast includes Frank Losse, Harry Lee, Charles Mackey and Doris Miller, daughter of Miller. Miss Miller is the only woman in the picture. Plans of distribution will be announced later.

Del Andrews Signed for Hunt Stromberg Staff

Among the important appointments to the Hunt Stromberg production staff is that of Del Andrews, who has resigned from the Thomas H. Ince studios to become production manager and chief film editor. Among the important Ince productions edited by Del Andrews are "Lying Lips," "The Bronze Bell," "Bellboy 13," and The Hottentot." Lyman Broening and Steve Evans have been appointed to the Stromberg camera staff.

A humorous moment from "Is Matrimony a Failure?" a Paramount release

12 First Nat'l Films Begun

Nine Subjects Being Edited; Mack Sennett is Completing "Suzanna"

WORK on almost a dozen big First National pictures is scheduled to start on the Pacific Coast within the next few days. Several features are now in the course of production and nine are being cut and edited at the various studios.

Allen Holubar this week finished "shooting" "Hurricane's Gall," starring Dorothy Phillips, and "Preferred Pictures" completed camera work on "The Woman Conquers," starring Katherine MacDonald. Marshal Neilan has completed the editing of "Fools First," and has left for New York with the negative of "Her Man."

First National pictures now about to leave the cutting rooms are: "Heroes and Husbands," starring Katherine MacDonald; Maurice Tourneur's "Lorna Doone"; Norma Talmadge's "The Eternal Flame"; J. L. Frothingham's "The Man Who Smiled"; John M. Stahl's "One Clear Call"; Anita Stewart's "Rose o' the Sea"; Charles Ray's "Alias Julius Caesar"; Buster Keaton's "The Frozen North," and Thomas H. Ince's "A Man of Action."

Another week of "shooting" will witness the completion of Mack Sennett's National feature, "Suzanna," starring Mabel Normand. The latest Bevan-June comedy, now being made on the Sennett lot, will soon be finished.

Constance Talmadge is scheduled to commence work soon on "East Is West," which will take her company to the Orient, and her sister, Norma, will soon start the picturization of Edgar Selwyn's famous stage play, "The Mirage."

Thomas H. Ince has started work on "The Sunshine Trail," starring Douglas MacLean. Charlie Chaplin is preparing his script for his eighth First National two-reel comedy, and Allen Holubar is selecting his second story, which is to star Dorothy Phillips.

Lois Wilson in Cecil DeMille Cast

Lois Wilson's name is the latest to be added to the growing list of notables who will appear in Cecil B. DeMille's forthcoming production of "Manslaughter." Thomas Meighan and Leatrice Joy have been cast in the leading roles.

Fox Production Units Busy on the Coast

THE William Fox headquarters in New York reports production activities to be in full swing at its studios on the West Coast.

Charles Jones has just started on a new picture under the temporary title of "West," with Robert Eason directing. Edward Sedgwick is back on the lot and has started work on a new picture with Tom Mix called, for the moment, "The Gun Fanner." Lupino Lane, having finished "The Reporter," is working on another comedy, and Shirley Mason has completed "Very Truly Yours," from the story by Helen L. Hawkins and under the direction of Harry Beaumont.

Tully Prepares to Film "Omar the Tentmaker"

Richard Walton Tully is preparing for the filming of his next subject for First National, "Omar the Tentmaker," in which Guy Bates Post will play the leading role. The picture will be adapted from Tully's dramatic success of the same title in which Guy Bates Post also took the leading role. The picture will be made at the United Studios.

Mr. Tully who has arrived in Los Angeles from New York was delighted with the favorable reception extended by First National officials in New York to his first production, "The Masquerader." Mr. Tully declared that the film version with Guy Bates Post in the leading role will prove even more popular than the stage play which also presented Mr. Post in the leading role.

Abe Stern in New York on Way to Europe

Abe Stern, Secretary and Treasurer of Century Comedies, has arrived in New York from Chicago, where he held a conference with mid-Western exchange men. Stern will stay in New York about two weeks and has booked passage on the Aquitania for Europe, where he will arrange for European booking of the Century stars.

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—*Motion Picture News*

"Unexpected twist at the end is the outstanding punch of 'The Bigamist.'"—*Film Daily*

"'The Bigamist' is a pulsating picture with the succession of light and shadow that we call life."—*Trade Review*.

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Elinor Glyn to Write Hollywood Defense

ARRANGEMENTS have been completed between Sol Lesser and Elinor Glyn whereby the former will produce for the screen an original story to be written by the well-known authoress. The picture will bear the title of "The Eyes of Truth" and will be a comedy-drama having as its secondary theme a defense of Hollywood. Madame Glyn left Los Angeles last week for New York where she will write the screen story for Mr. Lesser. Later she will sail for England to meet long-standing professional engagements.

Mr. Lesser in a recent statement on the Coast declared that while the defense of Hollywood against villifying propoganda would be "secondary to the dramatic interest" it would be none the less effective. "I welcome the opportunity afforded me through the brilliant writings of Madame Glyn to set the truth before the world," declared Mr. Lesser. "When it sees our side of the case—the whole truth and nothing but the truth—its judgment must be in our favor.

"I expect to commence active production with a high-grade director and cast, as soon as I receive this story from Madame Glyn."

Charles Ray Player Was Once Noted Athlete

Eddie Gribbon, who plays the part of Russell, head of the labor representatives in "The Tailor Made Man," Charles Ray's first and forthcoming picture for United Artists release, started out in life by being far more interested in athletics than in things pertaining to the stage or the screen.

For seven years Gribbon was engaged in professional baseball and played on teams representing Trenton, New Bedford and other minor organizations.

Gribbon also did his best to get his features displaced by acting as boxing partner to such husky ring maulers as Mike Gibbons, Eddie McGoorty, Gunboat Smith and other shining lights of the pugilistic world.

Kempner Announces Four Re-Issues Ready

J. L. Kempner, president of Kempson Pictures, Inc., announces that the first four re-issues of the company are now ready, and prints have been shipped to the various Hodkinson Exchanges, through which distribution will take place.

The four pictures are "The Way of The Woman," starring Norma Talmadge; "Marionettes," with Clara Kimball Young; "Red Head," with Alice Brady, and "The Argyle Case," starring Robert Warwick and Elaine Hammerstein. In addition to new prints for each production, there has also been supplied a brand new line of paper, cuts and lobby displays.

"New Era of Serials Here"

Educators and Y. M. C. A. Head Laud Pathe Serial "Go-Get-'Em Hutch"

THAT a new era of censor-proof and yet truly realistic serial productions was inaugurated by Charles Hutchison's chapter-picture, "Hurricane Hutch," is the contention of the Pathe home-office in a statement issued this week from that source. Moreover, Hutchison's newest serial, "Go-Get-'Em Hutch" is reported to be sustaining the reputation for new high-class serial standards established by its predecessor. In support of its assertion, the Pathe headquarters submits some of the appreciative comments made by men associated with welfare and educational institutions, after viewing "Go-Get-'Em Hutch." A few of these comments are quoted as follows:

"I certainly want to thank you for being given the opportunity to witness your latest serial, "Go-Get-'Em Hutch," featuring Charles Hutchison. I believe this is just the style of entertainment our boys and girls should see, and your company is to be congratulated on producing such a clean and yet interesting serial. It is a clean, exciting, well-acted story."—Edwin H. Reeder, Supervisor of Visual Instruction in the Public Schools of Detroit.

"As a member of the committee I viewed the chapter picture, 'Go-Get-'Em Hutch.' I find this picture intensely interesting and full of thrills, but clean in every respect. I would have no hesitancy whatever in recommending it to any organization that may care to use it."—C. E. Reid, Detroit Y. M. C. A.

"'Go-Get-'Em Hutch' certainly can be classed as a clean film and one that is full of thrills. . . . I am personally interested in the presentation of clean films for the sake of the country's boyhood, and I wish you every success in your efforts to co-operate with character-building agencies in putting out pictures which are fit for the young to see."—A Jamieson, Member of Executive Council of the Boy Scouts of America.

Travelaugh Due April 23rd

"Such Is Life in London's West End" First of R-C Short-Subjects

IN accordance with the expansion plans inaugurated by R-C Pictures, under the management of P. A. Powers, who recently became managing director of that organization, the first R-C short subject released, the Hy Mayer Travelaugh, "Such Is Life in London's West End," will be offered on April 23rd. Heretofore R-C has distributed exclusively feature subjects from its own Coast studios and a few outside productions.

In branching out into the short subject field R-C is inaugurating a program which is expected to expand until it embraces the best short reel pictures which can be obtained. "It is not our intention," states J. I. Schnitzer, general manager of R-C Pictures, "to spasmodically issue short subjects. We are going to afford the exhibitor a steady supply, but we will not pick up any cast-off comedies or scenics to do it. We are planning far ahead and the two series which we are able to announce at present certainly proves that we are making the right kind to start.

"Fifteen subjects comprise the first series of Travelaughs. These are all interesting pictures, some of which have already run at the Capitol theatre in New York and won the approval of the New York press as among the highest class short subjects ever released.

"Our second release is Starland Revue, another novel single reel subject. Bringing all the Broadway stars, the heroes and heroines of the American drama to the screens of every city and town in the country is the job of Starland Revue, and Jack Cohn, its producer, is doing it in a most fascinating manner."

A moment from "The Infidel," Katherine MacDonald's new production for First National release

"Trimmed in Scarlet" for Priscilla Dean

Universal has brought a big new vehicle for Priscilla Dean. "Trimmed in Scarlet," a thrilling stage play of several years ago, has been acquired by John C. Brownell, Universal scenario chief, and will be put into continuity form so that Miss Dean can use it for a screen drama as soon as she has completed her present picture, "Under Two Flags."

"Trimmed in Scarlet" is from the pen of William Hurlbut. It was first produced in England in 1919, where it played in the Cort and in the Globe theatres for long runs. It was produced in America in 1920 in the Maxine theatre, with Miss Elliot playing the principal role.

Rupert Hughes Has Nine Films to His Credit

JUST how extensively the well-known author has allied himself with the motion-picture screen is shown in a striking résumé of Rupert Hughes's work in connection with Goldwyn pictures for the past two years. The statement from the Goldwyn office reads in part:

"Rupert Hughes, novelist, dramatist and scenarist, has written nine photoplays for Goldwyn within the past two years, four of which have been among the biggest money-makers and finest artistic successes of that period; two others have nearly equalled them in popularity; two more are awaiting release, and Mr. Hughes is himself directing the photography on the newest one, which is at present called "The Bitterness of Sweets."

"The nine photoplays written and produced within the past two years, in the order of their production, are 'Scratch My Back,' 'Hold Your Horses,' 'Dangerous Curve Ahead,' 'The Old Nest,' 'From the Ground Up,' 'The Wall Flower,' 'Come On Over,' 'Remembrance' (the title of which may be changed) and 'The Bitterness of Sweets.'"

A. E. Releases in Force in Detroit April 9

The week of April 9th might truthfully have been called "Associated Exhibitors Week" in Detroit. John H. Kunsky booked one of this organization's features for his magnificent Capitol Theatre and selected two others to comprise a double bill at the Liberty.

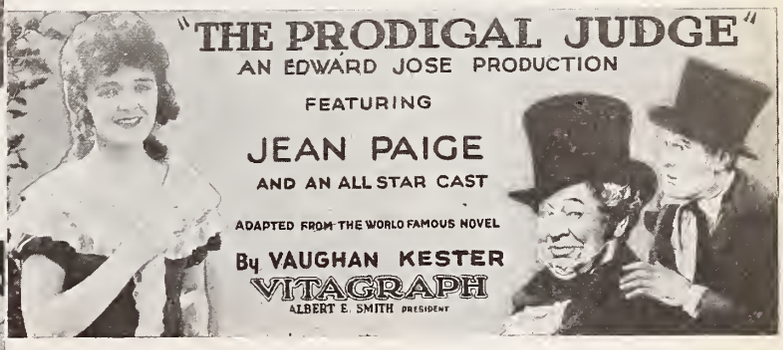
Florence Vidor in "Woman, Wake Up," was the outstanding attraction at the Capitol, which is the newest and finest picture house in the city and one of the best in the country. The double feature program at the Liberty was formed of Harold Lloyd's "A Sailor-Made Man," and the dramatic production, "Handle With Care," featuring Grace Darmond.

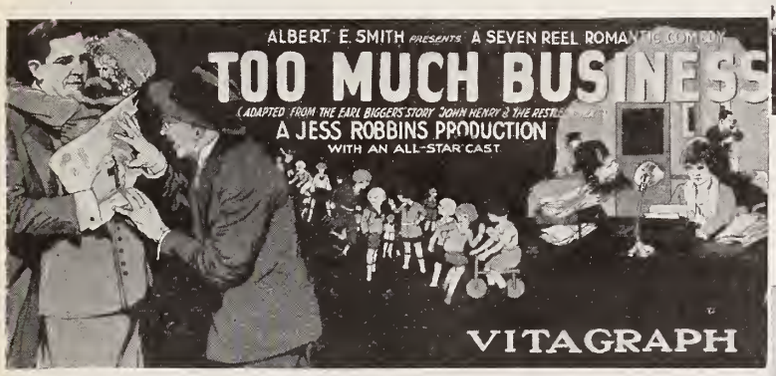
Tourneur Unit Leaves for Europe April 29

Maurice Tourneur, director, J. J. Cohan, production-manager, and the leading members of the cast to appear in Goldwyn's picturization of Hall Caine's celebrated novel, "The Christian," will leave for England, April 29th, according to the latest advices received from the Goldwyn studios. Charles Van Enger has been engaged as Mr. Tourneur's cinematographer.

Coincident with the departure of Director Tourneur and his company for Europe, Goldwyn will launch a vigorous exploitation campaign that will be continued from that time until the picture is released, it is announced.

ATTRACTIVE 24 SHEETS

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TOO MUCH BUSINESS
A JESS ROBBINS PRODUCTION
WITH AN ALL-STAR CAST
VITAGRAPH

"THE SON OF WALLINGFORD"
WITH AN ALL STAR CAST
Written and Directed by
Mr. and Mrs. George Randolph Chester
Authors of "Get Rich Quick Wallingford"
VITAGRAPH
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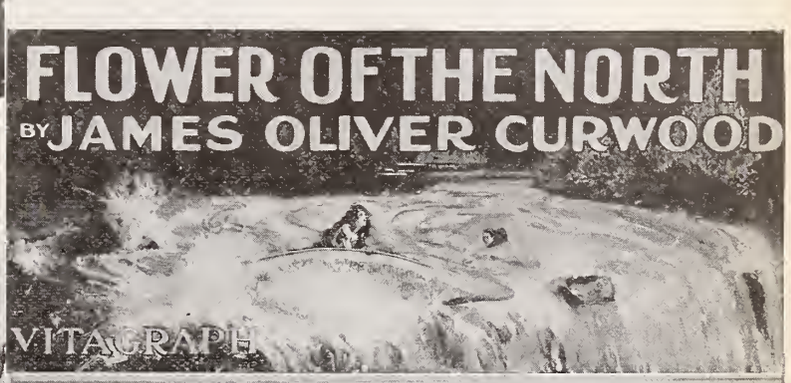
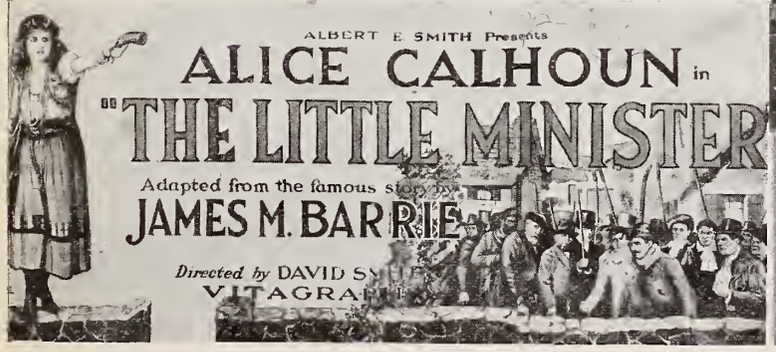




Wm. Desmond to Star in Universal Serial

THE Universal headquarters announces the engagement of William Desmond to star in a new "historical-educational serial" for Universal release. The new chapter play, the action of which will be laid in Alaska, has been tentatively called "The Great Conspiracy." The production will consist of fifteen chapters, developed under the authorship of George Moran and under the supervision of William Lord Wright, chapter-play editor at Universal City. Perry Vekroff has been engaged to direct Mr. Desmond in the new serial.

Chapter-by-chapter the play will show President Andrew Johnson and his cabinet negotiating the purchase from Russia, the actual purchase for $7,200,000, the first settlements, the gold strike and the spectacular development of the virgin territory in recent years. A romantic theme has been interwoven into the colorful history.

New Vehicle Gives Tom Moore Different Role

In "Mr. Barnes of New York," Tom Moore's last Goldwyn picture, the Irish comedian has a role that is different from any in which he has hitherto appeared and yet one that gives his genial, happy humor full play. Tom Moore fans will find much to delight them in the humor, the drama and the swift action of "Mr. Barnes of New York," which is based on Archibald Clavering Gunter's famous novel.

Supporting Tom Moore is the usual evenly balanced Goldwyn cast, including Naomi Childers, Sydney Ainsworth, Anna Lehr, Lewis Willoughby, Otto Hoffman and Ramon Samaniego. Victor Schertzinger directed.

Cabanne Film in Washington May 7 to 10

Exhibitors who attend the national convention in Washington in May will have the opportunity to see "Beyond the Rainbow," the William Christy Cabanne production, released by R-C Pictures, at Loew's theatre in the Capital. The picture has been booked at that house for May 7th to 10th inclusive, and special plans are being made to prove to the exhibitors that this sixteen-star production is as powerful a box office attraction as early reports have indicated.

Gloria Swanson Going Abroad on Vacation

Gloria Swanson, Paramount star, sails on Saturday, April 15, for Europe on the Homeric. Miss Swanson has just completed "Her Gilded Cage," under the direction of Sam Wood, and her present trip will afford her a long-deferred vacation. She will be accompanied by Mrs. Frank Urson, wife of the Paramount director, and they will spend several weeks in Paris and London.

Fox Offers New Special

"Monte Cristo" Made by Emmett J. Flynn on Next Season's List

ALMOST every week William Fox announces a new special for the 1922-1923 season. Only a short time ago he let exhibitors know that he would put out a gigantic spectacle, "Nero," recently completed by Director J. Gordon Edwards in Italy. He followed this with the announcement that he had almost ready "The Town that Forgot God," directed by Harry Millarde—who made "Over the Hill."

Now comes the announcement that Alexandre Dumas' "Monte Cristo," made by Emmett J. Flynn, will be one of the big features for next season's release. Mr. Flynn is the man who directed that famous screen comedy-classic "A Connecticut Yankee in King Arthur's Court."

An all-star cast, headed by John Gilbert, was assembled to handle the many difficult roles in "Monte Cristo." Others in the cast are Estelle Taylor, Gaston Glass, Robert McKim, Virginia Faire, Maud George, Spottiswoode Aitkon, Renee Adore, George Seigmann, William V. Mong, Harry Lonsdale, Albert Prisco and Ralph Cloninger.

"To the generations that have read the story, and to all who know its general outline, it will be interesting to learn that the screen version, simplifies and concentrates the dramatic narrative; assembles and sharpens the salient characters; assorted and links the most graphic episodes; retains in abundance the situations in the novel as originally written; and crystallizes in singularly inspiring manner the swift, resistless action of the romance," declares the statement from the Fox home office announcing the new special.

"Orphans of Storm" Wins

Los Angeles Critics Praise Griffith Film at Showing in Mission

"IN 'Orphans of the Storm,' D. W. Griffith has made a magnificent picture, has made his visioning of France beautiful, and has told a story that touches the heart strings and makes them vibrate to the more thrilling harmonies of conflict and struggle and life," said Edwin Schallert, in the Los Angeles Daily News when he reviewed Mr. Griffith's "Orphans of the Storm," when this United Artists release was shown at the Mission theatre. "This romance of the French Revolution peals forth a revelation of his comprehension and genius. The feature furnishes unqualified proof of his ability to handle mobs and to typify the human element in the mob."

"The greatest picture Griffith has ever made," is the comment made by Florence Lawrence in the Los Angeles Examiner. "The gigantic mob scenes, the great moments of the tribunal and of the guillotine are of an emotional intensity seldom if ever attained in any dramatic medium. Mr. Griffith has not limited himself in this production to the massive features which he understands so well, but has intruded into the domains of his brother directors, and offers in this picture scenes of a delicacy and pictorial charm rarely equalled."

"'Orphans of the Storm' transcends the colloquial term, entertainment," said Guy Price, in the Los Angeles Evening Herald. "It is a historical document of rare entertainment value. Gorgeous are the settings; and the detail has been treated with infinite care."

Edward J. Montague, prominent author and screen story adapter, now head of the Selznick scenario staff, who has emigrated to the West Coast with the Selznick company that recently was transferred.

Two Leading Men for Betty Compson Cast

"The Bonded Woman," Betty Compson's Paramount picture now in production under the direction of Philip Rosen, claims distinction by reason of the fact that it has two leading men, John Bowers and Richard Dix being the two contenders for the favor of the heroine. The picture is an adaptation by Albert Shelby LeVino of John Fleming Wilson's story, "The Salvaging of John Sumner." Much of the action takes place on the sea, and there are two shipwreck scenes.

Neilan Completes New First Nat'l Release

Marshall Neilan's latest production for First National, suggested by the Saturday Evening Post story "Her Man," by George Pattulo, was completed last week. In the leading roles are Matt Moore and Leatrice Joy. Supporting Mr. Moore and Miss Joy are Raymond Griffith, Helen Lynch, George Barnum, Fritzi Brunette, F. D. Phillips, Dick Wayne, Josephine Crowell, Tom Wilson and George Dromgold.

Ollendorff to Sketch News for Kinograms

JULIAN OLLENDORFF, whose unique work is so well known throughout the industry, has joined the Kinograms staff to sketch current news for Educational's news reel.

Each issue of Kinograms in the future will close with Sketchograms by Julian Ollendorff, in which this talented sketch artist will put news items of the "human interest" kind into sketches drawn under the camera.

This is a new departure in the field of news reels, and is in line with the policy of Educational and the Kinograms Publishing Company to give the very best in straight news pictures and in features in this rapidly advancing news reel. Mr. Ollendorff's work for Kinograms is along the line of the work done in his popular series of Sketchografs released by Educational.

Booking Film Version of Kipling Ballad

Pathe's one-reel special feature picture version of Kipling's "Ballad of Fisher's Boarding House" makes its point with emphasis on Broadway, where it had a highly successful week at the Strand theatre and was immediately booked for Proctor's Fifth Avenue house. The Kipling special, it is announced, has been booked by the Keith and Loew theatres in New York and vicinity and is assured a prosperous career throughout the country.

Two New Stories for Marie Provost

Having finished "Her Night of Nights," under the direction of Hobart Henley, Marie Prevost passes under the direction of Stuart Paton. The vehicle selected for the Prevost-Paton combination is entitled "Never Mind Tomorrow." It is an original composition by Bernard Hyman of the Universal scenario staff.

The second picture selected is entitled "The Bob Cat." The story is an original one written especially for Miss Prevost.

Record Showings Mark Educational Week

FIRST reports from several of the branches of Educational Film Exchanges, Inc., show that Educational Pictures Week, April 16 to 23, opened with a record number of showings for Educational Pictures.

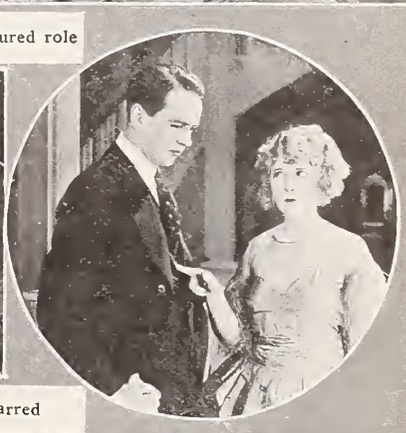
Without counting the many spot bookings expected during the week, several of the branch exchanges showed practically 100 per cent bookings at the beginning of the week, according to word from the Educational home-office.

Indications were that with a very few exceptions every important first run theatre in the country was running one or more of Educational's short subjects.

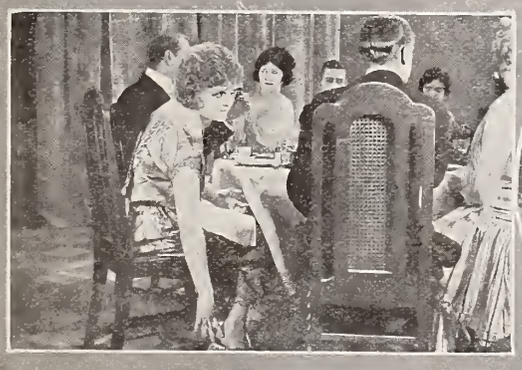
Action Stills from Releases of the Week

"The First Woman," an R-C release with Mildred Harris in the featured role

"Find the Woman," a Paramount picture with Alma Rubens in the featured role



"Without Fear," a William Fox production in which Pearl White is starred



"A Wonderful Wife," a new Universal release with Miss Du Pont as the star

Reviews of Latest Short Subject Releases

"Rome"

(Kineto Review—Urban—One Reel)

WHEN will the rest of the world ever tire of seeing on the screen or reading about the ancient city, capital of Italy, "The City Eternal"? If such views as the Kineto Review offers are always available, "Rome" stands a chance to continue as a leading factor in educational film offerings.

With the camera taking views of the great city from St. Peter's and from the Castle of St. Angelo, photographing downward, showing plainly what one would look long and high to command sight of, new and heretofore unseen marvels are in plain sight. In addition to the famed churches, are streets showing the shopping and business districts, the Roman wine-cart, used for no other purpose than to transport wine, in broad daylight and the ruins of the Roman Forum listed among the vivid illustrations. Instructive and unusually well photographed.—*LILLIAN GALE.*

"Japan, the Garden of the East"

(Kineto Review—Urban—One Reel)

VIEWS of scenically beautiful Japan seem always new and worth while. A single reel incorporating views of some of the most interesting places and beauteous spots, therefore, would add materially to any program; especially well edited to run ahead of a feature-length picture with Oriental locale. It takes in an important coaling station on the Island of Yezo, skips to Lake Motosu, one of a number of beautiful lakes at the foot of a snow-capped mountain, 12,000 feet in height. Our American showmen would be interested in seeing "The Ginza" street of the "movies," where banners exploiting film offerings are displayed in lavish style. New exploitation angles. This reel is composed entirely of views in Japan, closing with Lake Chuzenji, of famed beauty, made more enticing by moonlight on the waters.—*LILLIAN GALE.*

"My Country"

(Bruce Wilderness Tales—Educational—One Reel)

AFTER all, America IS some country. And "lest we forget" it will benefit all concerned to offer the public at large a look at a most picturesque and entertaining reminder that there is scenery right in our own country, equal to holding its own any time. The subject is a Bruce Scenic (although one of the series of "Wilderness Tales") showing the grandeur of the great Pacific Northwest, made up of the finest photographic views even Bruce has ever offered. While major value is in beauty and pictorial marvels, it tends to stir every drop of dormant patriotic blood in one's veins. It would add to and fit in any program.

Long shot of the tops of gently waving poplar trees, supplies one of the most novel and interesting scenes, but the fifteen mile fog under the camera lens, is described ably in the sub-title that precedes: "It churns and rolls, dashing an imaginary surf against the rocks." This reel is deserving of enthusiastic praise, has no story interwoven, needs none and could stand even without the well written sub-titles. —*LILLIAN GALE.*

"Such Is Life in Volendam"

(Hy Mayer Travelaugh—R-C Pictures)

HERE is a quaint and charming study of Hollanders as they are found in Volendam. Being a race of people who are sticklers for custom—who because of their stolidness and phlegmatic temperaments, never let modern conventions break up their traditional manner of living, one sees them in their low flatlands content to find expression in their own modest way. Volendam is Dutch to the core. The windmills and canals see to that—as well as the native dress. The camera catches some queer looking types, the men bringing a chuckle with their characteristic customs.

The wooden shoes, the wide, flapping trousers, the short coat and the hands of the native always sunk deep in the trouser pockets, the sailor-like strut, the curious quizzical expressions—these are brought forth with marked local color and atmosphere. The women and girls lend a picturesqueness to the study with their Dutch caps, their tight bodices and full skirts. They assume a keener interest in things than the opposite sex. Some are even willing to flirt and register romance. These simple, quaint people are never in a hurry. They are content to ply their trades without any ostentation. Length one reel.—*LAURENCE REID.*

"Such Is Life in London's West End"

(Hy Mayer Travelaugh—R-C Pictures)

THAT picturesque section of London known as the West End has been caught by Hy Mayer's brush and camera. The artist dissolves his drawings and you are given close-ups of quaint characters—the flower woman, the bobbies. There is humor in the brush because the original portrays a lovely bit of femininity and the dissolve offers some picturesque type who would never win a beauty prize. The shots disclose the Nelson monument, Trafalgar Square, the jolly old Strand, Piccadilly y' know, the Thames embankment, Covent Garden, the museum and a number of other interesting landmarks. The atmosphere is caught in every scene. You are a visitor drinking in all the historic highlights. The traffic is heavy on the Strand. No street cars, but plenty of buses, and pedestrians passing along in the characteristic British way—not hurriedly but taking their time. One reel.—*LAURENCE REID.*

"No Brains"

(Century Comedy-Universal)

THIS Century releases generous amount of humor on a familiar theme. Harry Sweet is the featured player who is equipped with a goodly amount of nerve, but is sadly lacking the gray matter known as brains—from which the offering gets its title. The comedian seeks a position in the big city and the conflict arrives when he arouses the enmity of a burly giant after the same job. Of course, the star outwits the brute, but doesn't escape his wrath. Sweet falls in love with the owner's daughter and wins her after an encounter or three with his enemy. Father-in-law puts the final touches to Harry's success by adding a "son" to the sign in front of the factory. A neat little filler with enough humor distributed to satisfy. Length two reels.—*LAURENCE REID.*

"Any Old Port"

(Christie Comedy-Educational—Two Reels)

THE Christie people have a lot of fun satirizing a honeymoon aboard an ocean liner in their newest release, "Any Old Port." It will be mighty difficult for the spectator to discover where the producers leave the studio and take to the high seas. Which is another way of saying that no expense has been spared to make the offering realistic with the correct backgrounds and atmosphere. Neal Burns and Josephine Hill are the honeymooners and the former is eager for a sea voyage in order that his bride will be unable to walk home to mother. The stage is all set for the wedding and the bridal couple, desirous of outwitting the guests, agree to separate and meet on the boat It is when they are aboard the steamer that the comedy enters upon its high jinks.

It must be made plain that the ceremony has been postponed, but the youth's boss entreats him to take the trip anyway. The action here enters upon a domestic quadrangle, for the young man's former fiancee has a knack of losing her footing and being caught in a tight embrace with him. To complicate matters the girl's husband is purser of the boat. The incident discloses some amusing gags as the would-be benedict endeavors to find accommodations. His sweetheart has repulsed him. And out of revenge he smokes her out and gives an alarm of fire. A storm comes up to add a good gag or three. In the end the skipper marries the romantic couple and all's well. "Any Old Port" releases some entertaining sequences and should provoke a generous amount of laughter. —*LAURENCE REID.*

"Danger"

(Hammons-White—Educational—Two Reels)

ONE of the many varieties of "slap stick" comedy. Only this one has to do with happenings in a fashionable hotel, where a young man ambitious to create a demand for "Volstead Perfume," starts the series of comic incidents by filling an atomizer with strong drink, and spraying possible customers, to arouse their appetites.

At the same time, a Princess in distress, guest in the hotel, is endeavoring to flee from Bolsheviki guardians, who plot to eliminate her, an obstacle between themselves and power.

As rapidly as one predicament is overcome all concerned find themselves facing other laughable troubles. There is plenty of action and a certain element of comedy, although it would not appeal to high class audiences, in the least.—*LILLIAN GALE.*

"The Wicked Cat"

(Pathe—One Reel)

One of a series of animated cartoons illustrating in pen and ink "Aesop's Film Fables," from the pen of Cartoonist Paul Terry, all about a cat and the cat's friends and enemies, one that will especially entertain youthful picture fans, who like story books in action. The moral of the fable is "The want of a good excuse never kept a villain from crime," a black cat the villain in the cartoon play.—*LILLIAN GALE.*

Reviews of the Latest Features

Conducted by LAURENCE REID

"The Wall Flower"

Goldwyn—5500 Feet

(Reviewed by Charles B. Larkin)

RUPERT HUGHES has scored again. This time it's a romantic drama of youth, setting forth in novel and entertaining manner the metamorphosis of a decidedly "plain" country girl who goes through the fire of society lite and comes out "whole." Colleen Moore as Idalene Nobbin, an "ugly duckling," does quite the best bit of acting of her screen career. Miss Moore lives the part. It's a living, breathing thing that stands out in the maelstrom of characters that come each day, but which like the Arabs as silently slip away.

Idalene is a product of the countryside who is being constantly nagged by her mother and who believes herself cut out for a wall flower for the rest of her life Being awkward and homely she sees little glory in her future. There are no sweetheart, husband, babies, home, anywhere in her horoscope. Then one day something comes into her life. It's an invitation to a dance given by Prue Nickerson. There is much excitement in the little household, a scrumptuous dress to make, a warning to keep her toes pointed out and even a few moments of solo terpsichore in the privacy of her room. On the night of the dance the entrance of Idalene "fully equipped" is accompanied by a wave of snickering on the part of the "hoi polloi." None of the boys want to dance with her. She is naturally tickled to death when Roy Duncan, football hero, is forced to ask her to dance by Phin Larrabee who resents Roy's attentions to Prue, his own sweetheart. To get even with Roy, Larrabee tells him Prue's name is Idalene Nobbin, so Roy invites Idalene and her mother to the Junior Prom. Discovering the "mistake" he tries to force his friends to dance with "the boiled potato." Idalene, sitting out one dance, overhears one of the boys commenting on her "accomplishments." Her heart is broken. She rushes into the night and throws herself in front of an auto. She is picked up by Pamela Shiel, a society girl and her guest, Walt Breen. Both legs are broken. Pamela and Breen decide to flood the girl's life with sunshine as an experiment. She is nursed back to health and put through a course of "400" lessons. The wall flower becomes a real beauty. At the next dance she is the cynosure of all eyes. Idalene falls in love with Breen and all's well that ends well.

"The Wall Flower" was written and directed bv Mr. Hughes. It's a picture marvelously true to life, beautifully photographed and set in attractive backgrounds. The cast is an excellent one. Richard Dix has the leading male role, which does not call for much acting. The scenes at the dances in the home and at the college are realistically and finely staged. The auto accident is a thriller. Gertrude Astor is an attractive Pamela and Laura La Plante adds the youthful touch in her characterization of Prue. Rush Hughes and Tom Gallery as the college boys who put pep into the action. The feminine part of the audience will like this picture, the flappers especially should go wild over it. "The Wall Flower" affords a solid hour of refreshing entertainment.

The Cast

Idalene Nobbin	Colleen Moore
Walt Breen	Richard Dix
Pamela Shiel	Gertrude Astor
Prue Nickerson	Laura Laplante
Roy Duncan	Tom Gallery
Phin Larrabee	Rush Hughes
Allen Lansing	Dana Todd
Mrs. Nobbin	Fanny Stockbridge
Mrs. Nickerson	Emily Rait

By Rupert Hughes. Directed by Rupert Hughes. Photographed by John J. Mescall. Continuity by Rupert Hughes.

The Story.—Idalene Nobbin, repressed by her family, is dressed so queerly that she seems to herself an ugly duckling. At dances she is left "at the wire." She tries to kill herself because the boys laugh at her, but succeeding only in getting both legs broken. The wealthy girl and her guest picking her up after the auto has passed over her, take her home and when she has recovered, teach her the ways of modern society. The wall flower blossoms into a lovely girl. She finds a sweetheart and they life happily ever after.

Production Highlights—Scenes of college life at the Junior Prom. The dance at Prue's home. The beautiful gowns. The atmosphere of youth. The famous author, who also directed and wrote the continuity. The auto accident. The "making over" of Idalene. The exquisite photography. A fine cast.

Classification—A romantic drama of youth depicting the evolution of a "Sis Hopkins" into a regular girl.

Exploitation Angles—Put row of chairs down one side of the lobby, with a wax figure of girl in one of them, labelled "The Wall Flower." Beauty shop tie ups. Girl in "Sis Hopkins" costume on street with appropriate advertising. The theme of the story.

Drawing Power—This one should be a box office knockout in any theatre, the patrons of which appreciate a good, clean, entertaining picture well acted.

"No Trespassing"

Hol-Tre-Hodkinson—Seven Reels

(Reviewed by Laurence Reid)

THE romantic element is the outstanding feature of this picture, adapted from "The Rise of Roscoe Paine," one of Joseph C. Lincoln's Cape Cod stories and which serves as Irene Castle's newest expression. Insofar as plot complications are concerned the screen version has very few. It is a simple tale telling of the regeneration of the hero, who is inspired to make a man of himself through a girl's influence. The action takes place within the aristocratic circles of a New York family—these shots reflecting the society and business life of the house of Colton, and naturally are interiors.

It is when the scene shifts to their summer home on the Massachusetts coast that the exteriors are called upon for atmosphere and local color. And Edwin L. Hollywood has succeeded in catching the correct perspective. He deserves praise for the genuine background of his interior sets, which look like the real thing and which are rich in detail.

The plot centers upon a defiant youth who wastes his time fishing and hunting, and who intrigues the charming daughter of Colton because of his indifferent manner. He holds title to a strip of land skirting the shore and it is the financier's object to gain possession of it to please a whim of his haughty wife. The youth refuses to sell until one of his friends needs some ready money. There is the conflict. The picture could be speeded up in the early reels by dispensing with irrelevent scenes, many of which depict various couples in conversation. However, the continuity furnished by Howard Irving Young is compact enough and builds with its romantic quality ever dominant.

The interludes present Irene Castle in various costumes, which, of course, will delight the feminine patrons who look upon her as the creator of fashions. There is a fine flavor to the exteriors, which show her riding or driving about the country. It is suggestive of romance. The punch scene discloses a rival financier desirous of outwitting Colton and stooping to desperate deeds to accomplish his end. The father is overcome by gasoline fumes in a launch and his injury compels him to forget business. Consequently the young people manage his affairs and succeed in eliminating his opponents. As a reward the youth is given a position in his office. The picture stresses too many insignificant details. Really the story could be told with a few bold strokes through suggestion, and five reels are quite enough. The scene of the villagers storming the house of the hero with the intention of driving him from town doesn't ring true. However, "No Trespassing" carries an appeal which makes it a likely tale certain to be appreciated most everywhere. The star could stand many more close-ups than are offered here.

The Cast

Mabel Colton	Irene Castle
James Colton	Howard Truesdale
Mrs. James Colton	Emily Fitzroy
Roscoe Paine	Ward Crane
Mrs. Paine	Eleanor Barry
Dorinda	Blanche Frederici
Lute	Chas. Eldridge
Capt. Dean	Leslie Stowe
Nellie Dean	Betty Bouton
Victor Carver	Al Roscoe
Simeon Eldridge	Harry Fisher
George Davis	George Pauncefort

By Joseph C. Lincoln. Scenario by Howard Irving Young. Directed by Edwin L. Hollywood. Photographed by Robert A. Stuart. Produced by Hol-Tre Productions, Inc.

The Story—Girl accompanies wealthy family to summer home in New England fishing village and proceeds to fall in love with young idler. She encourages him to develop ambition. His indifference toward her and his defiance of her father builds a deal of conflict before he proves his manliness by rescuing the parent from desperate rivals and saving his fortune.

Classification—Romantic drama building a deal of adventure. Shows character development in case of hero. Society life and the simple life of villagers is well contrasted. Charming exteriors.

Production Highlights—Charming exteriors which suggest romance. Fine details suggesting the real thing in interiors. Love interest. The climax when youth reveals his character.

Exploitation Angles—Here you have Joseph C. Lincoln to exploit as author of story. His fame as vivid writer of life around Cape Cod has won him recognition everywhere. Irene Castle has romantic opportunities. Linking up the names of both is a good angle. Picture suggests atmospheric prologue.

Drawing Power—Most fiction readers are familiar with Lincoln's works. So they will doubtless patronize feature. Picture will draw well in most communities. Needs exploitation, however.

"Without Fear"

Fox—4,406 Feet

(Reviewed by Laurence Reid)

THE age-old conflict between democracy and aristocracy forms the background of Pearl White's latest feature entitled "Without Fear." It is worked out fairly well and develops some interesting moments. Its strength, however, rests in the sympathy bestowed upon the self-made millionaire who is snubbed by society. When his neighbor, the heroine—the daughter of a social and financial lion encourages him you take notice of the conflict between them. The girl defies her parent and the youth, scorned, takes it all good-naturedly.

The producers have provided some effective sets and the director has paid particular attention in building his scenes so that the utmost sympathy is extracted. Miss White has a few emotional opportunities of which she

cakes advantage. The hero, played by Robert Elliot, is always in the picture. He is compelled to express the necessary pathos. Which he does without over-doing it. There is a crafty individual whose purpose is to embarrass the heroine and her father. But he never becomes dominant. And some of the titles have to do with stock-ticker talk. But the main argument reveals the hero constantly snubbèd. A time comes when the financier is forced to the wall and naturally he goes begging to his youthful neighbor to tide him over. The latter is magnanimous enough to share his riches. This leads to a fairly dramatic climax showing the father suspecting the hero of compromising his daughter. A storm of abuse is heaped upon the young man before the complications are cleared with democracy and romance triumphant.

The theme is sufficient to interest seven out of ten spectators. Inasmuch as most patrons belong to the great middle-class they will look upon the story in a sympathetic mood. The main title is hardly expressive of the plot. It is more suggestive of a burly westerner who can tote a gun or two. The star is bedecked in some stylish modes and the society atmosphere will intrigue the feminine mind.

The Cast

Ruth Hamilton.....Pearl White
John Miles.....Robert Elliot
Warren Hamilton.....Charles Mackay
Mrs. Hamilton.....Marie Burke
Walter Hamilton.....Robert Agnew
Bill Barton.....Macey Harlam

By Paul H. Sloane. Directed by Kenneth Webb. Produced by Fox.

The Story—Revolves around idea that democracy conquers aristocracy. Millionaire's daughter carries on secret romance with wealthy neighbor who does not belong to society. Father forbids affair when he learns of it, but is forced to recognize his neighbor when he fails in business. Mushroom millionaire wins out in the end because he is of the right sort.

Classification—Romantic drama presenting conflict between aristocracy and democracy. Social snobbery is held up to the light and displays its shortcomings. Features romantic conflict and some dramatic moments.

Production Highlights—Scene when girl defies father and carries on secret romance with rich neighbor. The moment when latter is snubbed. His manly conduct and generosity in coming to rescue of man who has scorned him. The climax when father places wrong conclusion on affair. His humility at end. Work of well balanced cast.

Exploitation Angles—This picture offers opportunities for a smart teaser campaign conducted along lines of "aristocracy versus democracy." This idea will stimulate a healthy desire on the part of the great middle class to see feature. Pearl White has a following and her name should be prominently mentioned. Bring out the romantic phases but keep to your main argument that a name in the blue book is no criterion of a man's worth.

Drawing Power—Will go with Pearl White fans. Details should not be explained as plot is too familiar. Should go first rate with neighborhood houses. Plot and characterization carry sympathy.

"The Night Riders"

Second National—Six Reels

(Reviewed by Laurence Reid)

THE very title of this production enhances its value in stimulating curiosity on the part of the passer-by. In all probability he will be encouraged to witness it and once in his seat he is certain to find adequate entertainment insofar as providing him with an hour of adventure, action and suspense. The idea is not a new one, but it has been dressed up with plenty of characteristic detail. The spectator develops a suspensive frame of mind in trying to identify the ring-leader of the night riders. Who is he—the foreman or one of the subordinates? You are kept guessing. Meanwhile there is a deal of smart riding and considerable complication which concerns cattle-rustling.

The owner of the ranch has a peculiar affliction which enables him to see at night but which leaves him sightless during the daytime. This character is not clearly defined. For that matter the entire characterization suffers in this direction aside from the hero who is pictured as a cultured young Easterner determined upon a career in the West. Albert Ray is hardly vigorous enough to give a sense of reality to the figure. And when he overpowers the big, burly foreman you excuse it on the ground that the former is the hero and the latter the villain. There is action a-plenty and the suspense is ever dominant. In fact it mounts with creditable tempo when you attempt to identify the chief of the white-robed riders.

The love interest comes to the foreground here and there to give it balance, but the attention is not so keen. It is when the ranch-owner attempts to injure permanently the youth who has been shot and whose sight is affected that you begin to suspect him. The Mounted are called in and for once they look like real redcoats. A chase is developed which leads to nothing before the climax reveals the ranch-owner as the culprit. He always makes a get-away but on this occasion an accident results in his death. The foreman is only a henchman. The picture is admirably staged regarding exteriors and the atmosphere is genuine because the ensemble suggest honest-to-goodness cowboys and ranch-hands. The cast is unknown with the exception of Albert Ray. Andre Beaulieu does the best work as the arch-villain.

The Cast

Diana Marbolt.....Maudie Dunham
John Tresler.....Albert Ray
Julian Marbolt.....Andre Beaulieu
Jake Harnach.....Russell Gordon
Dr. Ostler.....C. McCarty

By Ridgewell Cullom. Scenario by Alexander B. Butler. Directed by Alexander B. Butler. Distributed by Second National.

The Story—Treats of Eastern youth who seeks career on western ranch. Arriving there he encounters several adventures chief among which are a band of night riders. Falls in love with girl whose father objects to romance. Youth is shot but recovers and when villain dies it is learned that the owner of ranch is the leader of the riders. The hero has a posse in Northwest Mounted and they pursue and capture the bandits.

Classification—Western with a development of thrills showing raiding by night riders. Much melodrama and some romance. Northwest Mounted are used to provide suspense and atmosphere.

Production Highlights—The good atmosphere; the scene when youth punishes villain; the moment when owner of ranch stumbles into room to injure the hero. The real thing in Northwest Mounted characters. The pursuit and capture.

Exploitation Angles—This one has a good title which inspires a feeling of suspense. Played up for circus exploitation should get crowds. A night rider masked and wearing a white cape and hood will stimulate a desire to see picture. Should be advertised for releasing a melodramatic line of adventure and thrills.

Drawing Power—There is no question that this picture will get a crowd if properly exploited. Needs heavy campaign. Will go best in houses which cater to westerns. Best suited for small towns. Title is certain to attract. Players unknown and featuring them will do no good. Colorful teasers and ad talk is best angle to fill the house.

"The First Woman"

R-C Pictures—4950 Feet

(Reviewed by Lillian Gale)

NUMEROUS followers of motion pictures have expressed their desire to see the effect of unbecoming garments upon the usually well groomed and beautifully gowned leading woman. How the absence of costly apparel, designed expressed to accentuate her major points of attractiveness would gauge her appeal. Their curiosities may be satisfied with seeing Mildred Harris in the leading role of "The First Woman."

Sounds like a picture artfully constructed to arouse discussion among thinking people. Contrary to the main title indication, it is light comedy-melodrama, a play within a play, with no direct appeal to any particular class or age, entertaining and sufficiently interesting to amuse a mixed audience. Offers some decidedly pleasing photography, played by thoroughly efficient artists. The story is one regarding an ambitious young actress, also capable of playing the violin, but up to time of the story's beginning, has achieved little success and no fame in her work. She had scored a hit in giving imitations of a famous comedienne, but to Paul Marsh, handsome, sucessful playwright, she did not offer a solution to his problem of a leading woman for his latest play. Because, he stubbornly refused to consider even meeting an unknown quantity. It so happened that the girl was also a chum of the playwright's sister, and admired by his manager. These, together with the sister's fiance, concoct a plan to prove the histrionic ability of the charming young and talented ingenue, themselves all assuming roles to be played right along with their everyday lives, commanding an audience for the girl, who wins not only the part, but the author.

Posing as a misguided unfortunate from the Canadian forest country, there are sequences of flash-backs which show the girl in the predicament she represents herself to be in, to the playwright. In these Miss Harris dressed in coarse, supposedly unbecoming clothes, is none the less appealing than when she is dressed in the present day fashions, with the frills young girls add to their wardrobes. She is indeed, pretty as well as clever in the portrayal, while a very satisfactory performance is given by each member of the cast, the leading masculine role ably handled by Percy Marmont. A very smooth and pleasing entertainment.

The Cast

Paul Marsh.....Percy Marmont
Jack Gordon.....Lloyd Hammond
Tom Markham.....Donald Blakemore
Prof. Bazzufi.....Oliver La Baddie
Eloysius Bangs.....Wallace Baker
Mr. Sham.....Andy Hicks
Judge Stone.....J. A. West
Jacquis.....Joseph G. Portell
Murat.....Hubert La Baddie
The Priest.....Corydon W. Hatt
James.....Walter Orr
Detective.....Ernest Blasdell
Police Sergeant.....Stephen Geitz
Mrs. Giggleton.....Mrs. J. Montgomery
Marie.....Betty Hall
Elsa.....Flora Arline Arle
The Girl.....Mildred Harris

By Glenn Lyons. Directed by Glenn Lyons. Photographed by Aldin Knechtel.

The Story—Successful playwright seeks leading woman for play just completed. His manager suggests talented violinist and one who has excelled in imitations, but has no "name value" upon the stage. Playwright refuses to grant interview. His sister, her fiance, the manager and mutual friends plan to trick playwright into meeting the girl and an acknowledgment of her histrionic ability. They win. Girl interests playwright professionally and personally. Double wedding for his sister, her fiance, and ambitious, talented young lady to playwright.

Classification—Satirical comedy-melodrama. Romantic, involving two love affairs, one the outcome of a playwright's difficulty in selecting a leading woman for new play because of women he visualizes seem scarce.

Production Highlights—Several dramatic climaxes well worked up. Most praiseworthy one when playwright finds he is victim of plan to force his notice of struggling young actress. Scenes in Canadian woods, a part of the story within the story.

Exploitation Angles—Beauty and developing ability of Mildred Harris. Fine, well balanced acting on part of Percy Marmont, popular with "fans."

"Lying Truth"

American Releasing Corporation—Six Reels

(Reviewed by Lillian Gale)

WELL directed, compelling melodrama, good story, capable cast, pleasing photography. "Lying Truth" is a dramatic animation illustrating the injustice of condemnation upon circumstantial evidence. For story value, and by way of arriving at necessary dramatic climax to sustain interest, the misunderstood young life of Bill Claiborne is depicted, along with happenings of singular coincidence, which would point to the assumption that he murdered his foster brother, Sam.

It would appear the boys had been friends since their early years, and that eventually, Sam's father adopted Bill. The own son grew up to be a sort of ne'er do well, while the adopted one became a law student, in addition to his duties on the editorial staff of a small town daily.

Incidentally, the town's richest man is also the father of the most attractive girl ,who responds to Bill's obvious liking, the two youngsters intent upon his ultimate success, with a purpose.

Sam likes the girl, too. And when he has become addicted to a drug, by the contamination of unworthy associates, Bill indicates that Sam's attentions are most unwelcome. Girl's father, being the city vice king, resents the admiration of the struggling young business man, accepting in plain preference that of the worthless cad.

With a view to stirring up news, so as to increase the circulation and thereby the business of the "Gazette," Bill stages a bogus murder. It happens about that time Sam, unable to secure any more drug without money, disappears, and when found, would seem to have been murdered. Therefore, suspicion points to the half brother, to whom the father left such property as he had. Then, under the leadership of the rich man, who owns the part of town where a vice crusade might injure his ambitions, public sentiment is turned against the innocent youngster, and he barely escapes being lynched before the mother arrives with a note which clears him, her own son confessing to intended suicide. These intensely dramatic situations work up into a final climax, riding on the wheels of suspense, entertaining and carrying a lesson. Happy ending, the love interest bringing the girl and boy to an understanding, the irate father reconciled.

The Cast

Lawrence De Muidde.....Noah Beery
Sue De Muidde.....Marjorie Daw
Horace Todd.....Tully Marshall
Bill O'Hara.....Pat O'Malley
Sam Clairborne, Sr.....Charles Mailes
Mrs. Sam Clairborne.....Claire McDonald
Ellie Clairborne.....Adele Watson
Sam Clairborne, Jr.....George Dromgold
Mose.....Robert Brauer
Bill O'Hara, Sr.....Wade Boteler

Written and directed by Marion Fairfax. Produced by Eagle Producing Company.

The Story—Sensational expose of circumstantial evidence, involving two young boys, one a student, striving to improve his position in life. The other, a scape-goat, who becomes addicted to drug habit. Both care for one girl, daughter of richest man in town, who owns all the property in the vice district. Ambitious young man stages artificial murder to get town's interest in his paper being first to get the story. At same time, drug fiend, without money to buy more cocaine, commits suicide. Circumstantial evidence points that foster brother committed the murder. Written confession saves him from lynching, just in time.

Classification—Melodrama, with thrills, suspense and exciting events, crowded into expose of injustice of circumstantial evidence.

Production Highlights—Scene where composing room of newspaper office is wrecked by angry mob intent upon lynching innocent man. Scene where fugitive defends himself from maddened people by throwing heavy sacks from loft, down on them.

Exploitation Angles—Splendid cast, including several favorite screen players. Sensational expose. Possible newspaper cooperation.

Drawing Power—Depending upon exploitation. Mob scene, leading up to lynching party after their man. Picture will satisfy as film entertainment.

"Find the Woman"

Cosmopolitan-Paramount—6 Reels

(Reviewed by Pearl Gaddis)

THIS picture seems to have everything to recommend it—a strong story, excellent direction, a cast it would be hard to beat, direction so good that you forget it is direction, lavishly mounted—a story in which the characters act like human beings, possessed of human emotions and human self-control—and there isn't a slow moment in it from start to finish.

It is full of action and suspense—the action that springs from mental conflict, the suspense created by watching real human beings work out their destiny. Your interest is captured in the opening scene, when you witness the arrival in New York of Clancy Deane, from Zenith, Maine, who is going to be an actress. Lest you get the wrong idea, and picture Clancy, penniless and hungry, trudging the streets and looking for work (which is the sort of story a fresh, pretty young girl arriving in New York for the first time, seems to suggest to most movie directors), Clancy is well-dressed and has money. She meets the Webers, rather a doubtful couple, and then the story shifts to the Carey home—rather somber magnificence of the old, well-bred families—and the story is off. From the opening scenes, it moves forward steadily, consistently, with never a hiatus in the continuity, the mystery building briskly up to the really thrilling climax—an exhibitor can hunt far and long before he finds another box-office bet that has so much to recommend it.

The cast is an eye-opener—every player does his or her part to make up a perfectly balanced whole—no one player deserves mention above another—all are excellent. Miss Rubens is lovely, and little Eileen Huban gives a fine performance as Clancy. Harrison Ford, as usual, gives a good account of himself. Arthur Donaldson plays a heavy with his usual ability, making the character interesting and human as well as wicked.

The Cast

Sophie Carey.....Alma Rubens
Philip Vandevent.....Harrison Ford
Clancy Deane, alias Florine Ladue.....Eileen Huban
Marc Weber.....Norman Kerry
Fay, his wife.....Ethel Duray
Don Carey, Sophie's husband.....Henry Sedley
Morris Beiner.....Arthur Donaldson
Graham Walbrough.....George MacQuarrie
Detective Spofford.....Sidney Deane

Story by Arthur Somers Roche. Continuity by Doty Hobart. Photographed by Ira H. Morgan. Director, Tom Terris. Produced by Cosmopolitan. Released and distributed by Paramount.

The Story—Clancy Deane, from a little New England town, in New York, stage-struck; Marc Weber, who lives by his wits, and Fay, his wife, who adores him; Sophie Carey, and her husband, Don, scions of a fine and wealthy family, who have made shipwreck of their marriage, and are separating, for the last time; Judge Walbrough who loved Sophie before she married Don, and still loves her; and to connect all these elements, Morris Beiner, a theatrical agent who uses his office and profession as a cloak for shady deals. Gets some letters written to Judge by Sophie. Tries to get Marc to help him blackmail Sophie, fails, and he and Marc break, Marc swearing to "get" Beiner. Clancy calls on Beiner for assistance in getting work—there is a struggle, when he becomes suspicious of her connection with the Webers despite her protestations of innocence. Beiner is found dead in his office, and suspicion points to practically everybody in the cast. It is a genuine mystery, solved only in the last half of the last reel.

Classification—Mystery melodrama, heart-interest finely developed. Splendidly staged.

Production Highlights—Settings, lavish yet chosen with good taste; photography, the best. Scenario, story, and direction above the average. Fine cast, and good work of each member of it.

Exploitation Angles—Many of them—teaser stuff, about the murder and the mystery. The cast, any one of which, almost, is worthy of being starred. Story by Arthur Somers Roche, read by thousands.

Drawing Power—Good for any house. Should draw splendidly either in down-town theatre, or in neighborhood, and there isn't anything that could possibly offend the most fastidious patron.

"The Angel of Crooked Street"

Vitagraph—Five Reels

(Reviewed by Charles Larkin)

HERE is a feature that comes as a welcome relief. It's a clean, wholesome story with an absorbing plot, a wealth of dramatic situation and some fine bits of character work, not only by the star, but by most of the members of supporting personnel.

The story opens in one of the much talked of "Main Street" towns, where the heroine, because of an invalid mother, is forced to work as a servant in the home of the wealthy Sanfords. A stranger comes to town, robs the home and gives the girl one of the stolen jewels to sidetrack suspicion from himself. The girl is tried, convicted and sent to a reformatory. On being discharged, she swears to get even with Mrs. Sanford, who refused to come to her aid in her hour of need. As a result of the shock of the girl's sentence, the mother dies. Drifting to the city, the heroine becomes mixed up with a gang of crooks. She plans to marry the son of Mrs. Sanford who is attending college in the city and thus bring disgrace upon the Sanford name. In working out her plot, she is assisted by the gang. A series of real exciting situations follow, including a thrilling bit of "third degree" police work following the death of a stool pigeon who was attempting to frame the girl and Mrs. Sanford's son. The girl in the end finds herself falling in love with the man whom she had sought to use as a means for revenge and the inevitable clinch follows.

The picture is one of unusual interest as it sets forth in realistic manner modern police methods in getting evidence. There are some very fine crook types, notably those contributed by Scott McKee as "Silent" McKay, Rex Hammel, as "Kid Glove" Thurston, William McCall as "Cap" Berry and Walter Cooper as Dan Bolton, the stool pigeon. Miss Calhoun as Jennie Marsh, the heroine, is refreshing at all times. She is an attractive figure on the screen and should soon take her place among the biggest of the film players. During the action of the story, Miss Calhoun wears some stunning gowns which will please the feminine part of the audience. The scenes in the little country town are intensely human. The country dance, rural orchestra, refreshment stand and all, are realistically staged. The production shows excellent direction on the part of David Smith, while Steve Smith, Jr., has photographed the work unusually well. Another important point in favor of the feature is its wholesomeness. There is nothing to which anyone can object. It's an ideal picture for any house and if properly exploited will pull them in and satisfy them after they are in.

The Cast

Jennie Marsh.....Alice Calhoun
Schuyler Sanford.....Ralph McCullough
"Silent" McKay.....Scott McKee
"Kid Glove" Thurston.....Rex Hammel
"Cap" Berry.....William McCall
"Mother" De Vere.....Nellie Anderson
Mrs. Phineas Sanford.....Martha Mattox
Mrs. Marsh.....Mary H. Young
Stoneham.....George Stanley
Dan Bolton.....Walter Cooper

By Harry Dittman. Directed by David Smith. Scenario by C. Graham Baker. Photographed by Steve Smith, Jr.

The Story—Deals with a young girl who has been unjustly imprisoned and who seeks revenge. She learns, however, that vengeance is not hers to take, and after several complications into which is woven a pleasing love story, the girl emerges a better woman because of her adventures.

Exploitation Angles—Alice Calhoun Clubs have been organized in many cities. Get their cooperation. The small town stuff. The police and crook theme. Chance for good lobby display. Style show on gowns worn by star.

Drawing Power—Will probably go good in second class downtown first runs, high class neighborhood theatres. Play up story.

Production Highlights—The false accusation and trial of the heroine. The "Main Street" town scenes. Arrival of the girl in the city and her meeting up with the gang of crooks. "Framing" of the girl and her lover. Death of the stool pigeon. "Third degree" methods at headquarters. Excellent character types. A real absorbing plot. An attractive star.

Classification—Story of intrigue, romance, country life, city environment, adventure and drama. Intensely melodramatic in closing reels.

"Mr. Barnes of New York"

(Goldwyn—5,100 Feet)

(Reviewed by Charles Larkin)

WHAT'S in a title? We expected to see a light comedy drama with old Gotham as a background; instead and much to our surprise, we found Tom Moore as a genial New Yorker of the '90s, side whiskers, bushy hair and all, moving through a story of the most melodramatic type, stumbling into a love affair in Paris and getting mixed up in a deucedly exciting Corsican vendetta.

So much for so much, but we don't fancy Tom in a role of this character. Also, he doesn't belong in a character and story of this nature. Then again folks may like the novelty. To say the least, it's a distinct departure from anything Tom has offered heretofore on the screen. Archibald Clavering Gunter wrote the tale, which we are given to understand was quite a success as a stage play many years ago.

While, for the most part, the picture's action is taken up by very dramatic situations, there are some delightful comedy moments, such as the scenes in a first-class railroad coach on a French train, in which Tom, in order to get acquainted with the heroine, has to almost "starve her to death." These moments are reminiscent of Eileen Huban's charming stage bit, "Paddy, the Next Best Thing."

The plot starts off with a pistol duel between a native Corsican and an English naval officer, in which the former is killed. As a result of this duel a vendetta is started which draws Mr. Barnes, who is touring about the Continent, into its meshes. The rest of the story is taken up with the attempt of the sister of he dead man to find and kill the murderer of her brother and Mr. Barnes' efforts to stop her from carrying out her threat.

The entire picture has a foreign background, and the producer and director must be given credit for closely duplicating a Continental atmosphere throughout. The character types are good and the costumes attractive. The scenes in a Paris art salon are unusually well staged. The opening duel and its resultant vendetta, the Corsican wedding and the reproduction of the fashionable pleasure resort at Nice are so well done as to almost make one believe they were staged on the spot.

Mr. Moore is fortunate in having a good cast in his support. Naomi Childers is the heroine, and while her part does not call for much acting she does that little well and is quite a stunning picture in her old-fashioned gowns. Anna Lehr shows her ability in emotional acting as Marina, the Corsican, and Sydney Ainworth is acceptable as Danella. Like all Goldwyn offerings, "Mr. Barnes of New York" is well photographed.

The Cast

Mr. Barnes.....Tom Moore
Enid.....Naomi Childers
Marina.....Anna Lehr
Danella.....Sydney Ainsworth
Anstruther.....Lewis Willoughby
Tomasso.....Otto Hoffman
Antonio.....Ramon Samaniego

By Archibald Clavering Gunter. Directed by Victor Schertzinger. Scenario by Gerald Duffy. Photographed by George Brewster

The Story—Mr. Barnes, traveling on the Continent, becomes involved in a duel in Corsica as a result of which a native slays an English naval officer. A vendetta results. The sister vows to seek the murderer and revenge her brother. Her efforts in carrying out her threat form the basis of the plot. Most of Mr. Barnes' work is taken up in preventing the murder of the brother of the girl he has fallen in love with. It is believed that the girl's brother is the murderer, but it develops that he loaned his pistols to a fellow officer and that it was the latter who shot the Corsican.

Classification—Melodramatic adventure story carrying real atmosphere, excitement and incident. Departure for star.

Production Highlights—Foreign background which appears genuine. Well staged scenes in Paris salon. The opening duel and vendetta. The Corsican wedding. Good acting and direction.

Exploitation Angles—Billed as a departure for Tom Moore will bring them in. Play is adaptation of successful stage play of a few seasons ago. This should be mentioned in copy. Teaser campaign and colorful prologue will put it over.

"A Wonderful Wife"

Universal—Five Reels

(Reviewed by Laurence Reid)

THIS story has been ground through the fiction and movie mills so often that it fails to intrigue the imagination insofar as building a vein of interest and suspense. A wife who likes to experiment with amours in order to advance her husband's position may be catalogued as possessing unbounded virtue and devotion. But seeing her trespassing on forbidden ground destroys the sympathy because her conduct is so mercenary. Somehow the story doesn't ring genuine. It is theatrical in its important scenes and climaxes. And the characterization is of the machine-made variety. In its favor is a fairly colorful atmosphere. And you do catch the environment of the figures.

The locale is an army post situated off the coast of Africa with an officer being dispatched from England to take orders from his superior, a notorious woman-hater. The latter, mistrustful of the new arrival, seeks his opportunity to embarrass him. And succeeds when, after falling in love with the captain's wife, he sends him on a punitive expedition to the interior of the jungle. His orders were to give him the command at Malta. The wife has recognized the trend of events—has noticed that the superior is a supreme egotist. Consequently she plays upon his vanity. Result? His passionate desire to win her by sending her husband into the jungle where the chances are a hundred to one that he would not come out alive. Meanwhile to build the conflict and complicate it, another officer's wife matches her wits with the young Englishman. And when he refuses to respond to her subtleties, she, cat-like, informs his spouse.

The climax reveals an expedition of her own and the rescue of her husband and the superior officer's finish. The action is arbitrary because the scenes are so theatric in design. Perhaps had Miss du Pont invested the role with suppressed emotion the story would carry more sincerity. Vernon Steele, as the husband, does good work with limited opportunities. Pictorially the picture is well lighted and offers some adequate sets and locations.

The Cast

Chum.....Miss du Pont
Alaric.....Vernon Steele
Gregory.....Landers Stevens
Halton.....Charles Arling
Diana.....Ethel Ritchie
Nugent.....Harris Gordon
Native Groom.....Nick De Ruiz

By Dolf Wyllarde. Scenario by Arthur Statter. Directed by Paul Scardon. Produced by Universal.

The Story—Army officer's wife tired of the monotony in an African post sees chance for adventure as well as opportunity of advancing her husband by carrying on a flirtation with his superior officer. Her compromise builds a deal of trying situations before she accomplishes her purpose.

Classification—Domestic drama detailing life in far-off army post with the triangle theme being the motif. Dominant with romance and intrigue.

Production Highlights—Good atmosphere suggesting army life in African post. Climax when superior officer sends subordinate to interior of jungle in order to be rid of him.

Exploitation Angles—Miss du Pont should be exploited as heroine of "Foolish Wives." If you have run the Stroheim picture your crowd will want to see the star in this feature. Bring forth that it presents army life in a far-off post of Africa. Stills of the star and scenes from production will help in a lobby display. A paper campaign looks like the best angle.

Drawing Power—Picture will draw best in neighborhood houses. Crowd who have seen "Foolish Wives" will probably want to see star in new effort. Not a winner for discriminate audiences as theme, plot and characterization are too familiar.

"The Woman's Side"

(First National—5,800 Feet)

(Reviewed by Eugene Carlton)

REMEMBER the feeling you had at the ball game when an error robbed the home pitcher of credit that was due him? You are possessed with just such a feeling after witnessing "The Woman's Side." Eliminate a few weak scenes from the picture and it would rank as one of Katherine MacDonald's strongest. As it is, the "punch" of the production is greatly weakened by some untimely love scenes that could advantageously be left out altogether. Assuming the role as the daughter of a political candidate, Miss MacDonald works like a Trojan and her work, emotional acting and facial expressions, deserves credit that only a leading star could lay claim to.

The background of the plot, especially the political angle, approaches nearer to reality than is accomplished in the average production, while the newspaper phase of the story smacks of true life. For a production containing so many minor plots, the picture unwinds itself with pleasing continuity. A disreputable candidate for governor, an unworthy wife of the opposing candidate, the son of a newspaper man and the daughter of an "honest" politician step into their roles with machine-like familiarity that is commendable. An effective climax is brought about when the heroine discovers that the woman whom she had thought her mother is a woman whose real name she did not know, and a sudden turn of events brings defeat to the disreputable candidate and the marriage of the heroine to the son of a newspaper editor who has upheld the opposing candidate.

The Cast

Mary Gray.....Katherine MacDonald
Theodore Van Ness, Jr.....Edward Burns
Theodore Van Ness, Sr.....Henry Barrows
Judge Gray.....Dwight Crittenden
The ex-Mrs. Judge Gray.....Ora Devereaux
Big Bob Masters.....Wade Boteler

Produced by B. P. Schulberg. Written and directed by J. A. Barry. Photographed by Joseph Brotherton.

The Story—Worthy candidate for governor has as his opponent the attorney for his wife, who is seeking a "trumped up" divorce. Attorney tells editor, who is backing worthy candidate, of the story of the divorce. Daughter of worthy candidate overhears threats of attorney to father and goes to attorney's office to plead that newspaper story be suppressed. Father follows daughter and forces opponent to withdraw story. Daughter pleads with mother to aid father, but is told by the woman that she is not her mother. Uworthy candidate is badly beaten in race and daughter marries son of the newspaper editor.

Classificotion—A political drama, mixed with some genuine comedy and human interest features.

Production Highlights—Scene where heroine, in the car of her father's political opponent, makes speech in behalf of her father; also scenes of heroine acting as good samaritan in slums.

Exploitation Angles—The line, "What would you do if you found out that you didn't know the real name of your mother and that the man whom you thought to be your father was not your father at all," can be used effectively in newspaper space. As Katherine MacDonald is 90 per cent of the strength of the cast, she should be played up to great extet.

Drawing Power—Not a very good bet outside the larger cities. Should do good business in first run and larger neighborhood theatres, especially where Katherine MacDonald is popular.

"The Truthful Liar"

(Paramount-Realart—5,600 Feet)

(Reviewed by Charles Larkin)

"A TRUTHFUL LIAR!" Wanda Hawley! Both give the impression that a light comedy of married life is about to unfold on the screen. However, Wanda's admirers are in for a surprise, for here we see the "jazz" girl of "The Affairs of Anatol" pass from the light comedienne type of characterization to an emotional role that gives us an insight into a hitherto unsuspected ability.

Miss Hawley as an emotional actress is really capable! In fact, we were agreeably surprised.

The story seeks to send home the lesson that the young wife who thinks only of having a good time is heading her matrimonial bark toward the rocks. This "sermon" is well put over. It never becomes "preachy." We believe this picture to be quite the best thing Miss Hawley has done for the screen. Her former features have come and gone and not created much of a stir in their coming or their going. Here is a feature, however, that has a real interesting plot that holds the attention well throughout.

David Haggard and Tess, his wife, have few tastes in common. David is kept away from home with his engineering pursuits. Tess is a "climber." During one of David's out-of-town trips Tess persuades Arthur, with whom she has grown up, to take her to the Metropolitan club, a gambling house—just for a lark. The place, however, is raided by a gang of gunmen; Tess loses her jewels and Arthur is wounded in the wrist by a stray bullet. Fleeing from the scene, the pair summon a taxi and go to Arthur's boarding house. Here a blackmailing housemaid observes their predicament. Haggard, returning, observes his wife's rings missing. The wife, lying, says they are being cleaned. A policeman enters with the loot taken at the gambling house and tells Tess that, through influence, the police commissioner is allowing her to pick out her rings. Arthur is furious at the deception. However, it is only the first. One deception follows another. There's an exciting search for an implicating letter which the wife has written to her youthful friend denouncing her husband. There is a murder of the man who is holding the letter for a huge sum. Further complications! More truthful lies! It's all absorbing stuff and it grips.

The raid on the Metropolitan club is the bombshell that explodes the action. It's a good piece of screencraft. There are dramatic moments when the husband discovers that his wife has been involved in the raid and that she has lied to him, when the wife visits the rooms of Frank Potts, a political crook., when the police commissioner visits the home to arrest the wife for the murder of Potts, when the incriminating letter falls into the husband's hands, when Vanetti, an old time enemy, kills Potts. There are any number of stirring situations in this picture.

Miss Hawley does exceptionally well in the role of Tess, while Casson Ferguson as Arthur, Edward Hearn as David and George Seigmann as Potts have the principal supporting roles.

The picture shows some fine directing, for which Thomas N. Heffron deserves credit. The settings, interior and exterior, are good. Photographically, "The Truthful Liar" leaves nothing to be desired. During the action of the story Miss Hawley wears a number of gowns which will interest the women. We recommend this picture for a place on any program.

The Cast

Tess Haggard	Wanda Hawley
David Haggard	Edward Hearn
Harvey Mattison	Charles Stevenson
Arthur Sinclair	Casson Ferguson
Larry Steffens	Lloyd Whitlock
Mark Potts	George Seigmann
Peter Vanetti	E. A. Warren
Police Commissioner	Charles K. French

By Will Payne. Directed by Thomas Heffron. Scenario by Percy Heath. Photographed by William Collins.

The Story—Tells of the adventures of a young wife, who caring more for the bright lights than the fireside, gets into a mess following a raid on a fashionable gambling house and has a stirring time of it when she tells her husband some "truthful lies," when her part in the raid is discovered.

Classification—Domestic drama carrying considerable dramatic and much melodramatic action.

Production Highlights — The raid on the gambling house. Discovery by husband of wife's part in raid. Third degree methods used by police in attempt to locate murderer of Potts. The search for the implicating letter. Miss Hawley's work in her first really emotional role. The fine setting given the production.

Exploitation Angles—Boost this one as the strongest dramatic picture in which Wanda Hawley has so far appeared. The title. The "Third Degree" element. The gowns worn by the star. The widow display opportunities on Miss Hawley's beauty. The gambling end.

Drawing Power—This one should go over in the downtown as well as the neighborhood house. It is a clean picture containing lots of action and is a production that will stand up under any boosting you give it.

"The White Masks"

(W. M. Smith Productions—5 Reels)

(Reviewed by Eugene Carlton)

COMEDY triumphs over drama in "The White Mask." If the producer actually intended to feature the dramatic element of the story he defeated his purpose, much to his own advantage. Few western pictures contain the humorous "gems" that are sprinkled throughout this production. In fact, the principal trend of the plot only serves as an unwelcome delay to the continuance of comedy. Franklyn Farnum seldom will be seen in a role more uniquely adapted to his personality than that of the impromptu fight promoter which he portrays. First, it should be understood that the production is good—good because it is a burlesque of technique, defying all traditions of repetition of age-worn plots and bringing out the typical personnel of small western towns with rare accuracy.

A blue-eyed heroine, oppressed by the proverbial huge, dark-complexioned gambler; the hero, a "city feller," of course, and a two-fisted cowboy who makes his debut in the prize ring, furnish action that would win the approval of the most adverse critic. It is when a "stranger" adopts a cowpuncher as his pugilistic entry in a nearby town that the fun begins. A ring battle, one that could only be imagined as occurring in the West, carries the real "kick" of the production. However, in order that the title of the picture may be vindicated, the Ku Klux Klan element is given prominence in the climax of the story and the heroine is freed from the clutches of the villainous gambler and—quite naturally, marries the "stranger."

The Cast

Jack Bray	Franklyn Farnum
Olga Swenson	Virginia Lee
"Shorty" Rush	"Shorty" Hamilton
John Dougherty	Al Hart
Crossett	George Rheem

Produced by W. M. Smith Productions. Directed by George Holt. Story by E. H. Corr. Photography by R. E. Lyons.

The Story—Following a scuffle on the depot platform, a "stranger" offers "Shorty" an opportunity to enter the prize ring in a nearby town. The fight is arranged, the money wagered, when the "stranger" and "Shorty" learn they are to be tricked. By a ruse "Shorty's" opponent's attention is attracted in the second round and "Shorty" slips over a knockout. Pretty girl, a victim of gambler, who has robbed her of her fortune. The gambler is the head of a "white masked" organization, and is about to bring about the hanging of the "stranger" when the former's unfair dealings with the girl are exposed and he is forced to leave town.

Classification—Western comedy-drama, full of humor and carrying a strong appeal for lovers of physical thrills.

Production Highlights—Fight scene, when window is smashed and revolver discharged, just before the K. O. is slipped over; parade of the Six-o-One; ride of the heroine to prevent the hanging of the hero.

Exploitation Angles—Rent a horse. Hire a man, garbed in white Ku Klux Klan costume, bearing the title of the picture, to ride about town.

"Belle of Alaska"

American Releasing Corp.—5000 Feet

(Reviewed by Eugene Carlton)

TO fans who have been waiting for a story of the Alaskan gold fields, which is not "scrambled" by the much too frequent injection of minor plots and unessential courtships, "Belle of Alaska" will fill the bill. In fact, the continuity of the production is its strongest feature. A small, but highly capable, cast performs in a manner that stamps the picture as a genuine drawing card. The complex and mysterious elements are entirely separate of the theme, the foundation of the plot depending upon a simple but "differently" told story that does not wane in interest and contains a climax that is far from the "stereotype" variety.

Jane Novak is deserving of no small credit for her work in this production, assuming the role of a Kansas house wife with ease and familiarity that is almost convincing, even to a native Jayhawker. As a husband of somewhat doubtful worth, Noah Berry renders splendid support to the star. Being a native Missourian, it requires little effort for him to portray the character selected for him.

Gamblers don't usually emerge the victors in love affairs, but in this case, after a husband has deserted his wife, the owner of a gambling hall wins the heroine, after one of the most realistic encounters that could be shown on the screen.

The Cast

Ruth Harkin	Jane Novak
Wade Harkin	Noah Beery
"Lucky" Vail	J. Frank Glendon
"Chicago Belle"	Florence Carpenter
Dugan	Leslie Bates

Produced and directed by Chester Bennett.

The Story—Kansas farmer and wife sell belongings and start for Alaska in search of gold. Husband deserts wife, after obtaining money, husband sailing for Alaska and wife remaining ashore. She meets a gambler and his "lady friend." Later the wife sails for Alaska, after having been forced to commit murder in self-defense, and ship is wrecked. Gambler's "lady friend" is on board and drowns, the wife assuming the former's name upon reaching Alaska. She meets her husband, but the gambler also loves her. The husband and gambler fight, a bullet from the "unknown" hand killing the husband.

Classification—A human interest drama of the frozen North, containing plenty of thrilling action.

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An Exhibitor Who Knows How to "Buy"

Mr. Joplin, president of the Delft Theatres, Inc., was very much surprised when, upon investigation, he found the magnitude of the problem confronting an exhibitor selecting the most satisfactory ventilation system for his particular theatre. However, in the following, Mr. Joplin relates just how he tackled this proposition and secured good results:

The average theatre owner is often under a great handicap in buying equipment, because the apparatus he has to buy is of an extremely technical and intricate nature. To buy intelligently requires a scientific training. No one included in the ordinary theatre staff is capable of giving satisfactory advice, so the owner must go outside for help.

This help can be obtained in several ways. First, by consultation with other theatre owners who have bought the things under consideration; second, by appealing to the technical department of a trade paper or exhibitors' association; third, by taking the matter up directly with the manufacturers.

The first method is far from satisfactory, as most theatre owners buy blindly, or if not, are inclined to ride hobbies. Nine out of ten will recommend the type previously bought to justify their act in buying, whether it has proved satisfactory or not. The second method is better because the papers and associations are interested in improving the industry, and have fairly reliable and impartial information. This should be availed of so far as possible. The third method is best. The purchase of the simplest equipment involves considerable sums of money, and it is well worth the while of any owner to give the matter a little intensive study.

Get all you can from other owners and technical departments—it is good so far as it goes—but no one knows your problem as you do yourself. The writer has used a method on several occasions with good results, which is illustrated by the following concrete example.

It was desired to install a cooling system in a theatre, seating 1,200, and built a year ago. Instead of canvassing other theatre owners, requesting information on types, sizes, etc., an appeal was made to The Motion Picture News for a list of reputable manufacturers of ventilating and cooling apparatus. Such a list was cheerfully supplied. To each of these names a letter was sent. This letter gave enough general information concerning the theatre and what was desired to accomplish to enable the manufacturer to figure accurately.

Out of the total list of names, forty-five

(*Continued on page 2482*)

A Splendid Example

Mr. Morgan Joplin, president of the Delft Theatres, Inc., is a successful exhibitor, even in these lean times. The story herewith presented as told by Mr. Joplin explains why we would just naturally expect success from this type of a business man. It's something to be an exhibitor and know how to buy pictures, but it's a whole lot more to have the initiative to intelligently buy theatre equipment or any other supplies that are needed. And when we say "buy," it doesn't simply mean investing money in any equipment which strikes the fancy; we mean getting the best to be had at a reasonable figure.

Only an extremely small percentage of exhibitors know how to select a satisfactory equipment for their theatres. The procedure as outlined by Mr. Joplin can well be taken as an example to follow when making an investment. It is not desired to create the impression that this is the only procedure to follow in detail, but rather, problems of a similar nature may well be attacked along these general lines.

Manufacturer	FANS No.	Size	Speed	Type	Weight	Cubic Ft. per Min.	Bearings	MOTORS No.	AP	Speed	Weight	Type	Other equipment or service included in price	PRICE Fans	Motors	Total	Cost per 1000 c. f. m.
1	2	8′	.....	Propeller	.....	130,000	Ball	1	10	1800	.....	G.E. Variable Speed	Frame for pent house and services & expenses of supt.	$1,000.00	$450.00	$1,450.00	$11.11
2	2	3′	403	Disc	.....	10,000	Babbit	....	.....	.....	.....	.....	.....	75.00	.....	.....	.....
3 (a)	4	7′	155	Disc	4800	230,000	Babbit	2	5	1200	.....	G.E. Variable Speed	.....	2,472.00	586.00	3,058.00	13.30
3 (b)	4	6′	250	Disc	3600	210,000	Babbit	2	7½	1200	.....	G.E. Variable Speed	.....	1,980.00	674.00	2,654.00	12.60
3 (c)	2	8′	167	Disc	3400	166,000	Babbit	1	10	1200	.....	G.E. Variable Speed	.....	1,302.00	442.00	1,744.00	10.70
3 (d)	2	8′	153	Disc	3400	150,000	Babbit	1	7½	1200	.....	G.E. Variable Speed	.....	1,275.00	337.00	1,612.00	10.75
4 (a)	1	7½′	11	Disc	.....	.....	.....	1	.....	.....	.....	Variable Speed	.....	.....	.....	306.00	.....
4 (b)	4	1½′	1150	Disc	.....	.....	.....	4	.....	.....	.....	Variable Speed	.....	.....	.....	152.00	.....
(a)	2 2	8′ 7′	185 200	Disc Disc	1325 1150	120,000 91,000	Ball	1 1	10 5	1200 1200	....	Variable Speed	Includes supt.	.....	.....	2,000.00	9.45
5 (b)	2	9′	.....	.....	2475	211,000 170,000	Ball	1	15	1200	.....	Variable Speed	Does not incl. supt.	.....	.....	1,375.00	8.05
6	4	4	490	Exhaust	1430	100,000	.....	4	1½	490	.....	Constant Speed	Incl. penthouses	.....	459.60	.....	.....
(a)	1 2	5′ 5′	375 375	Double Disc	1200	132,000	Babbit Chain Oiled	1 1	7½ 15	1200} 1200}	.....	Variable Speed	.....	600.00	878.00	1,478.00	11.20
7 (b)	1 1	7′ 5′	355 375	Double Disc	....	88,000 44,000	....	1 1	15 7½	..... —	.....	Variable Speed	.....	493.00	816.00	1,309.00	9.90
(c)	2	7′	310	Double Disc	1900	132,000 167,000	.....	1	20	1200	.....	Imperial	.....	534.00	467.00	1,001.00	6.00
8	2	6′	200	Scruplex	.....	84,000	.....	1	7½	720	.....	Variable Speed	.....	.....	.....	1,177.00	14.30
9	2	8′	220	Double Hubb	1540	186,000	Roller	1	15	1200	750	G.E. Variable Speed	Flanged pulleys Wall bracket for motor	.....	.....	1,296.00	6.96

Table showing details of propositions for cooling system—Delft Theatres, Inc.

Colorado Most Elegant Theatre in Rocky Mountain Region

Has Seating Capacity of 2,526; Also $50,000 Robert-Morton Organ

Denver's huge new Colorado theatre at Sixteenth and Curtis streets is the largest and most elegant motion picture house in the Rocky Mountain West, having a seating capacity of 2,526, of which the main floor alone accommodates 1,481 and the spacious balcony, including loges, 1,045.

With its remarkable $50,000 Robert-Morton organ, its excellent concert orchestra—the largest theatre orchestra in Denver—its beautiful mezzanine floors, its marble staircases, its complete picture projecting equipment, its many entrances and exits, its colored floodlights, its fixtures and furniture, its lovely draperies and curtains, its mural paintings, its ushers in uniform, with its myriad interior splendors, the Colorado can be compared only to the greatest theatre of New York, Chicago or California.

The Colorado is a sister theatre to the America, which was built five years ago, opening February 10, 1917, and both houses are operated by the Bishop-Cass Theatres Company of Denver, of which the officers are Oscar D. Cass, president; Edward A. Bishop, vice-president; Alvah G. Talbot, vice-president and managing director; E. E. Newman, treasurer, and Joseph S. Jaffa, secretary.

The beautiful Colorado was designed by W. E. Fisher and A. A. Fisher, architects, and constructed by the C. S. Lambie Company, under the supervision of Clarence H. Johnson, construction engineer of the Bishop-Cass Theatre Company. The impressive interior decodation was done under Arthur R. Willett of New York, who was assisted by Denver artists.

The Colorado is built of concrete reinforced with steel. It represents all that is up-to-date for the recreation, comfort, safety and health of a discriminating public. By means of a huge series of motor-driven fans above the proscenium arch, the largest of their kind ever installed in Denver, it is possible to change all the air in the big theatre every two minutes.

So conveniently are the spacious entrances and exits designed and distributed that capacity crowds can enjoy the theatre without any inconvenience whatever. The upper part of the delightful balcony is provided with special entrances leading to the second mezzanine promenade.

(*Continued on page* 2476)

The Colorado, Denver, Colo., the most elegant theatre in the Rocky Mountain West offers a commendable study in proscenium design. Note the singers balconies on each side

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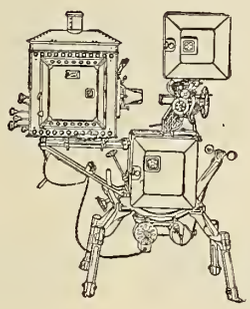

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POWER'S PROJECTORS
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STUDIOS, LABORATORIES
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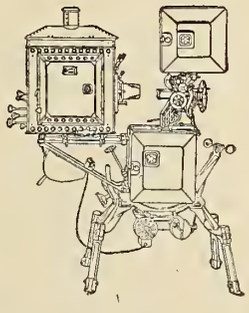
NICHOLAS POWER COMPANY
EDWARD EARL, PRESIDENT
NINETY GOLD ST NEW YORK, N.Y.



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Fulco-Schaffer Sales Co.
24 EAST EIGHTH STREET
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BRANCH:
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Cole Theatre Supply Co.
928 MAIN STREET
KANSAS CITY, MO.
BRANCH:
1417 FARNUM STREET, OMAHA, NEBR.

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174 SECOND STREET
MILWAUKEE, WIS.

Denver Theatre Supply Co.
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BETTER PROJECTION PAYS
DEPEND UPON POWER'S

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST NEW YORK, N.Y

Main auditorium of the Colorado theatre, Denver, Colo., which has a seating capacity of 2,526. This is the largest motion picture house in the Rocky Mountain West

(*Continued from page* 2474)

The great Robert-Morton organ is the only one of its kind in Denver. All the resources of a symphony orchestra are at the disposal of the artist: violins, flutes, harps, oboes, tubas, trumpets, tambourines, chimes and also all the functions of a great pipe organ, from the thinnest faint vibration down to the powerful diapason tones.

This instrument is operated by what is known as electro-pneumatic action. It has the double-touch system, so that its four-key manuals give the effect of eight. In those four key manuals are 244 keys, and there are also on the console thirty-two pedal keys, fifty push buttons and 279 tablets. It is remarkable to note that all these motions and the starting and stopping of the air vibrations are absolutely instantaneous and capable of repetition at least twenty times a second, were it possible for the organist to play it that fast.

During the opening performances this organ has been played by Edward Sawtelle and R. Jefferson Hall, artists of excellent reputation. Mr. Sawtelle has come to Denver from New York as personal representative of the Robert-Morgan Company. The organ chambers are built in three sections above the proscenium arch, which towers high above the main floor.

The concert orchestra, which is the largest in any Denver theatre, is under the direction of Neils M. Dahl, musical director of the Bishop-Cass Theatres Company, whose record in choosing suitable music for motion picture programs has been eminent. Before coming to Denver, Mr. Dahl played in the Copenhagen Symphony orchestra and also in the Strand orchestra in New York.

Some thing new and especially attractive for Denver is the mezzanine promenade thru which the balcony is entered. This floor has a large opening directly over the parquet, thru which nearly all of the 1,481 seats on the main floor can be seen. In the dome above is a wrought iron chandelier with crystal ornament and the curving walls of the dome are adorned with cameo effects representing dancing, music, hunting, fishing, horticulture and other classic arts and industries.

On either side of this mezzanine promenade, which looks into the main foyer on the Sixteenth street side, are imposing lounges, one for men and one for women, with the parlors adjacent to retiring rooms. The lounges are invested with tapestried furniture, mirrors, console tables, straw-colored carpets to harmonize with the tan walls, and torchere lamps with parchment shades.

The second mezzanine is similarly equipped. It is long and spacious, opening into the upper part of the balcony. Both floors can be reached either from the main floor or the building proper.

The decoration of the whole theatre follows Spanish renaissance design. The ceiling is blue, the walls are Spanish red, mottled with suitable ornament. Below the upper frieze are a series of arches, done in gold and ivory, displaying conventional eagles and the most characteristic of the Western animals—on one side the bear, bison and antelope, and on the other the panther, elk and mountain sheep. The front of the balcony shows ornamental motives based on the coats of arms of Ferdinand and Isabella of Spain.

From the central open-work dome of the great arched ceiling hangs a costly and gorgeous wrought iron chandelier with crystal lights and gilt ornament; a most imposing fixture; and the periphery of the dome can be given any tint by ingenuous flood lighting.

The proscenium frame is of intricate open-work pattern, with an heroic figure of Aurora, goddess of the dawn, at the top, and the coat of arms of Colorado and a classic mask worked into decorative relief at the bottom. The pro-

(*Continued on page* 2478)

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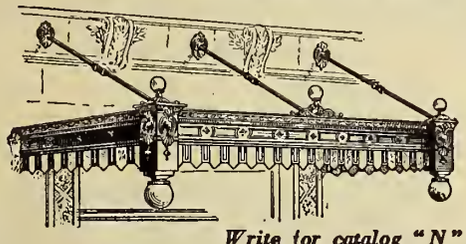

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Program for the Spring Convention Society of Motion Picture Engineers

The Committee on Papers and Arrangements have prepared a program of business and pleasure that should appeal to all members and guests of the Society of Motion Picture Engineers attending the Spring Convention at the Hotel Bellevue, Boston, Mass., May 1-4, 1922. The papers will range from the extremely technical to the more general and popular, the entertainment will be novel, distinctive and pleasing. Boston, moreover, with its historical places, beautiful rides, seashore and country, will make an ideal place for the first Convention to which the ladies are especially invited as guests. They will be well taken care of during the business sessions and will mutually share with us in the evening diversions.

Monday morning May 1st will be devoted to the registration of members and guests, opening exercises, President's address, other routine business and a paper. In the afternoon four papers will be presented. In the evening a party is planned for the opening night of the "Pops," a unique and entertaining innovation distinctive to Boston by the renowned and unexcelled Boston Symphony Orchestra.

Tuesday will be devoted to a trip to the works of the General Electric Company at Lynn, Mass., where three papers, committee reports and several demonstrations will be given. Prof. Elihu Thomson will speak at a buffet lunch which will be served in the experimental Motion Picture theatre. If time permits an opportunity will be afforded to visit some of the other departments after which a short ride is planned along the famous North Shore. The ride will culminate in a Shore Dinner of shell fish, etc., after which the party will return to Boston.

Wednesday morning's session will consist of the presentation of several committee reports and three papers. After luncheon an automobile trip throughout historic Concord and Lexington (Paul Revere's Ride) is suggested. Wednesday evening will be the banquet, to which the ladies are invited. Dr. C. E. K. Mees will give us, druing the evening, a complete review on Color Photography illustrated by lantern slides, motion pictures and demonstrations.

Thursday morning there will be presented the remaining committee reports and three papers. The afternoon and evening are left open.

Final program and detailed information of trips and social events will be given out at the registration desk at the Hotel Bellevue.

(*Continued from page 2476*)

enium frame holds an inner frame of opalesnt glass thru which any desired color can be rown. Masked niches above the exits also e provided with color equipment, so that at y time the entire theatre can be flooded with y color of the rainbow, all lighting being conolled from the operator's booth.

The theatre is provided with several curtains. wo of rich red hang over the screen, which of the most modern type. The frame of the reen is beautifully done in antique motifs of ue and gold. Lovely draperies hang on either de of it. The stage is of sufficient size for etentious dramatic offerings. On each side the stage adjacent to the proscenium arch, e elevated balconies for singers. These balnies have beautiful draperies.

The projection booth is a marvel of modern cinematographic achievement. A battery of six powerful machines is directed at the screen. Three of these are the latest Power's projectors, one is a double-dissolving stereopticon and two are spotlights. The booth is outside the theatre proper, built in the court of the building. It is as if the pictures came thru a long low window from some point outside; and all apparatus in which heat generates are in the open air above the booth. The booth can be isolated from the theatre by a metal door over the port thru which the pictures are shown. The operator has all appliances for comfort without leaving his post.

The Colorado Theatre is equipped with two sources of electricity, the 220 volt city circuit and the 110 volt direct current circuit, generated with its own plant. Thus interruption of either circuit by weather conditions should never interfere with the showing of pictures.

Two of the projectors are to be used for regular work; the third is focused for shorter range, so that in case a prolog setting is being put in place on the stage, an extra screen can be dropped down in front and the show continued without delay. This machine can also relieve the others should it be necessary to make adjustments on them.

Every electric system in the great Colorado can be controlled from this bootn. Its huge switchboard is complete and efficient. An automatic rewinding machine, a novelty for Denver, eases the work of the operator, rewinding the films as soon as they are run through the projectors.

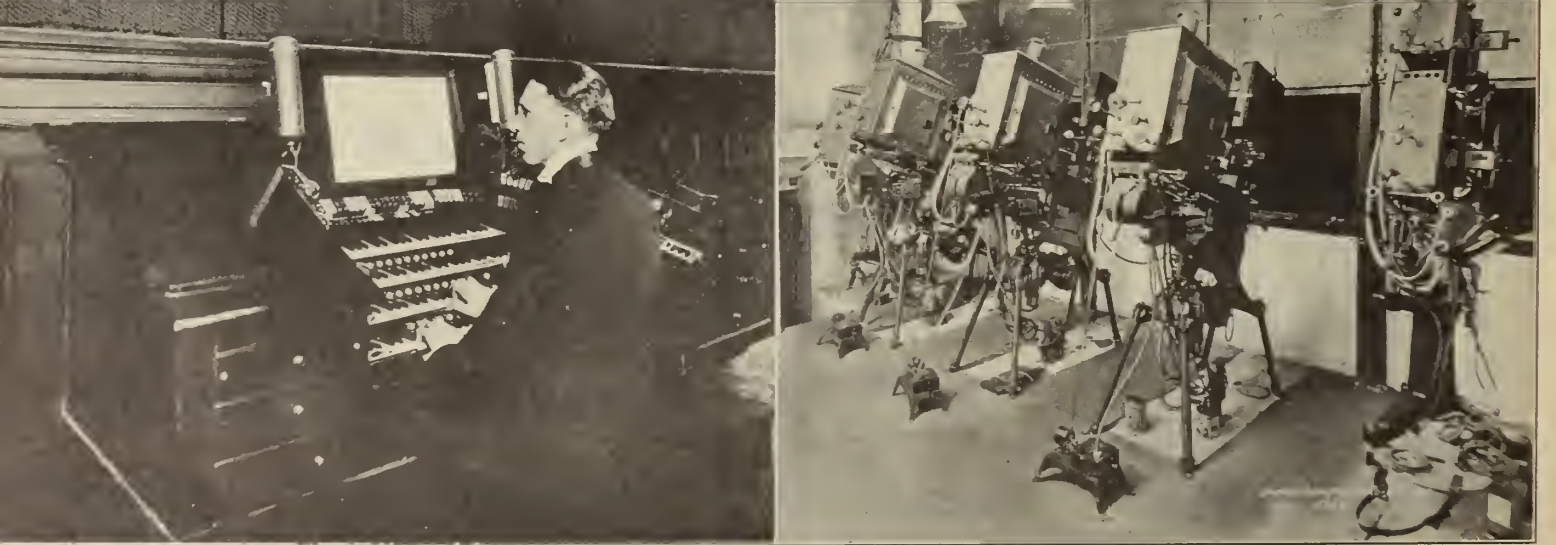
The Colorado can handle crowds all the more easily because, like the America, it has two entrances, one on Sixteenth street which leads thru a beautiful foyer with cove-lighting, to the parquet, and one opening from Curtis street. Both entrances are inclined planes. There are no steps. Impressive marble staircases rise on either side of the Sixteenth street foyer, leading to the mezzanine promenade and balcony. The doorman and ushers in the Colorado are attired in stylish gray uniforms.

Attracting the eye above either of the impressive entrances is an electric sign 72 feet high, spelling the name Colorado in a brilliant pillar of light, each letter being five feet high and seventeen inches wide. A Colorado state flag in color waves at the top of each of these signs.

It is indeed difficult to describe the many surprising beauties of the Colorado theatre, but when the public once sees the interior, with its complete and wonderful accouterments, its comfortable chairs, its imposing roominess, it will realize that in the Colorado theatre Denver has an institution of which to be intensely proud and a peerless testimonial to the highest achievement in Twentieth century theatre building.—

Hock Brothers Installs Wurlitzer Organ

Hock Brothers installs Wurlitzer organ in their Rialto theatre, Buffalo, N. Y., in order to give their patrons the best in music.—TAYLOR.



obert-Morton orchestral organ in the new Colorado theatre, Denver, C olo., with Edwin Sautelle, visiting artist, at the console. On right shows he projection room equipped with Powers' machines. This department is thoroughly equipped in every respect to insure satisfactory projection

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PHILADELPHIA
Room 705, 250 South Broad St.

National Anti-Misframe League Forum

GENTLEMEN:

Manager Mahon called my attention this evening to the Anti-Frame League, and before I get busy and have no time, I want to enter my application for a membership.

In the past couple of weeks I have had enough "grief" with films to last me the rest of my life, and you can believe me that I am strong for any organization which is for the prevention of cruelty to the inmates of the projection rooms.

I have not used one of the blanks in your good magazine to enter my application, as we save every one of them for reference work when selecting pictures, motion picture supplies, etc. Hope you will appreciate this and let this matter of "good manners" slip by.

As to the bronze buttons. Get them ready for distribution and declare open season on all operators who do not wear them.

Manager's name is H. C. Mahon, care of Electric Theatre, Gridley, Kansas.

Keep the good work going, and count on me to boost for every pound in me.

Very truly yours,
T. E. SLAVENS.

DEAR SIR:

It has been with increasing interest that I have watched the growth of your forum and although I read with interest the doings of the brother projectionists, I have neglected to place my application to join your forum.

I have been a reader of the MOTION PICTURE NEWS for a few years and have always found the projection and construction department very interesting.

I have been in this end of the game for nearly eight years and at the present time I have charge of all projection at this Marine Post. We have at the present time nine theatres in operation for the amusement of the men and at each one of these places we have a Powers machine. I have my own repair department and do all of the repair work myself. Our picture in the Lyceum, which is the main theatre, is 14 x 18 feet, our throw is 95 feet, and we use A. C. at the arc. Our projection here is claimed to be the best in this part of the country and we do get wonderful projection—it can't be beat. I will forward you some pictures of our department some time.

I am about to start a motion picture operators' school for the benefit of the men in the service who desire to learn this interesting work. I will put them through a six-months course, covering every phase of the work, and of course I do not expect to make expert projectionists in this length of time, but I do hope to give them a broad enough knowledge so that they can handle a machine with ease. Of course they can learn more as they go along, and get experience in the theatre. The school will be equipped with a Powers and Simplex machine, and all of the other equipment that goes to make a first class operating room. Instructions in the care of films and equipment will be one of the main subjects. The repairing of equipment and the wiring of equipment will be another interesting part of it.

The main point of this letter is to forward me about a dozen blanks for entrance in your forum, but if you would be interested further in our school and the work we are doing I will be only too glad to write you fully on this subject.

Anticipating an early reply, I beg to remain,

Very sincerely,
THOMAS NAPOLETANO.

Corporal, U. S. Marine Corps. Chief of Projection. P. O. Box 162, Paris Island, S. C.

Error in Addresses

There have been returned to us by the post office department as unclaimed two membership cards addressed to E. F. Brandon, Columbus, Miss.; and L. J. Martin, Rockford, Ill. If these two brothers would kindly advise us of their correct addresses we will forward their cards immediately. Also the above holds true of a letter addressed to Brother Henry Ward, Midland, Ind., in which we have answered a question on film cement. We hope to hear from the above mentioned members in the near future.—Editor.

DEAR ED:

A few lines of thanks for my membership card now you have made me feel 100 per cent. stronger in helping my brother operators, and hope they all feel the same about it as I do. My manager was proud to see me with it, as I was to get it, and now I am asking you to send me N. A. M. L. labels and button.

In consideration of the projectionist's report, I stand ready for anything in the betterment of our work and would like to have a good look at any operator that doesn't. I have already had a supply of report blanks under print for that purpose, but was only waiting to see if I was accepted as a member, and now as I am, will use them and hope everyone else will do likewise.

I am, projectionally yours,
LE ROY STARKS.

Member Number 1708, Star Theatre, 2515 Avenue D, Galveston, Texas.

DEAR SIR:

Am enclosing 25c in stamps for which please send one of the new N. A. M. L. buttons at once.

Very truly,
S. HEATWOLE, 423,

Box 403,
Clifton Forge, Va.

DEAR SIR:

I am sending you 25c for a new membership button. Kindly send it as soon as you can. Stamps enclosed.

Very truly yours,
ANDREW GMITTER, 1517.

82 E. 3rd St.,
E. Mauch Chunk, Pa.

Dear Editor:

Since my last letter to the N. A. M. L. there has been a great deal of discussion as to change over devices. At present I am using a fairly good device, that of writing down the scene or title at the end of a reel which I feel can be improved, and therefore would like to hear from some brother member who is using Behlen Film signal on Simplex machines, stating what results he is receiving from same.

I am very much in favor of getting the bronze button for the league members and would like you to forward one to me as soon as you receive them. When sending the button, do not forget to mention the price, as I will forward same at once. Respectfully,

WM. A. RAMER, No. 1399,
Kutztown, Pa.

New Members—Send in twenty-five cents for a membership button

Blank for New League Members

Member's Name.....

Home Address.....

Theatre.....

Name and Address of Theatre Manager.....

.....

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

AS a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

No. 7217 Basket filled with flowers, each $.75; per dozen, $7.50.

Write to-day for my SPRING CATALOGUE No. 7 of Artificial Flowers and Decorative Plants mailed FREE FOR THE ASKING.

FRANK NETSCHERT
61 Barclay St. New York, N. Y.

N. A. M. L. FORUM

Dear Editor:

As you know Mr. Jones of this theatre is a member of your N. A. M. L. My employer and I would like to join as we feel it is one of the best movements yet thought of.

Yours truly,
Kenneth D. Davidson,
Harold Ginther, Mgr. and Operator.
Opera House,
Uhrichsville, Ohio.

Dear Editor:

Inclosed you will find application for membership in the N. A. M. L., which I trust you will accept. I have been chief projectionist at the Star for 2 years, read the N. A. M. L. Forum every week and like the way the League is putting things over the top. Wish that I was the only one that was left out of it. As I never use a punch or tin foil of paper marks on my film as a signal, and never run a show without inspecting my film before running, I never have any trouble, only sometimes a misframe or two and then mark it by putting a strip of paper I have for that purpose in the bottom magazine as near the bad place as possible and on rewinding I remedy same, so that when I send them back they are minus all bad patches, misframes, etc.

If all operators would come together and throw away those old punches or give them to some children or conductors, maybe we could get better service from the exchanges.

Projectionally yours,
LeRoy Starks,
Star Theatre, Galveston, Texas.

Dear Editor:

Please find enclosed 25c for which send me a new N. A. M. L. button, also send me some labels as I am out.

Very truly yours,
Howard Powers, No. 1450,
515 N. 5th St.,
Richmond, Va.

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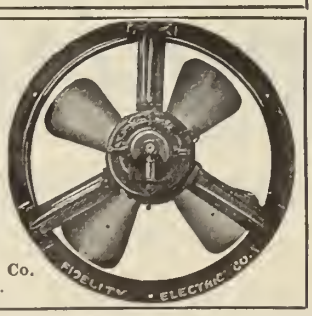

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How to "Buy"

(*Continued from page 2473*)

per cent of the manufacturers submitted more or less reasonable propositions. Then followed conferences with the representatives of the various manufacturers. At this point the owner must begin to really study the situation intensively. He should familiarize himself with the details of each proposition submitted so that he can discuss the various points with the representatives of the other companies.

In this particular case it was important to discover which bidder knew most about the subject, as the apparatus must be properly designed and installed to obtain efficient results. On this account, various changes were suggested to the representatives with requests for new prices. Some bidders then rearranged their proposition and furnished new prices, not only once, but several times. Other bidders stuck to their original scheme, maintaining that it was the only solution of the problem. The writer felt that the latter class probably knew more of the subject and, therefore, were surer of themselves; hence greater consideration was given their proposals.

Finally, in order to compare the prices and weigh the relative merits of all propositions submitted in the fairest way, a table, shown page 2473, was prepared. Each proposition for comparison was reduced to the cost per thousand cubic feet capacity, and these figures are shown at the extreme right.

However, the work could not be awarded to the bidder on a basis of cost per thousand cubic feet only, as the various proposals were not sufficiently uniform. A careful comparison was made which resulted in choosing the proposal of bidder No. 9 for the following reasons:

1. Bidder appeared to be best informed on the subject.
2. Apparatus was simpler, required only two fans and one motor.
3. Lighter in weight.
4. Roller bearings.
5. Cost per 1,000 cubic feet was very low and included wall bracket for motor.

In general this method applies to all purchases of equipment. The important points to remember are: Don't buy from the first salesman that comes to you; get the names of reliable manufacturers, and make a short, intensive study of what you propose to buy. Then buy, not from the lowest bidder, but from the one who gives you the most intelligent proposition at a reasonable figure.

Simplex Distributors Steps on the Gas

Simplex distributors are stepping some these days, and that their results have not been in vain, is proven by a number of installations that have been recently made in the most elaborate theatres.

Among these may be mentioned the new Orpheum theatre, Trenton, N. J., which has a seating capacity of one thousand and was equipped by Lewis M. Swaab & Son of Philadelphia, Pa., with two of the latest type of simplex Projectors. This organization also recently equipped the 1,200-seat Plaza theatre, Milford, Del., which is said to be one of the finest in the state. In addition to the Simplex Projectors a Superlite Screen, G. E. Generator Set, ticket selling machine, ticket chopper and a spotlight were also installed.

Rowland & Clark's, State theatre, Pittsburgh, Pa., was Simplex equipped by Hollis-Smith-Morton Co. of the same city who state that they will also equip the new Rowland & Clark theatre, which is about to open in Pittsburgh's most aristocratic neighborhood which will seat 1,800. It will be called the Manor.

Argus Enterprises, Inc., Los Angeles, Calif., report the installation of Simplex Projectors and a Simplex Dissolver in the Hill Street Junior Orpheum theatre of the same city, while the Michigan Motion Picture Supply Co., Detroit, Mich., state that they have equipped the new Capitol theatre, Jackson, Mich., which will be under the management of W. S. McLaren, a well-known and popular Michigan exhibitor.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
Ashamed of Parents	Special Cast	Warner Bros.-S. R.	5 reels	
Cameron of the Royal Mounted	Special Cast	Hodkinson		Jan. 21
Crossing Trails	Pete Morrison	Assoc. Photoplays	5 reels	Feb. 25
Exit the Vamp	Ethel Clayton	Famous Players	5 reels	Feb. 4
Fifty Candles	Special Cast	Hodkinson		Dec. 31
Fire Eater, The	Hoot Gibson	Universal	5 reels	Jan. 7
First Love	Constance Binney	Realart	5 reels	Jan. 28
Flower of the North	Henry B. Walthall	Vitagraph	7 reels	Jan. 28
Hail the Woman	Special Cast	First National		Jan. 14
Last Payment, The	Pola Negri	Famous Players		Jan. 28
Little Minister, The	Betty Compson	Famous Players		Jan. 7
Lucky Carson	Earle Williams	Vitagraph	5 reels	Jan. 14
Making the Grade	David Butler		5 reels	Jan. 14
Man Who Paid, The	Special Cast	Produc. Sec.-S. R.		Apr. 1
Marry the Poor Girl	Carter De Haven	Asso. Ex.	5 reels	Mar. 18
Morals	May McAvoy	Realart		Jan. 14
My Boy	Jackie Coogan	First National	5 reels	Jan. 7
No Defense	William Duncan	Vitagraph	6 reels	Jan. 28
Power Within, The	Special Cast	Pathe		Jan. 28
Road to Arcady, The	Special Cast	J. W. Film-S. R.	5 reels	Jan. 7
Ruse of the Rattler, The	J. P. MacGowan	Asso. Ex.	5 reels	Feb. 4
Sea Lion, The	Hobart Bosworth	First National		Jan. 21
Sin Flood, The	Special Cast	Goldwyn		Jan. 21
Virginia Courtship, A	May McAvoy	Realart	5 reels	Feb. 4
Western Firebrands	Big Boy Williams	Aywon-S. R.	5 reels	Jan. 7

JANUARY

Feature	Star	Distributed By	Length	Reviewed
Across the Dead Line	Frank Mayo	Universal	5 reels	Jan. 14
Any Wife	Pearl White	Fox		Feb. 18
Barnstormer, The	Charles Ray	First National	5 reels	Mar. 4
Beautiful Liar, The	Kath. MacDonald	First National		Feb. 25
Billy Jim	Fred Stone	R-C Pictures	5 reels	Feb. 18
Bride's Play, The	Marion Davies	Paramount		Jan. 28
Determination	Special Cast	U. S. Pic. Corp.-S. R.	6 reels	Jan. 21
Don't Get Personal	Marie Prevost	Universal	11 reels	Jan. 14
Doubling for Romeo	Will Rogers	Goldwyn	5 reels	Nov. 5
Foolish Wives	Special Cast	Universal	7 reels	Dec. 24
Fountain of Youth	Special Cast	Graphic-S. R.	6 reels	Jan. 21
Fourteenth Lover, The	Viola Dana	Metro	5 reels	Dec. 3
French Heels		Hodkinson	5 reels	Feb. 4
Gleam O' Dawn	John Gilbert	Fox	5 reels	Jan. 14
The Guttersnipe	Gladys Walton	Universal	5 reels	Jan. 7
Half Breed, The				
Handle with Care	Grace Darmond	Assoc. Exhib.	6 reels	Feb. 11
Heart's Haven		Hampton-Hodkinson		
His Nibs	Charles (Chic) Sale	Exceptional	5 reels	Oct. 22
Jungle Adventures		Exceptional	4 reels	Oct. 1
Just Around the Corner		Paramount	6 reels	Jan. 14
Lane That Had No Turning, The	Agnes Ayres	Paramount	6 reels	Jan. 21
Law and the Woman, The	Betty Compson	Paramount		Jan. 28
Little Eva Ascends	Gareth Hughes	Metro	5 reels	Dec. 3
Little Minister, The	Alice Calhoun	Vitagraph	6 reels	Dec. 31
Love's Redemption	Norma Talmadge	First National	5 reels	Jan. 21
Miss Lulu Bett	Special Cast	Paramount		Dec. 31
Nancy from Nowhere	Bebe Daniels	Paramount	5 reels	Feb. 11
Oh Mabel, Behave		Aywon-S. R.	5 reels	
Orphans of the Storm	Special Cast	D. W. Griffith		Jan. 14
Peacock Alley	Mae Murray	Metro	6 reels	Nov. 24
Penrod	Wesley Barry	First National	5 reels	Feb. 25
Prejudice	Zena Keefe	Arista-S. R.		Feb. 4
Prince There Was, A	Thomas Meighan	Paramount	5 reels	Nov. 26
Received Payment	Corinne Griffith	Vitagraph	5 reels	Jan. 21
Reckless Chances	J. P. McGowan	Assoc. Exhib.	5 reels	Feb. 4
Rent Free	Wallace Reid	Paramount	5 reels	Jan. 6
Roof Tree, The	William Russell	Fox	5 reels	Jan. 6
Shadows of the Sea	Conway Tearle	Selznick	5 reels	Jan. 14
Shattered Dreams	Miss du Point	Universal	5 reels	Dec. 24
Should a Wife Work?	Special Cast	J. W. Film-S. R.	5 reels	Feb. 18
Sky High	Tom Mix	Fox	5 reels	Dec. 31
Slippery McGee	Special Cast			
Star Dust	Hope Hampton	First National	6 reels	Dec. 31
Ten Nights in a Barroom	Special Cast	Arrow-S. R.		Feb. 4
Three Live Ghosts	Special Cast	Paramount		Jan. 14
Tillie	Mary Miles Minter	Paramount	5 reels	Feb. 25
Too Much Married	Mary Anderson	Assoc. Photoplays	5 reels	Feb. 25
Too Much Wife	Wanda Hawley	Paramount	5 reels	Jan. 28
Trailin'	Tom Mix	Fox	7 reels	Dec. 10
Turn to the Right	Special Cast	Metro		Jan. 21
Two Kinds of Women	Pauline Frederick	R-C Pictures	5 reels	Dec. 24
Unfoldment, The		Assoc. Exhib.	6 reels	Feb. 25
The Unknown	Richard Talmadge	Goldstone-S. R.	5 reels	
Vendetta	Pola Negri	Commonwealth		Dec. 31
White Hands	Hobart Bosworth	Wid Gunning	7 reels	Feb. 11
Wife Against Wife	Special Cast	First National	6 reels	Mar. 11
Why Announce Your Marriage?	E. Hammerstein	Selznick		Feb. 4
Winning with Wits	Barbara Bedford	Fox	5 reels	Jan. 21

FEBRUARY

Feature	Star	Distributed By	Length	Reviewed
Able Minded Lady, The	H. B. Walthall	Pacific-S. R.	5 reels	Feb. 11
Across the Border	Big Boy Williams	Aywon-S. R.	5 reels	Feb. 11
Ashes	Special Cast	East Coast Prod.-S.R.	5 reels	Apr. 1
At the Sign of the Jack O'Lantern	Special Cast	Hodkinson	6 reels	Jan. 28
Back Pay	Special Cast	Paramount	6 reels	Feb. 4
Beyond the Rainbow	Special Cast	Robertson-Cole	5 reels	Mar. 4
Boomerang Bill	Lionel Barrymore	Famous Players	6 reels	Feb. 18
Broadway Peacock, The	Pearl White	Fox	5 reels	Feb. 25
Call From the Wild, The		Pacific-S. R.	5 reels	
Call of Home, The	Special Cast	Robertson-Cole	5 reels	Jan. 28
Cave Girl, The		First National	5 reels	Mar. 4
Chasing the Moon	Tom Mix	Fox	5 reels	Feb. 18
David and Jonathan	Madge Titheridge	Second Nat.-S. R.	6 reels	
Diamond Carlisle	Clark-Cornelius		5 reels	
Doll's House, A	Nazimova	United Artists		Feb. 25
Double Stakes	Gladys Brockwell	Pacific-S. R.	5 reels	
Forest King, The		Pacific-S. R.	5 reels	Mar. 25
Game Chicken, A	Bebe Daniels	Paramount	5 reels	Mar. 25
Girl from Rocky Point, The		Pacific-S. R.	5 reels	
Give Me My Son	Special Cast	G. H. Hamilton-S. R.	5 reels	Mar. 4
Glorious Fool, The	Helene Chadwick	Goldwyn	6 reels	Jan. 21
Golden Gallows, The	Miss Dupont	Universal	5 reels	Feb. 18
Golden Gift, The	Alice Lake	Metro	6 reels	Dec. 17
Grand Larceny	Elliott Dexter	Goldwyn		Mar. 11
Headin' West	Hoot Gibson	Universal	5 reels	Feb. 4
Her Mad Bargain	Anita Stewart	First National	6 reels	Jan. 21
Her Own Money	Ethel Clayton	Paramount	6 reels	Mar. 4
Hills of Missing Men	J. P. McGowan	Asso. Exhibitors	5 reels	Apr. 8
Homespun Vamp, A	May McAvoy	Paramount	5 reels	Mar. 4
I Defy		Arista-S. R.	5 reels	Apr. 8
Julius Caesar	Special Cast	Geo. Kleine		Feb. 18
Kindred of the Dust	Special Cast	First National	7 reels	Feb. 11
Law and the Woman, The	Betty Compson	Paramount		Jan. 28
Life's Greatest Question	Roy Stewart	C. B. C.-S. R.		
Little Miss Smiles	Shirley Mason	Fox	5 reels	Feb. 4
Living Lies		Clark-Cornelius-S. R.	5 reels	Mar. 18
Love's Boomerang	Ann Forrest	Paramount	5 reels	Mar. 11
Man to Man	Harry Carey	Universal	5 reels	Feb. 11
Midnight	Constance Binney	Paramount	5 reels	Mar. 4
Moran of the Lady Letty	Dorothy Dalton	Paramount	6 reels	Feb. 18
One Glorious Day	Will Rogers	Paramount	5 reels	Feb. 11
Polly of the Follies	Constance T'lm'dge	First National	5 reels	Feb. 25
Prodigal Judge, The	Special Cast	Vitagraph		Feb. 11
Question of Honor, A	Anita Stewart	First National	6 reels	Mar. 25
Red Hot Romance	Special Cast	First National	6 reels	Nov. 19
Red Peacock, The	Pola Negri	Paramount	6 reels	Mar. 18
Right That Failed, The	Bert Lytell	Metro	5 reels	Dec. 17
Rosary, The	Special Cast	First National	7 reels	Feb. 25
Ruling Passion	George Arliss	United Artists	6 reels	Feb. 4
Saturday Night	Special Cast	Paramount	6 reels	Feb. 4
Shattered Idols	Special Cast	First National	5 reels	Mar. 4
Smiles Are Trumps	Maurice Flynn	Fox	5 reels	Feb. 11
Song of Life, The	Special Cast	First National	6 reels	Feb. 25
Splendid Lie, The	Grace Davison	Arrow-S. R.	5 reels	Mar. 18
Strength of the Pines	William Russell	Fox	5 reels	Feb. 4
Taking Chances	Richard Talmadge	Goldstone-S. R.	5 reels	
Turn to the Right	Special Cast	Metro	5 reels	Jan. 21
Welcome to Our City	Macklyn Arbuckle	S. A. Pic. Corp.-S. R.	5 reels	Mar. 4
When Love Is Young	Zena Keefe	Arista-S. R.	6 reels	
Where Is My Wandering Boy?	Special Cast	Equity-S. R.		Feb. 18
Whispering Women	Clark-Cornelius-S. R.		5 reels	Mar. 18
Why Men Forget	Special Cast	R-C	5 reels	Feb. 4
Wide Open Town, A	Conway Tearle	Selznick	5 reels	Mar. 4

MARCH

Feature	Star	Distributed By	Length	Reviewed
Angel Citizens	Franklyn Farnum	W. M. Smith-S. R.	5 reels	
Any Night	Special Cast	East Coast Prod.-S.R.	5 reels	Mar. 18
Blaze Away	Big Boy Williams	Herbst-Lorenzo-S. R.	5 reels	Apr. 1
Bobbed Hair	Wanda Hawley	Paramount	5 reels	Apr. 1
Boy Crazy	Doris May	R-C Pictures	5 reels	Mar. 11
Cardigan	Special Cast	Am. Releasing Corp	6 reels	Mar. 4
Come On Over	Colleen Moore	Goldwyn	5 reels	Mar. 25
Cub Reporter, The	Richard Talmadge	Goldstone-S. R.	5 reels	
Dangerous Little Demon	Marie Prevost	Universal	5 reels	Mar. 18

(Continued on page 2484)

Feature	Star	Distributed By	Length	Reviewed
Don't Doubt Your Wife.	Leah Baird	Assoc. Exhib.	5 reels	Mar. 25
Elope If You Must	Eileen Percy	Fox	5 reels	April 1
Extra, Extra	Walker-Murphy	Fox	5 reels	Mar. 21
Fire Bride, The		Wid Gunning	5 reels	April 1
Fool's Paradise	Special Cast	Paramount	8 reels	Jan. 21
Forever	Special Cast	Paramount	7 reels	Oct. 29
Glass Houses	Viola Dana	Metro	5 reels	Feb. 25
Heart Specialist, The	Mary Miles Minter.	Paramount	5 reels	April 1
Her Husband's Trademark	Gloria Swanson	Paramount	5 reels	Mar. 4
Her Story	Madge Titheradge.	Second Nat.-S. R.		Mar. 4
His Back Against the Wall	Raymond Hatton.	Goldwyn		April 1
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
I Can Explain	Gareth Hughes	Metro	5 reels	Feb. 25
In Self Defense	Special Cast	G. H. Hamilton-S. R.	5 reels	
Innocent Cheat, The	Special Cast	Arrow-S. R.	5 reels	
Insinuation		Rus. Clark Syn.-S. R.	5 reels	
Intrigue	Pola Negri	Howells-S. R.	5 reels	Apr. 15
Iron to Gold	Dustin Farnum	Fox	5 reels	Mar. 25
Island Wives	Corinne Griffith	Vitagraph	5 reels	Apr. 1
Isle of Zorda	Special Cast	Pathe		Mar. 25
Lady Godiva	Special Cast	Assoc. Exhib.	6 reels	Mar. 25
Love's Masquerade	Conway Tearle	Selznick	5 reels	Apr. 22
Man Who Smiled, The	Special Cast	First National	5 reels	
Man With Two Mothers, The	Special Cast	Goldwyn	6 reels	Apr. 8
Miss Paul Revere	Special Cast	Rus. Clark Syn.-S. R.		
Mistress of the World	Special Cast	Paramount	20 reels	Mar. 18
Night Riders, The	Special Cast	Second Nat.-S. R.		
Pardon My Nerve	Chas. (Buck) Jones.	Fox	5 reels	Mar. 4
Ragged Heiress	Shirley Mason	Fox	5 reels	Mar. 25
Rangeland	Neal Hart	Wm. Steiner-S. R.	5 reels	
Rounding Up of the Law.	Big Boy Williams.	Aywon-S. R.	5 reels	
Stage Romance, A	William Farnum.	Fox	7 reels	Feb. 25
Tangled Trails	Neal Hart	Wm. Steiner-S. R.	5 reels	
Tracked to Earth	Frank Mayo	Universal	5 reels	Feb. 25
Travelin' On	William S. Hart.	Paramount	5 reels	Mar. 4
Vermillion Pencil, The.	Sessue Hayakawa.	R-C	5 reels	Mar. 18
Wall Flower, The	Special Cast	Goldwyn	6 reels	Apr. 29
Watch Your Step	Special Cast	Goldwyn	6 reels	Apr. 15
White Mask, The	Franklyn Farnum.	W. M. Smith-S. R.	5 reels	Apr. 29
Wild Honey	Priscilla Dean	Universal		Mar. 11
Wise Kid, The	Gladys Walton	Universal	5 reels	Mar. 4
Woman, Wake Up	Florence Vidor	Assoc. Exhib.	6 reels	Mar. 4
World's Champion, The.	Wallace Reid	Paramount	5 reels	Mar. 11
Yankee Doodle, Jr.	Special Cast	Burnside-S. R.	5 reels	Mar. 25

APRIL

Feature	Star	Distributed By	Length	Reviewed
Alias Phil Kennedy	Special Cast	Wid Gunning	5 reels	
Angel of Crooked Street, The	Alice Calhoun	Vitagraph	5 reels	Apr. 29
Arabian Love	John Gilbert	Fox	5 reels	Apr. 15
Bear Cat, The	Hoot Gibson	Universal	5 reels	Apr. 8
Belle of Alaska, The	Special Cast	Amer. Releasing	5 reels	Apr. 29
Bigamist, The	Special Cast	R-C		Apr. 8
Blonde Vampire, The.	Gacia Mooers	Wid Gunning	5 reels	
Bootleggers, The	Special Cast	Wid Gunning	5 reels	Apr. 15
Border Scouts	Bert Hall	State Rights	5 reels	Apr. 22
Bought and Paid For	Special Cast	Paramount		Mar. 25
Channing of the Northwest	Eugene O'Brien	Selznick	5 reels	
Cradle, The	Ethel Clayton	Paramount	5 reels	Apr. 1
Crimson Challenge, The.	Dorothy Dalton		5 reels	Apr. 22
Deuce of Spades	Charles Ray	First National	6 reels	
Devil's Pawn, The	Pola Negri	Paramount	5 reels	
Dictator, The	Wallace Reid	Paramount	6 reels	
Face Between, The	Bert Lytell	Metro	6 reels	Mar. 25
Fascination	Mae Murray	Metro	6 reels	Apr. 29
Fair Lady	Special Cast	United Artists		
False Fronts	Special Cast	Bradley-S. R.	6 reels	Mar. 11
Find the Woman	Special Cast	Paramount	6 reels	Apr. 29
First Woman, The	Mildred. Harris	R-C	5 reels	Apr. 29
Free Air	Special Cast	Hodkinson	5 reels	Apr. 15
Gas, Oil, Water	Charles Ray	First National	6 reels	Apr. 15
Girl from Porcupine	Special Cast	Arrow-S. R.	5 reels	
Glory of Clementina	Pauline Frederick.	R-C Pictures	6 reels	
Good Provider, The	Special Cast	Paramount		Apr. 22
Greater Duty, The	Special Cast	East Coast Prod.-S.R.	5 reels	
Green Temptation, The.	Betty Compson	Paramount		Apr. 1
Gray Dawn, The	Special Cast	Hodkinson	6 reels	
Gypsy Passion	Special Cast	Vitagraph	6 reels	Apr. 8
Heart of a Texan, The.	Neal Hart	Wm. Steiner-S. R.	5 reels	
Human Hearts	House Peters	Universal	6 reels	
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
I Am the Law	Special Cast	Affil. Dist.-S.-R.	6 reels	
Infidel, The	K. MacDonald	First National	6 reels	Apr. 22
Is Matrimony a Failure?	Special Cast	Paramount	5 reels	Apr. 22
Kisses	Alice Lake	Metro	6 reels	Mar. 25
Lariat Thrower, The		W. M. Smith-S. R.	5 reels	
Lonesome Corners	Special Cast	Assoc. Exhib.	5 reels	
Loves of Pharaoh	Special Cast	Paramount	7 reels	Mar. 4
Lure of Gold	Neal Hart	Wm. Steiner-S. R.	5 reels	
Lying Truth, The	Special Cast	Amer. Releasing	6 reels	Apr. 29
Madness of Love, The.	Special Cast	Wid Gunning	5 reels	
Man From Downing Street, The	Earle Williams	Vitagraph	5 reels	Apr. 15
Man Under Cover, The.	Herbert Rawlinson.	Universal	5 reels	Apr. 15
Masquerader, The	Guy Bates Post	First National	6 reels	
Missing Husbands	Special Cast	Metro		
Night Riders, The	Special Cast	Second Nat.-S. R.	6 reels	Apr. 29
One Clear Call	Special Cast	First National		
Other Women's Clothes.	Mabel Ballin	Hodkinson	6 reels	Apr. 1
Pasteboard Crown, A	Special Cast	Asso. Exhib	6 reels	
Pawned	Special Cast	First National	6 reels	
Prophet's Paradise, The.	Eugene O'Brien	Selznick	6 reels	Mar. 18
Queen of the Turf	Special Cast	R-C	5 reels	
Reckless Youth	E. Hammerstein	Selznick	5 reels	Apr. 15
Seventh Day, The	Rich'd Barthelmess.	First National	6 reels	Mar. 25
Sheik's Wife, The	Special Cast	Vitagraph		Mar. 18
Silent Vow, The	Wm. Duncan	Vitagraph	5 reels	Apr. 15
Sisters	Special Cast	Amer, Releasing	7 reels	Apr. 15
Sleepwalker, The	Constance Binney.	Paramount	5 reels	Apr. 15
Smilin' Through	Norma Talmadge.	First National	7 reels	Mar. 18
So This Is Arizona	Special Cast	W. M. Smith-S. R.	5 reels	
Soul of a Woman	Jane Novak	Assoc. Photoplays	5 reels	
Spanish Jade, The	Special Cast	Paramount	6 reels	
Sunshine Harbor	Margaret Beecher.	Assoc. Exhib.	6 reels	
Table Top Rranch	Neal Hart	Wm. Steiner-S. R.	5 reels	
Through a Glass Window	May McAvoy	Paramount	5 reels	Apr. 15
Too Much Business	Special Cast	Vitagraph	5 reels	Apr. 15
Trail's End		W. M. Smith	5 reels	
Truthful Liar, The	Wanda Hawley	Paramount	5 reels	Apr. 29
Up and Doing	Tom Mix	Fox	5 reels	Apr. 8
West of the Pecos	Neal Hart	Wm. Steiner-S. R.	5 reels	
When Knights Were Bold	Special Cast	G. H. Hamilton-S. R.	5 reels	
White Hell	Special Cast	Chas. E. Bartlett Prod.—S. R.	6 reels	
Why Not Marry?	Margery Wilson	Nat. Exchanges-S. R.		
Woman He Married, The	Anita Stewart	First National	6 reels	
Woman's Side, The	Kath'rine M'D'nald.	First National	5 reels	Apr. 29
Woman's Woman	Special Cast	Rus. Clark Syn.-S. R.	5 reels	
Wonderful Wife, A	Miss DuPont	Universal	5 reels	Apr. 29
Worldly Madonna, The.	C. Kimball Young.	Equity—S. R.		
Your Best Friend	Vera Gordon	Warner Bros.—S. R.	5 reels	Apr. 15

MAY

Feature	Star	Distributed By	Length	Reviewed
Bachelor Daddy, The	Thomas Meighan.	Paramount	5 reels	
Back to Yellow Jacket.	Special Cast	Arrow-S. R.	5 reels	
Beauty Shop, The	Raymond Hitchcock	Paramount	6 reels	
Beauty's Worth	Marion Davies	Paramount	6 reels	Apr. 8
Bellboy 13	Special Cast	First National	6 reels	
Beyond the Rocks	Gloria Swanson	Paramount	6 reels	
Brenda's Heritage	Special Cast	Second National	5 reels	
Cradle Buster, The	Special Cast	Amer. Releasing	5 reels	
Dollar Devils	Special Cast	Wid Gunning	5 reels	
Domestic Relations	Kath'rine M'D'nald.	First National	6 reels	
Don't Write Letters	Gareth Hughes	Metro	6 reels	
Evidence	E. Hammerstein	Selznick	5 reels	
Fools First	Special Cast	First National	5 reels	
Forget Me Not	Gareth Hughes	Louis Burston-S. R.	5 reels	
Gay and Devilish	Doris May	R-C Pictures	6 reels	
Grandma's Boy	Harold Lloyd	Assoc. Exhib	5 reels	
Hate	Alice Lake	Metro	6 reels	
Hidden Woman, The	Special Cast	Amer. Releas. Corp.	5 reels	
Jan of the Big Snows.	Special Cast	Amer. Releas. Corp.	5 reels	
John Smith	Eugene O'Brien	Selznick	5 reels	
Kissed	Marie Prevost	Universal	5 reels	
Light in the Dark, The.	Hope Hampton	First National	6 reels	
Locked Out	Alice Calhoun	Vitagraph	5 reels	
Lorna Doone	Special Cast	First National	5 reels	
Man From Beyond, The.	Houdini	Houdini Pictures Corp.—S. R.	5 reels	Apr. 15
Man From Hell's River.	Irving Cummings.	Irving Lesser-S. R.	5 reels	Apr. 15
Man From Home, The.	Special Cast	Paramount	6 reels	
Man Who Married His Own Wife, The	Frank Mayo	Universal	5 reels	
Man Worth While, The.	Romaine Fielding.	R. Clark Syn.—S. R.	6 reels	
Money to Burn	William Russell	Fox	5 reels	Apr. 22
My Old Kentucky Home.	Special Cast	Amer. Releasing	6 reels	
My Wild Irish Rose	Special Cast	Vitagraph	6 reels	
No Trespassing	Irene Castle	Hodkinson	6 reels	Apr. 29
North of the Rio Grande.	Holt-Daniels	Paramount	6 reels	
Ordeal, The	Agnes Ayres	Paramount	6 reels	
Primitive Lover, The	Constance T'lm'dge.	First National	6 reels	
Prisoner of Zenda, The.	Special Cast	Metro	8 reels	
Real Adventure, The	Florence Vidor	Assoc. Exhib	6 reels	
Reported Missing	Owen Moore	Selznick	6 reels	Apr. 22
Ridin' Wild	Roy Stewart	Irving Lesser-S. R.	5 reels	
Rose of the Sea	Anita Stewart	First National	5 reels	
Sea Tigress	Dorothy Phillips	First National	6 reels	
Second Hand Rose	Gladys Walton	Universal	5 reels	
Seeing's Believing	Viola Dana	Metro	6 reels	Apr. 8
Sheik of Araby, The	'I. B. Warner	R-C (Reissue)	5 reels	
Smudge	Chas. Ray	First National	6 reels	
Someone To Love	Special Cast	First National	5 reels	
Son of the Wolf	Special Cast	R-C	5 reels	
Sonny	Rich. Barthelmess.	First National	6 reels	
Soul of Man, The	Special Cast	Producers Security	5 reels	
Very Truly Yours	Shirley Mason	Fox	5 reels	
Western Speed	Chas. Jones	Fox	5 reels	
Wife Trap	Mia May	Paramount	6 reels	
Without Fear	Pearl White	Fox	6 reels	Apr. 29

JUNE

Feature	Star	Distributed By	Length	Reviewed
Across the Continent.	Wallace Reid	Paramount	6 reels	
Alias Julius Caesar.	Charles Ray	First National	6 reels	
Barb-Wire	Jack Hoxie	Sunset-S. R.	5 reels	
Black Bag, The	Herbert Rawlinson.	Universal	5 reels	
Bluebeard, Jr.	Special Cast	Amer. Releas. Corp.	5 reels	
Blue Blood	Alice Calhoun	Vitagraph	6 reels	
Bring Him In	Special Cast	Chas. Miller Prod.	5 reels	
Broken Shadows	Special Cast	Second National-S. R.	5 reels	
Cloudburst	Bombadier Billy Wells	Lee-Bradford-S. R.	5 reels	
Don't Blame Your Children	Special Cast	Wid Gunning	5 reels	
Don't Weaken	Irene Castle	Hodkinson	7 reels	
Duchess of Langeais, The	Norma Talmadge.	First National	6 reels	
Eyes of the Mummy	Pola Negri	Paramount	5 reels	
Fighting Streak, The	Tom Mix	Fox	5 reels	
Five-Dollar Baby, The.	Viola Dana	Metro	6 reels	
Great Alone, The	Monroe Salisbury.	Prod. Secur.—S. R.	6 reels	
Headin' North	Pete Morrison	Arrow-S. R.	6 reels	
Her Night of Nights.	Marie Prevost	Universal	5 reels	
Lost and Found	Jackie Coogan	First National	5 reels	
Love Nest, The	Special Cast	Wid Gunning	5 reels	
Man's Law and God's	Special Cast	Amer. Releas. Corp.	6 reels	
Monte Cristo	Special Cast	Fox	10 reels	Apr. 8
Mr. Pim Passes By	Special Cast	Sec. National-S. R.	6 reels	
Mrs. Dane's Confession.	Special Cast	Wid Gunning	6 reels	
Nero	Special Cast	Fox		
Our Leading Citizen.	Thomas Meighan.	Paramount	6 reels	
Over the Border	Betty Compson	Paramount	6 reels	
Queen of the Moulin Rouge, The	Special Cast	Pyramid	6 reels	
Serving Two Masters.	Josephine Earle	Lee-Bradford-S. R.	5 reels	
Shackles of Gold	William Farnum	Fox	7 reels	
Should Husbands Know.	Betty Blythe	Pyramid	6 reels	
Skin Deep	Special Cast	First National	6 reels	
Stranger in Canyon Valley, The	Edythe Sterling	Arrow-S. R.	6 reels	
Virgin's Paradise, A.	Corinne Griffith	Vitagraph	6 reels	
Way of a Man, The	Josephine Earle	Lee-Bradford-S. R.	5 reels	
White Faith	Hope Hampton	First National	5 reels	
Wolf's Fang, The	Wilfred Lytell	Producers Security	5 reels	
Woman Breed, The	Pauline Frederick.	R.-C. Pictures	6 reels	
Woman Conquers, The.	Kath'rine M'D'nald.	First National	5 reels	
Woman Who Walked Alone, The	Dorothy Dalton	Paramount	5 reels	

Comedy and Short Subject Releases

Feature	Star	Distributed By	Length	Reviewed
Anvil Chorus, The	Snub Pollard	Pathe	1 reel	Apr. 15
Any Old Port		Educational	2 reels	
Assorted Heroes		Educational	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Barnyard Cavalier, A	Bobby Vernon	Educational	2 reels	Dec. 24
Barnstormer, The		Fox	2 reels	
Bashful Lover, The	Ernest Truex	Pathe	2 reels	
Battling Torchy	Johnny Hines	Educational	2 reels	Jan. 28
Be Reasonable		First National	2 reels	
Bell Hop, The	Larry Semon	Vitagraph	2 reels	Jan. 7
Blacksmith, The	Buster Keaton	First National	2 reels	
Blockhead, The		First National	3 reels	
Boat, The	Buster Keaton	First National	2 reels	
Bright Eyes	Ben Turpin	First National	2 reels	
Broker, The	Lupino Lane	Fox	3 reels	
Charmed Life, A	Jimmy Aubrey	Vitagraph	2 reels	
Chauffeur, The	Clyde Cook	Fox	2 reels	Dec. 31
Chums	Brownie	Universal	2 reels	
Circus Clowns	Baby Peggy	Universal	2 reels	Feb. 11
Cold Feet		Educational	2 reels	Apr. 22
Coming and Going	Vernon Dent	Folly-Pacific	1 reel	
Cops	Buster Keaton	First National	2 reels	
Dark Horse, A		Universal	2 reels	
Dead Language	George Ovey	Folly-Pacific	1 reel	
Decorator, The	Jimmy Aubrey	Vitagraph	2 reels	
Edgar's Country Cousin	Johnny Jones	Goldwyn	2 reels	
Edgar's Feast Day	Johnny Jones	Goldwyn	2 reels	
Fair Enough		Educational	2 reels	Apr. 22
False Alarm		Fox	2 reels	
Family Affair, A		Century	2 reels	Dec. 24
Fat and Sassy	Vernon Dent	Folly-Pacific	1 reel	
Felix Saves the Day		Winkler-S. R.	1 reel	Feb. 11
Flivver Tracks	George Ovey	Folly-Pacific	1 reel	
Fool Days	Al St. John	Fox	2 reels	Jan. 7
For Love of Money		First National	2 reels	
Friday, the Thirteenth	Eddie Boland	Universal	1 reel	Apr. 1
Full of Pep	Snub Pollard	Pathe	1 reel	Apr. 22
Gay Deceiver, The		Universal	1 reel	
Gee Whiskers	Neely Edwards	Universal	1 reel	Apr. 13
Get the Hook	Vernon Dent	Folly-Pacific	1 reel	
Golf Insect, A		Universal	1 reel	
Golfing	Brownie	Universal	2 reels	
Hands Up	Geo. Ovey	Folly-Pacific	1 reel	
Happy Pest, The	Al St. John	Fox	2 reels	Nov. 5
Hard Luck	Buster Keaton	Metro	2 reels	
Hennessy of the Mounted	Geo. Ovey	Folly-Pacific	1 reel	
High and Mighty	Vernon Dent	Folly-Pacific	1 reel	
His Home Sweet Home	Larry Semon	Vitagraph	2 reels	
Hokus Pokus	Bobby Vernon	Educational	2 reels	Feb. 4
Holding His Own	Geo. Ovey	Folly-Pacific	1 reel	
Horse Sense	Harry Sweet	Universal	2 reels	Mar. 11
Hot Dog	Clyde Cook	Fox	2 reels	
Hot Off the Press	Snub Pollard	Pathe	1 reel	Apr. 1
Hound of Tankerville	Otis Harlan	Educational		
Idle Roomer, An	Harry Sweet	Universal	2 reels	
In at the Finish	Vernon Dent	Folly-Pacific	1 reel	
Kiss and Make Up	Earle Rodney	Educational	2 reels	Dec. 3
Late Hero, The	Geo. Ovey	Folly-Pacific	1 reel	
Little, But Oh My	Ernest Truex	Pathe	2 reels	
Little Miss Mischief	Baby Peggy	Pathe	2 reels	
Loose Change	Paul Parrot	Universal	2 reels	Feb. 18
Loose Nuts		Universal	1 reel	
Love and Doughnuts	Ben Turpin	Associated Prod.	2 reels	Dec. 10
Monkey Shines	Educational		2 reels	Feb. 11
Moovie Mix-Up, A	Roy Atwell	Universal	1 reel	
Mummy's Nightmare	Geo. Ovey	Folly-Pacific	1 reel	
My Wife's Relations	Buster Keaton	First National	2 reels	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Nobody Home	Geo. Ovey	Folly-Pacific	1 reel	
No Parking	Neal Burns	Educational	2 reels	Dec. 17
Now or Never	Vernon Dent	Folly-Pacific	1 reel	
Nuisance, The	Jimmy Aubrey	Vitagraph	2 reels	
Off His Beat		Universal	2 reels	
Oh Promise Me		Educational	2 reels	
On Patrol		First National	2 reels	
On the Jump	Vernon Dent	Folly-Pacific	1 reel	
One Horse Town	Harry Sweet	Universal	2 reels	Apr. 1
One Moment, Please		Fox	2 reels	
One Stormy Knight	Dorothy Devore	Educational		Feb. 4
Our Gang	Snub Pollard	Pathe	1 reel	
Pale Face, The	Buster Keaton	First National	2 reels	Mar. 11
Pals	Brownie (Dog)	Universal	2 reels	
Pardon Me		Fox	2 reels	
Pay Day	Charles Chaplin	First National	2 reels	Apr. 13
Peace and Quiet	Eddie Lyons	Arrow	2 reels	Feb. 4
Perfect Villain, A		Fox	2 reels	Dec. 10
Playhouse, The	Buster Keaton	First National	2 reels	
Please Be Careful		Fox	2 reels	Feb. 4
Rag Doll, A		Educational	2 reels	
Rainmaker, The	Lloyd Hamilton	Educational	2 reels	
Rambling Romeo, A	Neal Burns	Educational	2 reels	Jan. 28
Rearing to Go	Geo. Ovey	Folly-Pacific	1 reel	
Red Hot Rivals		Universal	2 reels	
Rent Collector, The	Larry Semon	Vitagraph	2 reels	
Rough and Tumble	Geo. Ovey	Folly-Pacific	1 reel	
A Royal Flush		Universal	2 reels	
Rubberneck, The		Universal	2 reels	
Rural Cinderella, A		Educational	2 reels	Dec. 10
Saving Sister Susie		Educational	2 reels	Nov. 12
Sailor Made Man, A	Harold Lloyd	Asso. Ex.	4 reels	Dec. 3
Sawmill, The	Larry Semon	Vitagraph	2 reels	
School Days	Larry Semon	Vitagraph	2 reels	
Schoolday Love		Educational	2 reels	Feb. 4
Sheik, The		Fox	2 reels	
Shipwrecked Among Animals		Universal	2 reels	Feb. 4
Show, The	Larry Semon	Vitagraph	2 reels	
Sic 'Em Brownie		Universal	2 reels	
Skipper's Policy, The		Educational	1 reel	
Sleeping Sickness	Vernon Dent	Folly-Pacific	1 reel	
Sleepyhead, The	Harry Sweet	Universal	2 reels	
Slow But Sure	Vernon Dent	Folly-Pacific	1 reel	
Small Town Stuff	Al St. John	Fox	2 reels	
Society Dogs	Brownie (Dog)	Universal	2 reels	
Solid Concrete	Larry Semon	Vitagraph	2 reels	
Special Delivery	Al St. John	Fox	2 reels	
Spooks		Educational	2 reels	
Stage Hand, The	Larry Semon	Vitagraph	2 reels	
Stage Struck	Snub Pollard	Pathe	1 reel	Feb. 11
Stand Pat	Paul Parrott	Pathe	1 reel	
Star Boarder, The	Larry Semon	Vitagraph	2 reels	
Stars and Stripes	Sid Smith	Federated	2 reels	Dec. 1
Step Forward		First National	2 reels	
Step This Way		Educational	2 reels	Feb. 4
Stick Around	Ernest Truex	Pathe	2 reels	
Stolen Glory		Educational	2 reels	Dec. 10
Straight from the Farm	Al St. John	Fox	2 reels	
Straphanger, The	Lee Moran	Universal	2 reels	
Studio Rube, The	Al St. John	Fox	2 reels	
Table Steaks	Brownie	Universal	2 reels	Mar. 23
Teddy's Goat		Universal	2 reels	Dec. 24
They're Off	Vernon Dent	Folly-Pacific	1 reel	
Tis the Bull		Educational	2 reels	
Torchy and Orange Blossoms	Johnny Hines	Educational	2 reels	
Torchy's Ghost	Johnny Hines	Educational	2 reels	
Torchy's Promotion	Johnny Hines	Educational	2 reels	
Torchy Takes a Chance	Johnny Hines	Educational		Jan. 1
Torchy Turns Cupid	Johnny Hines	Educational	2 reels	
Toreador, The	Clyde Cook	Fox	2 reels	Oct. 1
Touchdown, The	Lee Moran	Universal	3 reels	
Trouble Hunter, The	Jimmy Aubrey	Vitagraph	2 reels	
Try and Get It		Fox	2 reels	
'Twas Ever Thus	Viola Daniel	Educational	2 reels	Mar. 11
Two of a Kind	Harry Sweet	Universal	2 reels	
Upper and Lower	Lee Moran	Universal	2 reels	Apr. 15
Watch Your Wallet	Eddie Boland	Universal	1 reel	
Well I'll Be	Larry Semon	Vitagraph	2 reels	
Winning Wallop	Geo. Ovey	Folly-Pacific	1 reel	
Years to Come	Snub Pollard	Pathe	2 reels	Feb. 18

Short Subjects

Feature Title and Star	Distributed By	Length	Reviewed
Alice in Wonderland (Serial)	Warner Bros.	2 reels	Feb. 11
Adventures of Sherlock Holmes (Drama)	Alexander-S. R.	15 episodes	
Across the St. Gothard Alps (Scenic)	Truart	18 episodes	
Adventures of Robinson Crusoe (Serial)	Universal	18 episodes	Apr. 1
Along the Rio Grande (Scenic)	Paramount	18 episodes	
An Arctic Hike on the Great Aletsch Glacier (Scenic)	Truart		
Ancient Customs of Egypt (Scenic Novelty)	Kineto	1 reel	Apr. 22
And Women Must Weep (Scenic)	Educational	2 reels	
At the Wailing Wall (Scenic)	Paramount	1 reel	
Babyhood (Novelty)	Kineto Review	1 reel	
Ballad of Fisher's Boarding House (Drama)	Pathe	1 reel	Apr. 15
Bashful Suitor, The (Drama) Mary Brandon	Hodkinson	2 reels	Dec. 24
Battle of Jutland, The (Novelty)	Educational	2 reels	Dec. 10
Bear, a Boy and a Dog, A (Novelty)	Wid Gunning	2 reels	
Beyond the Trail (Wes. Drama), Tom Sanchi	Pathe	2 reels	
Birds of Crags and Marshes (Novelty)	Kineto Review	1 reel	
Bonnets of Auvergne (Scenic) Bruce	Educational	1 reel	Jan. 1
Bonnie Scotland (Scenic)	Kineto Review	1 reel	
Borneo Venice, A (Scenic)	Truart		
Breaking Through (Serial), Carmel Myers	Vitagraph	15 episodes	
Call of Courage (Drama)	Universal		
City, The (Scenic)	Wid Gunning	1 reel	Dec. 10
Combatting the Elements (Novelty)	Kineto Review	1 reel	Nov. 12
Crowning King Blizzard (Scenic)	Educational	1 reel	
Cupid, Registered Guide (Drama) Edgar Jones	Pathe	2 reels	
Dangerous Adventure (Serial)	Warner Bros.	15 episodes	
Dangerous Trails (Drama)	Pathe	2 reels	
Dawn to Dust in Egypt (Scenic)	Educational	1 reel	
Death Trap, The (West. Dr.), Tom Santschi	Pathe	2 reels	
Emerald Isle, The (Scenic)	Kineto Review	1 reel	
Expose of Sawing a Lady in Half (Novelty)	Clarion-S. R.	1½ reels	
Felix Saves the Day (Cartoon)	Winkler-S. R.	1 reel	Feb. 11
First Families of America (Novelty)	Paramount	1 reel	
From Dawn to Dusk in Egypt (Scenic)	Educational	1 reel	Jan. 28
Go Get 'Em Hutch (Serial)	Pathe	15 epis'des	Apr. 15
Good Things of Life (Novelty)	Wid Gunning	1 reel	
Grandfather's Clock (Novelty)	Kineto Review	1 reel	Jan. 28
Grit (West. Drama), Shorty Hamilton	McGovern & Eyler	2 reels	
Guilty Cause, A (Drama), Tom Santschi	Universal	2 reels	
Holy City, The (Scenic)	Kineto Review	1 reel	
Hunting the Sea Wolf (Educational)	Kineto Review	1 reel	
Island of Surprise (Scenic)	Truart		
Juggernauts of the Jungle (Educational)		1 reel	
Jungle Belles of Borneo (Novelty)	Truart		
Jungle Goddess, The (Serial)	Exp. & Imp.-S. R.	15 episodes	Feb 4
King of the Circus (Serial), Eddie Polo	Universal	18 episodes	
Lake Maggiore (Scenic)	Paramount	1 reel	
Leather Pushers, The (Drama)	Universal	2 reels	Jan. 28
Lochinvar of the Line (Drama), Edgar Jones	Pathe	2 reels	
Lorraine of the Timberlands (West. Dr.), Tom Santchi	Pathe	2 reels	Oct. 8
Magic Gems (Study)	Prizma	1 reel	
Man in a Million, The (Drama)	Seeling-S. R.	3 reels	Mar. 25
Man of the North (Serial), Ben Wilson	Arrow	15 episodes	Mar. 11
Matching Wits (Drama), Art Acord	Universal	2 reels	
Ne'er to Return Road (Dr.), Wallace Beery	Educational	2 reels	Oct. 8
Neighbor Nelly (Romance)	Prizma	1 reel	Jan. 28
Netting the Leopard (Wild Animal)	Pathe	1 reel	Sept. 24
Nice and Cannes (Scenic)	Paramount	1 reel	Oct. 1
Night Attack, The (Drama)	Universal	2 reels	Feb. 18
Nippon (Study)	Prizma	1 reel	
No More Gasoline (Scenic)	Educational	1 reel	

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COMING PRODUCTIONS LISTED

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Adventures of Sherlock Holmes
(Fifteen two-reel features)

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The Lying Truth 6
Sisters 7
The Hidden Woman 5
My Old Kentucky Home 6
Man's Law and God's 5
The Three Buckaroos 5
The Pillagers 6
Destiny's Isle 6
False Fronts 6

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The Stranger of the Hills (Special Cast) 5
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Threads of Destiny (Bessie May) 5
In Search of Arcady (Special Cast) 5
The Lamb and the Lion (Special Cast) 5
Hoop-La (Special Cast) 5
The Love Call (Special Cast) 5
The Girl of My Dreams (Special Cast) 5

SHORT SUBJECTS

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"The Movie Stars' Stampede," Novelty ..... 2 reels

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Prejudice
When Love Is Young (Zena Keefe)
I Defy

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Love and the Law (Special Cast)
The Stranger in Canyon Valley (Edythe Sterling)
Headin' North (Pete Morrison)
Impulse (Neva Gerber)
The Innocent Cheat (Special Cast)
A Yankee Go-Getter (Neva Gerber) 5
Devil-Dog Dawson (Jack Hoxie) 5

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(One Released Every Week)
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HAROLD LLOYD COMEDIES

Grandma's Boy 5
A Sailor Made Man 4

FEATURES

A Pasteboard Crown (Special Cast)
Lonesome Corners (Special Cast)
The Real Adventure (Florence Vidor)
Hills of Missing Men (J. P. McGowan)
Don't Doubt Your Wife (Leah Baird)
Clansmen of the North
Woman, Wake Up
Lady Godiva
Sunshine Harbor (Margaret Beecher)

ASSOCIATED PHOTOPLAYS

Soul of a Woman (Jane Novak)
Crossing Trails (Pete Morrison) 5

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Miss Paul Revere
Insinuation
Woman's Woman
The Love Slave (Lucy Doraine)
The Two Orphans
The Offenders (Margery Wilson)

DI LORENZO, INC.

Blaze Away (Big Boy Williams)

EDUCATIONAL FILMS CORP.

SHORT SUBJECTS

Cold Feet (Christie Comedy) 2
Any Old Port (Christie Comedy) 2
Torchy's Ghost (Torchy Comedy) 2
Nights of Many Shadows (Wilderness Tales) 1
Fair Enough (Christie Comedy) 2
Spooks! (Mermaid Comedy) 2
'Tis the Bull (Christie Comedy) 2
A Rag Doll Romance (Camphell Comedy) 2
How to Grow Thin (Special) 1
The People of Old Bruges (World Wanderings) 1
Torchy and Orange Blossoms (Torchy Comedy) 2
Oh Promise Me! (Christie Comedy) 2
The Skipper's Policy (Toonerville Comedy) 2
Missing Men (Bruce) 1
The Rainmaker (Mermaid Comedy) 2
'Twas Ever Thus (Christie Comedy) 2
Monkey Shines (Campbell Comedy) 2
The Silver Harvest (World Wanderings) 1
Hokus Pokus (Christie Comedy) 2
Step This Way (Mermaid Comedy) 2
And Women Must Weep (Bruce) 1
A Rambling Romeo (Christie Comedy) 2

SELIG-ROBK PHOTOPLAYS
CHRISTIE COMEDIES
MERMAID COMEDIES
PUNCH COMEDIES
TORCHY COMEDIES
CAMPBELL COMEDIES
CHESTER COMEDIES
VANITY COMEDIES
GAYETY COMEDIES
SKETCHOGRAFS
BRUCE SCENICS
CHESTER OUTINGS
CHESTER SCREENICS
CINAL FILMS—SLOW SPEED
KINOGRAMS

EQUITY PICTURES CORP.

The Worldly Madonna (Clara Kimball Young)
Where Is My Wandering Boy? (Special Cast)

EXCEPTIONAL PICTURES CORP.

Mister Antonio (Otis Skinner)
Grumpy

EXPORT AND IMPORT FILM CO., INC.

The Jungle Goddess—Selig serial. 15 episodes
Starring Elinor Field and Truman Van Dyke

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT
(March to August Releases)

The Three of Us (Agnes Ayres)
South of Suva (Mary Miles Minter)
For the Defense (Ethel Clayton)
Truth Conquers (Mia May)
The Man Unconquerable (Jack Holt)
The Eyes of the Mummy (Pola Negri)
Our Leading Citizen (Thos. Meighan)
The Woman Who Walked Alone (Dorothy Dalton)
Over the Border (Betty Compson)
Across the Continent (Wallace Reid)
The Bachelor Daddy (Thos. Meighan)
The Ordeal (Agnes Ayres)
The Man From Home (Special Cast)
When Knighthood Was In Flower (Special Cast)
North of the Rio Grande (Jack Holt-Behe Daniels)
The Wife Trap (Mia May)
The Beauty Shop (Raymond Hitchcock)
Beyond the Rocks (Gloria Swanson)
Is Matrimony a Failure? (Special Cast)
The Spanish Jade (Special Cast)
The Truthful Liar (Wanda Hawley)
The Crimson Challenge (Dorothy Dalton)
The Devil's Pawn (Pola Negri)
Beauty's Worth (Marion Davies)
Bought and Paid For (Agnes Ayres)
The Sleepwalker (Constance Binney)
The Cradle (Ethel Clayton)
Find the Woman (Special Cast)
Through a Glass Window (May McAvoy)
The Green Temptation (Betty Compson)
The Heart Specialist (Mary Miles Minter)
Fool's Paradise (Special Cast)
Bobbed Hair (Wanda Hawley)
Her Husband's Trademark (Gloria Swanson)
The World's Champion (Wallace Reid)
Forever (Peter Ibbetson) (Elsie Ferguson)
The Mistress of the World (Serial)
Travelin' On (Wm. S. Hart)

FEDERATED FILM EXCHANGES

CHESTER COMEDIES
(Once a Month)
HALLROOM BOYS COMEDIES
(Twice a Month)
JOE ROCK COMEDIES
(Twice a Month)
SCREEN SNAPSHOTS
(Twice a Month)
Miracles of the Jungle
(Fifteen-Episode Serial)

FIDELITY PICTURES CORP.

FEATURES
12 WITMER COMEDIES (CHAS. DELANEY)

FIRST NATIONAL EXCHANGES

When She Marries (Special Cast)
The Brotherhood of Hate (Special Cast)
Heroes and Husbands (Katherine MacDonald)
The Woman Conquers (Katherine MacDonald)
Alias Julius Caesar (Charles Ray)
The Primitive Lover (Constance Talmadge)
The Duchess of Langeais (Norma Talmadge)
The Soul Seeker (Dorothy Phillips)
The Infidel (Katherine MacDonald)
The Man She Married (Ince Prod.)
Smilin' Through (Norma Talmadge)
Fools First (Special Cast)
Gas, Oil or Water (Charles Ray)
The Light in the Dark (Hope Hampton)
The Man Who Smiled (Special Cast)
Rose o' the Sea (Anita Stewart)
Skin Deep (Ince Special)
The Woman He Married (Anita Stewart)
Sonny (Richard Barthelmess)
Lost and Found (Jackie Coogan)
The Soul Seeker (Dorothy Phillips)
One Clear Call (Special Cast)
The Masquerader (Special Cast)
Lorna Doone (Special Cast)
Pawned (Special Cast)
Domestic Relations (Katherine MacDonald)
The Deuce of Spades (Charles Ray)
Smudge (Charles Ray)
The Seventh Day (Richard Barthelmess)
Someone to Love (Ince Prod.)
Suzanna (Mabel Normand)
The Hottentot (Ince Prod.)
Finding Home (Ince Prod.)
Bellhoy 13 (Ince Prod.)
The Barnstormer (Charles Ray)
The Song of Life (Special Cast)
White Faith (Hope Hampton)

COMEDIES

A Dog's Life (Chaplin re-issue)
Sunnyside (Chaplin re-issue)
Shoulder Arms (Chaplin re-issue)
A Day's Pleasure (Chaplin re-issue)
Pay Day (Charles Chaplin)
My Wife's Relations (Buster Keaton)
For Love or Money (Sennett)
Step Forward (Sennett)
Cops (Buster Keaton) 2
On Patrol (Sennett)
The Blockhead (Billy Bevan)
The Pale Face (Buster Keaton) 2

FOX FILM EXCHANGES

FEATURES

Very Truly Yours (Shirley Mason)
Without Fear (Pearl White)
The Fighting Streak (Tom Mix)
Western Speed (Chas. Jones)
Money to Burn (Wm. Russell)
Arabian Love (John Gilbert)
Up and Going (Tom Mix)
Western Speed (Charles Jones)
Shackles of Gold (Wm. Farnum)
Monte Cristo (Special Cast)
A Fool There Was (Special Cast)
Pardon My Nerve (Charles Jones)
Nero (Special Cast)
Iron to Gold (Dustin Farnum)
A Stage Romance (William Farnum)
Chasing the Moon (Tom Mix)
Elope If You Must (Eileen Percy)

COMEDIES

Special Delivery (Al St. John)
The Barnstormer (Sunshine)
The Sheik (Sunshine)
Hot Dog (Clyde Cook)
The Studio Rube (Al St. John)
The Broker (Lufino Lane)

MUTT AND JEFF CARTOONS
FOX NEWS
(Twice a Week)

GOLDWYN EXCHANGES

THIRD GROUP OF RELEASES

Glorious Fool, The	5,392
Man With Two Mothers	4,429
His Back Against the Wall	4,680
Watch Your Step	4,713
Doubling for Romeo	4,304
Wallflower, The	5,228
Grand Larceny	5,228

GEORGE H. HAMILTON, INC.

Give Me My Son (Special Cast)
In Self Defense (Special Cast)
When Knights Were Bold (Special Cast)

HODKINSON CORP., W. W.

Don't Weaken (Irene Castle)
Pattering Feet (Mahel Ballin)
Free Air (Special Cast)
Other Women's Clothes (Mabel Ballin)
Golden Dreams (Benj. B. Hampton Prod.)
The Rise of Roscoe Paine (Irene Castle)
At the Sign of the Jack O' Lantern
The Grey Dawn (Benj. B. Hampton Prod.)
The Four Seasons (Nature Classic) (Kineto) 4

(Continued on page 2487)

COMING RELEASES

(Continued from page 2486)

THE GREAT AUTHORS
(Series of twelve one-reel subjects)
OFFICIAL URBAN MOVIE CHATS
(One every week for M. P. T. O. A.)
KINETO REVIEWS
(One-reel subject each week)

LEE-BRADFORD CORP.

Branded (Josephine Earle)
Serving Two Masters (Josephine Earle)
The Way of a Man (Josephine Earle)
Cloudburst (Bombdier Billy Wells)
The Unconquered Woman (Ruby de Remer)
Flesh and Spirit (Bill Bennett)
Determination (Special Cast)
Series of Six Squirrel Comedies

McGOVERN & EGLER

SHORTY HAMILTON SERIES
Apr. 10—Ride 'Em Cowboy 2
Mar. 27—Grit 2
Mar. 13—Pony Boy 2
Feb. 27—Let-'er-Go Gallagher 2

METRO PICTURES CORP.

Missing Husbands (Special Cast)
Fascination (Mae Murray)
The Prisoner of Zenda (Special Cast)
June 5—The Five Dollar Baby (Viola Dana) 6
May 29—Hate (Alice Lake) 6
May 15—Don't Write Letters (Gareth Hughes) 6
Apr. 17—The Face Between (Bert Lytell) 6
Apr. 3—Kisses (Alice Lake) 6
Mar. 20—I Can Explain (Gareth Hughes) 6
Mar. 6—Glass Houses (Viola Dana) 6
Feb. 20—The Light That Failed (Bert Lytell) 6
Jan. 2—Turn to the Right (Special Cast)

NATIONAL EXCHANGES, INC.

Welcome Children (Special Cast)
KINETO REVIEW
(One Reel Issued Weekly)
SERIALS

PACIFIC FILM COMPANY

The Fatal 30 (Special Cast) 5
The Girl from Rockypoint (Special Cast) 5
The Forest King (Special Cast) 5
Double Stakes (Gladys Brockwell) 5
The Able Minded Lady (Henry B. Walthall) 5
The Call From the Wild (Frankie Lee) 5
FOLLY COMEDIES
(Starring Geo. Ovey and Vernon Dent—One Reel Each)

PATHE EXCHANGES

The Isle of Zorda (Special Cast)
SERIALS
Go Get 'Em Hutch
(Fifteen Episodes—Starring Chas. Hutchinson)
White Eagle
(Fifteen Episodes—Starring Ruth Roland)
The Sky Ranger
(Fifteen Episodes—Starring Geo. B. Seitz and June Caprice)
SHORT SUBJECTS
More Trouble (Frank Keenan) 3
A Wolf in Sheep's Clothing (Aesop's Fables) 2/3
The Mark of Cain (Irene Castle) 3
The Opossum (Bill and Bob series) 1
Mar. 26—The Angel Factory (Helene Chadwick)
Mar. 26—The Dissatisfied Cobbler (Aesop's Fables) 2/3
Mar. 19—Loaded Dice (Frank Keenan) 3
Mar. 5—Mysterious Tracks (Bill and Bob series) 1
COMEDIES
Stand Pat (Paul Parrott) 1
The Anvil Chorus (Pollard) 1
Hot Off the Press (Pollard) 1
High Tide (Special Cast) 1
The Bow Wows (Pollard) 1
Pardon Me (Pollard) 1
Full of Pep (Pollard) 1
Call the Witness (Pollard) 1
Harold Lloyd Relssues

NEWS REELS
Sundays—Topics of the Day
Wednesdays—Pathe News 1
Saturdays—Pathe News

PIONEER FILM CORP.

The Crimson Cross (Van Dyke Brooks)
Beyond the Crossroads (Ora Carew)
The Leech (Claire Whitney)

PRODUCERS SECURITY CORP.

The Great Alone (Monroe Salisbury)
The Wolf's Fang (Wilfred Lytell) 5
The Soul of Man 7
Squire Phinn 5
Mr. Bingle 5
Mr. Potter of Texas 6
Irving Cummings Series 2
Cissy Fitzgerald Series 2

PYRAMID PICTURES, INC.

Should Husbands Know (Betty Blythe)
The Queen of the Moulin Rouge

R-C PICTURES CORP.

The Woman Breed (Pauline Frederick)
Queen of the Turf (Special Cast)
Gay and Devilish (Doris May)
The Sheik of Araby (H. B. Warner)
The Glory of Clementina (Pauline Frederick)
The Son of the Wolf (Special Cast)
The Midnight Call (Special Cast)
HY MAYER'S TRAVELAUGHS
(Issued weekly)

RUSSELL PRODUCTIONS

FRANK BRAIDWOOD SERIES
AL JENNINGS SERIES
HELEN GIBSON SERIES
FRITZI RIDGWAY SERIES
CAPITOL FILM COMPANY
NEAL HART SERIES
LESTER CUNEO SERIES

SECOND NATIONAL PICT. CORP.

Broken Shadows (Special Cast)
Her Story (Madge Titheradge)
Mr. Pim Passes By
The Night Riders
Brenda's Heritage
David and Jonathan (Madge Titheradge)

SELZNICK (LEWIS J.) ENT.

Reported Missing (Owen Moore)
Evidence (Elaine Hammerstein)
Reckless Youth (Elaine Hammerstein)
The Prophet's Paradise (Eugene O'Brien)
The Referee (Conway Tearle)
Channing of the Northwest (Eugene O'Brien)
A Wide Open Town (Conway Tearle)
Love's Masquerade (Conway Tearle)
SELECT PRODUCTIONS
WILLIAM J. FLYNN SERIES
CHAPLIN CLASSICS
SELZNICK NEWS
SERIALS

WM. STEINER PRODUCTIONS

Tangled Trails (Neal Hart) 5
Rangeland (Neal Hart) 5
Lure of Gold (Neal Hart) 5
The Heart of a Texan (Neal Hart) 5
West of the Pecos (Neal Hart) 5
Table Top Ranch (Neal Hart) 5

UNITED ARTISTS CORP.

The Tailor Made Man (Chas. Ray)
The Three Musketeers (Douglas Fairbanks)
Little Lord Fauntleroy (Mary Pickford)
Way Down East (D. W. Griffith's)
The Ruling Passion (George Arliss)
Disraeli (George Arliss)
Fair Lady (Rex Beach)
The Iron Trail (Rex Beach)
A Doll's House (Nazimova)
Orphans of the Storm (D. W. Griffith)

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS
That Lass o' Lowrie's (Priscilla Dean)
Under Two Flags (Priscilla Dean)
Human Hearts (House Peters)
The Storm (Special Cast)
Her Night of Nights (Marie Prevost)
The Black Bag (Herbert Rawlinson)
A Wonderful Wife (Miss Du Pone)
May 8—Second Hand Rose (Gladys Walton)
May 1—The Man Who Married His Own Wife (Frank Mayo)
Apr. 20—The Man Under Cover (Herbert Rawlinson)
Apr. 3—The Bear Cat (Hoot Gibson)
Mar. 27—The Dangerous Little Demon (Marie Prevost)
Mar. 13—The Wise Kid (Gladys Walton
Mar. 6—Wild Honey (Priscilla Dean)
SERIALS
The Adventures of Robinson Crusoe
(Eighteen Episodes—Starring Harry Myers)
With Stanley in Africa
(Eighteen Episodes—Starring Geo. Walsh and Louise Lorraine)
COMEDIES
A Royal Flush (Star) 1
Off His Beat (Century) 2
The Gay Deceiver (Star) 1
Sic 'Em Brownie (Century) 2
Loose Nuts (Star) 2
Red Hot Rivals (Century) 2
UNIVERSAL DRAMAS
A Guilty Cause (Tom Santschi) 2
Squarin' It (Neal Hart) 2
The Raid (Neal Hart) 2
A Guilty Cause (Tom Santschi) 2
The Verdict (Eddie Polo) 2
NEWS AND MAGAZINE REELS
Tuesdays—International News 1
Fridays—International News 1
Fridays—New Screen Magazine (Universal) 1

VITAGRAPH EXCHANGES

FEATURES
A Virgin's Paradise (Corinne Griffith)
Blue Blood (Alice Calhoun)
Too Much Business (Special Cast)
Angel of Crooked Street (Alice Calhoun)
My Wild Irish Rose (Pauline Starke)
The Silent Vow (Wm. Duncan)
Locked Out (Alice Calhoun)
The Sheik's Wife (Special Cast)
Gypsy Passion (Special Cast)
The Magnificent Ambersons (Jean Paige)
The Man From Downing Street (Earle Williams)
Island Wives (Corinne Griffith)
The Prodigal Judge (Jean Paige)
COMEDIES
The Show (Larry Semon)
A Charmed Life (Jimmy Aubrey)
The Sawmill (Larry Semon)
SERIALS
Breaking Through
(Starring Carmel Myers and Wallace MacDonald)

WARNER BROS.

Your Best Friend (Vera Gordon)
School Days (Wesley Barry)
SERIALS
Alice in Wonderland 15 episodes
A Dangerous Adventure 15 episodes
Miracles of the Jungle 15 episodes
MONTY BANKS COMEDIES
(One Released Every Month)

WID GUNNING, INC.

ENTERTAINMENT SERIES
Dollar Devils (Special Cast)
Apr. 1—Alias Phil Kennedy (Bill Patton)
Apr. 1—The Blonde Vampire (De Sacia Mooers)
Mar. 25—The Madness of Love
Mar. 25—The Fire Bride (Ruth Renick)
Foolish Monte Carlo
The Bootleggers
The Love Nest
Don't Blame Your Children
Mrs. Dane's Confession
The Blue Mountain Mystery
POST NATURE SERIES
(One Every Two Weeks)
SHORT SUBJECTS
The Good Things of Life
(Weekly Single Reel Release)

SHORT SUBJECTS

(Continued from page 2485)

Feature	Star	Distributed By	Length	Reviewed
Northern Trail, The (Drama)		Educational	2 reels	
Official Movie Chats of M. P. T. O. of A.		Kineto		Feb. 11
Old and New England (Scenic)		Educational	1 reel	Dec. 10
Old Dynamite (Special)		Universal	2 reels	Dec. 3
Old Moose Trails (Scenic)		Educational	1 reel	
Open Wire, The (Drama)		Universal	2 reels	Mar. 11
Opossum, The (Novelty)		Pathe	2 reels	Apr. 22
Pageantry in India (Scenic)		Kineto		
Panama (Scenic)		Kineto Review	1 reel	
Pelican Island (Scenic)		Truart		
Perilous Ascent of the Zinal-Rothorn (Scenic)		Truart		
Primitive Life in Tennessee (Scenic)		Kineto	1 reel	Feb. 4
Puppy Days		Wid Gunning	1 reel	
Pyrenees and Wooden Legs (Scenic)		Educational	1 reel	
Quaint Denizens of the Zoo (Novelty)		Kineto Review	1 reel	Mar. 25
Quaint Holland (Scenic)		Universal	2 reels	
Raid, The (Drama), Neal Hart		Universal	2 reels	
Ranger's Reward, The (Drama), Art Acord		Educational	1 reel	Feb. 18
Ranger, The (Scenic)		Sunset-Burrud	1 reel	Feb. 11
Robinson Crusoe Hours		Wid Gunning	1 reel	
Ropin' Fool, A (Will Rogers, W. Dr.)			2 reels	Nov. 28
Secret of Butte Ridge, The (W. Dr.), T. Sanchi		Pathe	2 reels	Feb. 4
Seeing San Marino (Scenic)		Paramount	1 reel	
Seeing the Unseen (Novelty)		Prisma	1 reel	
Seven League Booters (Scenic)		Educational	1 reel	
Seville in Fair Time (Scenic)		Paramount	1 reel	
Silver Harvest, The (Scenic)		Educational	1 reel	Mar. 11
Sky Ranger, The (Serial)		Pathe	15 episodes	
So This is London (Scenic)		Prisma	1 reel	Feb. 4
Squarin' It (Drama), Neal Hart		Universal	2 reels	
Stamboul (Scenic)		Paramount	1 reel	
Striking Tires, The (Novelty)		Bosworth, De Freves & Felton	1 reel	
Sunbeams (Study)		Prisma	1 reel	
Sweet Heart (Western Drama), Billy West		Joan Film	2 reels	
Terror Trail (Serial), Eileen Sedgwick		Universal	18 episodes	
Thrills (Sport Topic)		Kineto Review	1 reel	
Too Much Overhead (Educational)		Educational	1 reel	
Trail of the Wolf, The (Drama), Percy Pembroke		Universal	2 reels	Apr. 1
Treacherous Rival, A (Drama), La Plante-Pembroke		Universal	2 reels	
Trickery (Drama)		Universal	2 reels	
Trip of U. S. S. Idaho (Scenic)		Kineto Review	1 reel	
Trip Through Film Land, A (Novelty)		Bosworth, De Freves & Felton	2 reels	Dec. 31
United States Naval Efficiency		Kineto	1 reel	
Verdict, The (Drama), Eddie Polo		Universal	2 reels	
Village Life in Switzerland (Scenic)		Kineto Review	1 reel	
Wanderlust (Scenic)		Educational	1 reel	
Was Darwin Right? (Educational)		Kineto Review	1 reel	
Water Babies (Educational)		Kineto Review	1 reel	
Wedding Feast, Among Borneo Dayaks, A (Novelty)		Truart		
White Eagle (Serial)		Pathe	15 episodes	
Winter Pets (Sport Review)		Artclass	1 reel	
Winners of the West (Serial), Art Acord		Universal	18 episodes	Oct.
With Stanley in Africa (Serial)	George Walsh	Universal	18 ep'sdes	Feb. 11
Young Painter, The		Hodkinson	3 reels	

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

CANADA

Statistics released by the moving picture censors' department for the Province of British Columbia for the past year show that there are 74 moving picture theatres in operation in that Province. It is interesting to note that a rather unusual number of traveling cinematographic show companies are operating in British Columbia because of the scattered population and mild climate. The figures show that no less than 28 of these traveling companies were licensed during the past year, these companies making use of public halls and other buildings or grounds in which to offer performances. The Provincial license fees range from $25 for the small traveling show to $300 for the large and imposing moving picture palace. The total receipts during the year for moving picture theatre licenses aggregated $16,827.

Notification has been made by the Provincial authorities of Nova Scotia that all upstair or second-story moving picture theatres in that Province must be permanently closed by Monday, May 1. Action has been taken practically at the request of the Board of Fire Underwriters who apparently look upon the second-floor theatres as an extra hazard. It was intimated about one year ago that the clamp would probably be applied to such theatres in the Province, of which there are a number.

Upstairs theatres in Nova Scotia include the Princess theatre at Truro; Green Lantern at Weymouth; Orpheum at Bridgewater; Opera House at Windsor and Alexander Hall at Lunenburg. It is expected that most of these theatres will be converted into lodge or social club assembly halls.

A proposal of the Saskatchewan Government to open its moving picture censorship offices at Regina, the Provincial capital, is causing the various film exchange companies in Canada some concern. By making this move, the Province of Saskatchewan may make it necessary for the exchanges to open additional branches at Regina in order to take care or censorship details and to distribute films in Saskatchewan. At present this is all done from Winnipeg, the capital of Manitoba, where the censors of both Provinces conduct their work jointly and economically.

The Providence theatre, Kamsack, Sask., recently suffered a serious fire loss and the house has been temporarily closed.

Various cities of Canada are once more adopting the daylight saving plan without regard to the interests of local theatre proprietors. Montreal, Ottawa, Toronto and other large centers will go into "summer time" on April 30 and God's time will be resumed on September 30. Small cities, such as Oshawa, Ontario, have refused to tinker with the clock and will observe standard time throughout 1922.

The important announcement has been made that the Canadian Exhibitors' Exchange, Limited, has made arrangements to handle the distribution throughout Canada of the British releases for which the Canadian rights are obtained by the Anglo-Canadian Picture Plays, Limited, of Montreal.

WESTERN NEW YORK

"The public will be the ultimate judge in the showing of Arbuckle comedies," said Harold B. Franklin, managing director of Shea's Hippodrome, Buffalo, when asked what would be the attitude of local theatres on the presentation of "Fatty's" comedies now that the actor has been acquited. "We are in no position to judge the man," said Mr. Franklin. "We will probably show his pictures in our theatre and let the public decide if we are to continue to show them. If the pictures are not wanted we surely will not show them."

"As long as the man has been acquitted of the charge against him, it would not be fair to stand in his way to earn a living," said Mrs. Walter W. Steele, president of the Buffalo Women's City Club, the organization which is conducting a campaign for clean pictures. "If he makes good, clean pictures, that is all we are interested in," said Mrs. Steele. "Gasoline Gus" was screened by Mr. Franklin one evening last week and this may be the first Arbuckle comedy to be shown in Buffalo soon.

Despite the appeal of Mayor Frank X. Schwab that all picture theatres close during the Passion Hours on Good Friday, the Buffalo Theatre Managers' Association did not approve closing from 12 to 3 p. m. "Inasmuch as the theatres throughout the country will run their regular performances on Good Friday the managers of the playhouses in Buffalo cannot see why this city should be made an exception," said Harold B. Franklin, a director of the association. "The question was given serious thought, but as the majority voted for 'open house' the public will be given its amusement the same as any other day."

The Buffalo council this week will decide the fate of the daylight saving ordinance. The theatres of the city have had petitions in the lobbies for folks to sign asking the repeal of the ordinance. Mayor Schwab has recommended that the ordinance be repealed, but the newspapers have started a vigorous campaign in favor of daylight saving. The exhibitors claim the ordinance does harm to their business during the summer months.

The new Amendola theatre opened in Niagara Falls, N. Y., Saturday evening, April 15. John Amendola is the manager. Frank Amendola built the house, which has a seating capacity of 1,000. It is located at Pine avenue and 15th street.

CLEVELAND

Martin G. Smith, president of the M. P. T. O. A. of Ohio, was in Cleveland lalst Tuesday. Smith addressed the members of the Cleveland Motion Picture Exhibitors' League.

At the last meeting of the Cleveland Motion Picture Exhibitors' League, the following members were appointed as delegates to attend the national convention in Washington: M. B. Horowitz, of the Washington Circuit; W. J. Slimm, Marquis theatre; Frank Gross and Sam Barck, both of the Market Square theatre; E. Mandelbaum, of First National Exhibitors' Company; M. Fine and D. Schumann; Martin Brown, Henry Lustig, Ernest Schwartz, Ben Lavine and Abe Kramer.

Louis Israel, prominent local exhibitor, and owner of the Heights theatre, is about to solve the problem of Sunday closing by running free shows on Sunday. His first free show will be Sunday, April 23. The Heights is a beautiful theatre of a thousand seats. It is located in the village of Cleveland Heights, a residence suburb of Cleveland. The mayor of Cleveland Heights prohibits the showing of motion pictures on Sunday. This has worked a hardship on the Heights theatre because all Heights patrons desiring to see a show on Sunday can in ten minutes reach the motion picture center at Euclid and East 105th street, which is in Cleveland and hence open on Sunday. Israel is not giving the free show in opposition to the legal decision handed down by the mayor of Cleveland Heights village but only to keep his patrons from getting the city habit. The experiment is being watched with interest.

FLORIDA

Bean & Trumbull are opening a new theatre in St. Petersburg, Fla., which will be called the Egypt. This house will be exclusively for negroes and gives this city two theatres for colored people, the Maceo Amusement Co. of Tampa, Fla., having opened the Dream theatre there about a montth ago.

C. D. Cooley, the general manager of the Consolidated Amusement Co. of Tampa, Fla., gave the patrons of his Victory theatre a treat recently by engaging Miss Agnes Robinson, a singer formerly with the New Orleans French Grand Opera Company, as an added attraction to his picture program.

M. Diaz, manager of the Royal theatre, West Tampa, Fla., is advertising special summer prices of 5c and 10c for his mid-week shows. These prices will prevail for three days each week, with the regular 10c and 20c prices continued the other four days.

ALBANY, N. Y

If the present plans of Uly S. Hill, manager of the Mark Strand theatre in Albany, N. Y., mature, a new theatre and hotel combined will be erected in Bennington, Vt. Mr. Hill appeared before a gathering of Bennington business men the past week and presented a proposition whereby he and Charles H. Hess would agree to raise $100,000 towards the project with $65,000 to be taken care of through the issuance of preferred stock. The building would cost $165,000, and would be located in the business center of the city.

The Nova Operating Company of Watertown has added the Grand theatre, located in Johnstown, N. Y., to the number of houses already under its management throughout New York state. The house will open on April 17 with a combined program of vaudeville and pictures, under the management of Ernest Hickey. Mr. Hickey was formerly connected with Goldwyn.

KANSAS CITY

When the new business manager of the M. P. T. O. Kansas assumes office, probably next week, he will start with a "clean slate." An entire new set of books will be arranged. The first official duty of the new executive will be to attend the M. P. T. O. A. convention in Washington. Three men, one a prominent lawyer of Kansas City, Kas., and former candidate for congress, are being considered for the office.

Three ministers of Burlingame, Kas., who tried to close up the Panama theatre of R. V. Turner on Sundays, met with defeat. Mr. Turner was arrested each Sunday in February, but the broader-minded citizens of Burlingame, a small village, decided among themselves that it was time for action if they desired to attend motion picture shows on Sundays. Hence the reformers were quietly sent unheralded on their way to other parts.

PITTSBURGH

Fred J. Herrington, secretary of the M. P. T. O. of Western Pennsylvania, is a candidate for the legislature from the sixth district, Pittsburgh.

Jules Naples, owner of the Rex theatre, Youngwood, has sold his theatre to Harry Petz of Jeannette. Harry has closed the theatre for a thorough overhauling and will go after business with a will. Harry has been in the movie business since its very inception.

Hollis, Smith, Morton Co., accessory dealers formerly located at 636 Grand street, will move May 1st to 1022-24-26 Forbes street.

Movie Men's Club, formerly located at 1023 Forbes street, has moved to 1012 Forbes street. Tom Freeman, one of the oldest operators in this section, has charge of the quarters.

The Motion Picture Salesmen's Association of Pittsburgh met at the Chatham Hotel on Friday, April 7.

The Jackson theatre of Rivesville, W. Va., will close temporarily, or until things get better in that town.

Frank Rodgers is the new owner of the Arcade theatre, Morgantown. The Arcade is the oldest theatre in Morgantown, W. Va.

INDIANAPOLIS

City councilmen who have been threatening to pass an ordinance prohibiting sale of tickets to movie shows unless there is a seat for each purchaser are not quite so rabid lately. They now are discussing introduction of a bill to require exhibition of the S. R. O. sign when no seats are left.

The new photoplay house which Stegmeier Brothers are building in North Illinoiis street, and which the Central Amusement Company has leased, was named the Apollo last week. The house seats 1,200 and will be finished in a few weeks.

Super programs of the type run by the Chicago and Tivoli in Chicago are being tried out at the Circle, beginning this week. If proper support is given the policy will be continued. The orchestra was increased from fifteen to thirty pieces, Rudolf Kafka retaining directorship. Stage specialties, prologues and heavy overtures are additions to the program under the new plan. The specialty this week was a band of sixteen girls playing eight pianos.

ExecutiveChanges Made in Poli Circuit

Important changes in executives of the Poli motion picture and vaudeville circuit, made by S. Z. Poli just prior to his departure on a European trip, have been announced at the New Haven offices.

A. J. Vanni, past manager of Poli's Palace theatre at Hartford, is made head of the motion picture department, succeeding Richard C. Miller, recently resigned because of ill health. Henry P. Menges, who has been manager of the Bijou at New Haven, becomes manager of Poli's Palace in Hartford.

J. C. Wodestsky, manager of the Lyric theatre at Bridgeport, Conn., succeeds Menges as manager of the Bijou. The Lyric has been closed for extensive alterations.

Other changes on the circuit include the retirement of Fred Valles as manager of the Plaza at Worcester, Mass. He is succeeded by L. L. Curtis. Edward Alvord becomes manager of Poli's Palace theatre at Waterbury, Conn., succeeding Patrick Liddy, and Earl W. Sipe has succeeded William A. Moore as manager of Poli's Meriden, Conn., theatre.

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in
"The Woman He Married"

Louis B. Mayer presents
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Directed by Fred Niblo.

Herbert Bashford wrote the
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